

The D'Angelo Department of Music
at
Mercyhurst University

Presents

Alexander Bar, tenor

Christian Goulione, piano

Walker Recital Hall

Saturday, April 20, 2024

7:00pm



MERCYHURST
UNIVERSITY

D'ANGELO DEPARTMENT OF MUSIC

PROGRAM

Ridente La Calma Wolfgang Amadeus Mozart (1756–1791)

O Del Mio Amato Ben Stefano Donaudy (1879—1925)

Auf Ein Altes Bild Hugo Wolf (1860 – 1903)

An Die Musik Franz Schubert (1797–1828)

Weep You No More Sad Fountains Roger Quilter (1877 –1953)

Edelweiss Rodgers (1902–1979) and Hammerstein (1895–1960)

Steppin' Out with My Baby Irving Berlin (1888-1989)

Vittoria Mio Core Glan Giacomo Carissimi (1605–1674)

****SPECIAL ENCORE PIECE!****

Please silence all electronic devices. The use of recording devices is strictly prohibited.

Ridente La Calma

Wolfgang Amadeus Mozart (1756–1791)

Originally by Josef Mysliveček

Ridente la Calma was rearranged by Wolfgang Amadeus Mozart but originally composed by Josef Mysliveček, who was a Czech opera composer most popular for his compositions of the opera “Divino Bo o” written by Stanislav Suda in 1912. Wolfgang Amadeus Mozart was one of the most well-known prolific composers of the Classical period. The Austrian composer was born January 27, 1756, in Salzburg who was the youngest of the seven children in his family. One of the most well-known relatives he had was his father, Leopold Mozart (1719-1787), who was a composer as well as famous violinist that played in the orchestra of the Archbishop of Salzburg starting in 1743. Wolfgang was a child prodigy who studied both keyboard and composition from age five. Mozart composed everything from piano concertos, string quartets, symphonies, operas, and sacred music. Das Kinderspiel, K. 598, Die Alte, K. 517, Das Traumbild, K. 530, and Requiem are just a few of the pieces he composed throughout his short life. He was said to possess talented skills such as improvisation, sight-reading any given piece without error, and notating sheet music he only heard once.

Mozart’s revision of the Aria "Ridente la calma" were simply strophic creations were designed for the most boring of domestic environments. The emotion portrays a “happy calm” or a complacent state of mind. The tempo marking, “Larghetto” is what promotes the tranquil mood of along with the cheerful melody contour. Larghetto is slower than the andante but fast adagio. The key signature is in F major key with no modulations in sight. If you pay attention to the phrasing, you’ll find that it’s in Ternary form consisting of A section and a B section that repeats the A section. All three sections are unbalanced because the B section is shorter than the A sections. This composition is in 3/8-time signature or simple triple meter in which the eighth note becomes the beat. This piece’s smallest subdivision is the sixteenth notes giving the feeling of an eighth note when the quarter note was the beat. The most notable musical aspects that the listener should pay attention are the tricky, yet intricate rhythms that contrast with some longer more sustained phrases. These rhythmic phrases consistently start on the last and of three before the down beat of the next measure rather than starting on the downbeat every time. There are also ornamented grace notes in some of these phrases which will be both written and unwritten that still align with the mood of this piece.

Italian

English

Ridente la calma nell'alma si desti;

Smiling, calmness awakens in the soul;

Né resti più segno di sdegno e timor.

There remains not a trace of anger or fear.

Tu vieni, frattanto, a stringer mio bene,

You come, meanwhile, to embrace my delight,

Le dolce catene sí grate al mio cor.

The sweet chains so pleasant to my heart.

Ridente la calma nell'alma si desti;

Smiling, calmness awakens in the soul;

Né resti un segno di sdegno e timor.

There remains not a trace of anger or fear

O Del Mio Amato Ben

Stefano Donaudy (1879—1925)

Poem by Alberto Donaudy

“O del mio amato ben” is an Italian lament song composed by Stefano Donaudy; which he collaborated with his brother, Alberto Donaudy (1880—1941), who wrote the text. This piece was added to a collection of songs known as the “Arie di Stile Antico”; which contains 36 songs within 3 volumes of music. Other compositions that you may know from this collection are “Vaghissima sembianza”, “Spirate pur, spirate”, and “Amor S'apprende”. Donaudy made a living as a vocal teacher, coach and accompanist and became the director of Palermo’s conservatoire. Through his vast singing experience, it was apparent that most of his compositions are catered towards the vocalist. The evidence is clearly shown by which the vocal melodies sung are usually diatonic and are highly supported within the accompaniment. This lament is clearly from the Romantic Era of music by evidence of the utilization of the expressive markings in the score. The composer’s use of “diminuendos” is clever placed in score for ease of vocal ease and emotional expressiveness shows his knowledge about the higher male voice; which may be why “O del mio amato ben” seems to be a favorite of many established tenors to perform including the famous Luciano Pavarotti. Beyond these historical facts, details on him and his brother’s early life is widely unknown.

This piece reminisces on a lost love as well as the contemplation of whether his desire to find their love is even worth it. It’s a true expression of one’s loneliness after someone closest to you has suddenly disappeared from your life. It’s still unknown whether the love has abandoned the performer or passed away. If you listen to the tone quality of the chords played within the accompaniment, you can quickly pick up on the hints of melancholy yet an evocatively reminiscent interpretation of the piece. When the vocalist enters in measure 4, you will see the “con molto sentimento”. You should hear the vocalist warmth how sentimental the vocalist gets when thinking of his love as well as a hint of sadness because the love is gone. Naturally by rules of the composer’s style of composition, the vocalist must bring the same mood to life that the piano initiates within the introduction. The vocal intonation as well as the contour of the piece naturally inclines the vocalist to sing long, legato phrases. There are moments of Rallentando followed by “a tempo” for expressive and emphasize certain phrases of the piece.

Italian

English

O del mio amato ben perduto incanto!

Oh, lost enchantment of my dearly beloved!

Lungi e dagli occhi miei

Far from my eyes is she

chi m'era gloria e vanto!

who was, to me, glory and pride!

Or per le mute stanze

Now through the empty rooms

sempre la cerco e chiamo

I always seek her and call

con pieno il cor di speranze?

with a heart full of hope

Ma cerco invan, chiamo invan!

But I seek in vain, I call in vain!

E il pianger m'e si caro,
che di pianto sol nutro il cor.
Mi sembra, senza lei, triste ogni loco.
Notte mi sembra il giorno;
mi sembra gelo il foco.
Se pur talvolta spero
di darmi ad altra cura,
sol mi tormenta un pensiero:
Ma, senza lei, che farò?
Mi par così la vita vana cosa
senza il mio ben.

And the weeping is so dear to me,
that I nourish the heart with only tears
It seems to me, without her, sad everywhere is sad.
The day seems like night to me;
the fire seems cold to me.
If, however, I sometimes hope
to give myself to another cure
one thought alone torments me:
But without her, what shall I do?
To me, life seems a vain thing
without my beloved.

Auf Ein Altes Bild

Hugo Wolf (1860 – 1903)

Auf Ein Altes Bild is an art song that was composed by the Austrian composer Hugo Wolf (1860 – 1903), but it was originally written as a poem authored by Eduard Friedrich Mörike, a German romantic era poet who was pushed into being a Lutheran pastor. Wolf was taught violin by his father and learned piano in his private early school. He wasn't the most studious student in the university leaving his school in Graz due to two years of failing his Latin courses. After leaving another school for lack of interest of any other subjects besides music, he stayed with his aunt in Vienna to attend a conservatoire where he was befriended Gustav Mahler and Richard Wagner. He earned a living wage as a teacher in addition to support from peers to support himself in composing and was mentored by Berthold Goldschmidt, the German Jewish composer. Hugo Wolf has composed for operas such as "Hänsel und Gretel" and the four-act opera "Der Corregidor".

The poem was constructed using the literary device, "ekphrastic vision", to describe a painting in great detail. The image of the painting contains the virgin and the child at a gorgeous landscape during the summer season. The words do more than just describing the painting, the poet animates the details almost as if the painting is moving, which invites both the touch as well as the sight senses. It's historically unclear if the poet was in the picture or if it's all in his head. The accompaniment of both the top and the bottom voices reflect each other like a mirror in contrary motion for the majority of the song. I think this symbolizes the polarities and the complementarities between the following: life and death, spirit and flesh, present and future. In addition, Hugo wrote the syncopation between the voice part and the piano part occur unconventionally in a way that doesn't always line up with each other. As a result, the vocalist has to be firm on his timing to avoid fluctuations in the tempo.

German

English

In grüner Landschaft Sommerflor,
Bei kühlem Wasser, Schilf und Rohr,
Schau, wie das Knäblein sündeltoos
Frei spielet auf der Jungfrau Schoss!

In the summer haze of a green landscape,
By cool water, rushes and reeds,
See how the Child, born without sin,
Plays freely on the Virgin's lap!

Und dort im Walde wonnesam,
schon des Kreuzes Stamm!

And ah! growing blissfully there in the wood, Ach, grünet
Already the tree of the cross is turning green!

An die Musik

Franz Schubert (1797–1828)

“An die Musik” is a German song composed by Franz Schubert in 1817. Although the composer tragically lived a short life, he composed a total of 600 songs throughout the span of his life. This composition is widely considered to be his most well-known piece. He dedicated the piece to a Vietnamese piano virtuoso, Albert Sowinsky. Schubert composed two versions of this piece; however, the first is still considered to be lost. The second signed manuscript of “An die Musik” has been recovered and now is housed at the British library. The original key of this song is in D major, which truly brings out the praise theme of this song. Songs of praise, whether they are within a religious context or not, usually are structured with repeated phrasing with multiple verses to the same melodic structure. This piece is no different and has a first and a second verse. The setting or the mood of this piece is very lively and basically gives thanks to how music enriches our lives. Any musician can relate to this concept with poetic lyrics describing the many ways music has significantly improved their life. I strongly believe that it’s most appropriate for the vocalist to reflect the pure joy that the composer cleverly constructs within the music. Every time I perform this song, I also reflect upon how much music has enhanced my life and inspired me to write music. The “aesthetic force of music, as we all know, can have the most powerful and positive ethical effect on the life of any human being who loves music and values it” (Freeman pg. 4). My personal appreciation for music is how I find the interpretation needed to portray the message of this song. As you hear me sing today, I invite you to reflect on how music has made our life better.

German

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb entzunden,
Hast mich in eine bessre Welt entrückt!
Oft hat ein Seufzer, deiner Harf entflossen,
Ein süsser, heiliger Akkord von dir
Den Himmel bessrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür!

English

Beloved art, in how many a bleak hour
when I am enmeshed in life’s tumultuous round,
have you kindled my heart to the warmth of love,
and borne me away to a better world!
Often a sigh, escaping from your harp,
a sweet, celestial chord
has revealed to me a heaven of happier times.
Beloved art, for this I thank you!

Weep You No More Sad Fountains

Roger Quilter (1877–1953)

“Weep You No More Sad Fountains” is an old English ballad that was originally written as a melancholy poem from the Elizabethan period and there are references to “Peaceful death” all over the song which were popular religious music compositional themes during this Time period. The initial author of this poem is unknown, but it’s been attributed to John Dowland, who was a famous Lute musician belonging to English court when Queen Elizabeth I was in power. It was said to be possibly have been performed for the queen during days of poor health in front of the English court in during 17th century. This Ballad was part of his “Third and last book of Aries”, a collection of compositions written or compiled by the composer himself. Later between the 19th and 20th centuries Roger Quilter was accredited as the song-writer of this song. This work was became the first song to be categorized as a part of a his collections of song labeled the “Seven Elizabethan Lyrics Op 12”. A different arrangement of this song was recomposed by Patrick Doyle that was premiered in “Sense and Sensibility”, a 1995 film directed by Ang Lee.

The theory mentioned above makes the most sense to me because the singer or character in this art song is asking not to “weep” anymore and goes on to talk about how peaceful rest would be. He uses metaphors like snowy mountains and the sun smiling to make this point. He also makes many references and uses just as much imagery on tears as he does about rest. The song was said to be a lullaby in praise of sleep which pushes the point of the mood being about death. It’s almost like saying goodbye to your loved one on their deathbed and reassuring them that it’s ok to rest and pass on the world beyond. The musical structure such as the simple contour of the melodic and rhythmic structure of the vocals, the complementary piano accompaniment as well as the “Poco” or slight contrast in dynamics all come together to better produce the mood of this song. This is certainly not a vocal “show-off” type song and shall never be treated as such! Some compositions and art songs are great for ornamentation, but the simpler and truer to the composition you keep it, the better and more dramatic, organic and authentic the performance becomes

Edelweiss

Rodgers (1902–1979) and Hammerstein (1895–1960)

Edelweiss is a beautiful ballad written by Rodgers and Hammerstein for the musical sound of music in the late 1950s. This song was created specifically for Captain von Trapp, the father figure character, to subtly express his regret and his nostalgia for his home country of Austria from which he had to flee to escape the Nazis during their takeover. This disproves the common misconception of thinking that Edelweiss being a traditional Austrian folk song. The lyrics are based on German myths about the edelweiss flower that is known hypothetically to withstand harsh Alpine winters. The imagery of the edelweiss flower is symbolic of love's triumphs over trying obstacles. In this myth, suitors would climb the Alps to pick the flowers and give them as gifts proving both their skillfulness and affection for their lovers in which they desire to pursue. This waltz tempo simple triple tune consist of the popular musical form of ABAB in structure. The voice singing is soft and sincere while singing a simple melody. The key I have chosen to sing this in is A major due to my voice range as well as the ease of my fingers when playing the guitar chord progression in a simple waltz accompaniment pattern.

Steppin' Out with My Baby

Irving Berlin (1888- 1989)

Steppin' Out with My Baby was written by Irving Berlin for the 1948 musical film Easter Parade starring Fred Astaire and Judy Garland directed by Charles Walter. Easter Parade is about a professional male, Don, who loses his dance partner, that he had feelings, to another production. As he drowns his sorrows at a bar, he vows and boasts that he can make a star out of the next girl he sees. he then meets a chorus girl with no experience in dance & promises her with payment to be his new partner and make her a star. When previous forms training her doesn't work, he realizes that he needs to play to her strengths and be her own dancer in order them to be success. Throughout this journey, both characters develop feelings for each other; who eventually become estranged romantically. The "Steppin' Out" scene stars Fred Astaire, as Don, singing and dancing along with an entire production of chorus-dancers behind him. Fred had the daunting task of dancing solo as well as partnering with three dancers all in one production. This scene is well-regarded for being one of the first films to use the slow-motion camera effect; depicting Fred Astaire turning and flipping his cane prop. He also went on to include the tune in his Album "The Astaire Story". Throughout the years, various established artists such as Tony Bennet, Doris Day, and Curtis Stingers, have recorded and performed this song transforming this catchy tune into a Jazz Standard. The lyrics depict the excitement and anticipation of a man for his date. While Fred Astaire is singing, the choreography theme shows him singing towards a few of the female dancers suggesting that he is looking for his beloved within a crowd of other women.

Vittoria Mio Core

Glan Giacomo Carissimi (1605–1674)

Vittoria Mio Core was composed and arranged by Glan Giacomo Carissimi (1605–1674) This piece is a vocal aria that was originally composed as a solo Cantata during the Baroque period. Carissimi was employed in Rome as a church singer and organist who composed over choral works as well as over 150 solo cantatas. Unlike many other Aries that refer to love, this composition talks about the joys of being free from a relationship with a deceitful woman. Within the text, you can clearly see how he constantly compares love to Slavery that imprisons you. In the chorus you should the excitement and joy for being freed from such a toxic relationship. This song goes into depth about the affect this woman once had on him in both an infatuated and manipulative ways. I will be singing this from place of celebration for all our accomplishments and the challenges we've overcame during our time here at Mercyhurst.

Italian:

Vittoria, vittoria, mio core!
Non lagrimar più,
È sciolta d'Amore
La vil servitù.

Già l'empia a' tuoi danni
Fra stuolo di sguardi,
Con vezzi bugiardi
Dispose gl'inganni;

Le frode, gli affanni
Non hanno più loco,
Del crudo suo foco
È spento l'ardore!

Da luci ridenti
Non esce più strale,
Che piaga mortale
Nel petto m'avventi:

Nel duol, ne' tormenti
Io più non mi sfaccio
È rotto ogni laccio,
Sparito il timore!

English:

Victorious Victorious my heart is!
And tears are in vain,
For Love now has broken
its shackles in twain;

The False one is Vanquish'd,
her glances amuse me,
Deception no longer with arts,
with arts can confuse me!

No Falsehood or sorrow,
oppress me with rigor;
The flame once so cruel,
has spent all it's vigor!

Her smile once entrancing
no darts is revealing,
The wounds in my bosom
with time are all healing;

All sorrow and torment
no longer I'm fearing,
Now broken each tie is,
all fears disappearing!

Thank you

To all my audience members: Thank you all for taking the time out of your busy lives to support me and embark with me on this musical journey. Without an dedicated audience, the art of performing becomes meaningless. I hope I can be of service to you in some compacity through my performance. I hope you can see the love and dedication I put into my craft. I have countless people that I could thank you for developing me in my academics and as a person, but I am only allotted 12 pages. Nevertheless, please know how much I value each and every one of you

To Alyssa Bar: Thank you for being best friend anyone could ever ask for. You've stuck by me since my literal beginning and still believe in me even when I don't believe in myself. You have always kept me grounded and true to who I am. You've always been my rock and represent the very best part of me. I am so proud of the strong and resilient women you are growing up to be. You have faced and continue to face every obstacle that comes your way.

To Mom and Dad: Thank you for driving all the way from Northern Virginia to support me tonight! I know both have worked so hard to build a life were Alyssa and I could chase any dream we wish to pursue. You both have pushing me through the many phases of Alex, the good, the bad, and the crazy times and I will never forget it. *Mom*, for all the times you've sacrificed your sleep and time to help me memorize lyrics and projects I never thought I would make it through and for all the times you've kept me in check whenever I am disorganized. I have always admired your unwavering persistence and resilience. You've been through a lot and always came out the other side. It's that kind of hope that's pushed me to fight through all of my struggles and overcome my demons. *Dad*, thank you for working hard to support me in my endeavors and all our music talks and weird humor. You've been a rock that kept our family functional and together. You've shown me what it means to be a man who sticks by his family, and I am thankful for that.

To Brittany: Thank you for all the ways you've paved a way for me to succeed as a therapist, student, and as a musician. You have gone infinity and beyond out of your way to help me succeed through the many hats I've worn at Mercyhurst. You've inspired me to be creative musically during music ministry as well as in guitar class and piano lessons. You also play a key role in my development as a music therapist through my clinicals as classes I've had with you. Most of all Thank you and Charlie for accepting me unconditionally as I am and being a beacon of hope for me and my future self. I will never forget all the spiritual guidance you've given me on this journey.

To Lisa Layman: Thank you for taking me on as your vocal student during my senior year. I know you balance your time between Mercyhurst and another university. Although our journey together wasn't long, you've challenged me in my repertoire and as a vocalist. You've also helped me to develop my voice throughout this year as you're always trying to find new ways to help me musically, I will always appreciate that.

To Christian and Linda: Thank you for being so flexible with me throughout the challenging times I had learning new and challenging repertoire. Thank you for all of your time, effort, and dedication to making me sound and look good throughout my performances here at Mercyhurst. You both are extremely talented on piano and never cease to match any tempo I throw your way. I owe all of my vocal successes at Mercyhurst to the both of you!

To all former students and faculty: I also want to extend a special those former students and faculty members that have contributed to my success here at Mercyhurst, including Kathy Soroka, Royce Strider, Tom Brooks, and Craig Stevens. I will never forget the lessons you've taught and challenged me with as a vocalist and a music therapist.

To Becky Ferguson: Thank you for being so willing to help me through challenging moments of my Mercyhurst experience. You've always been a great friend to me and saw the best in me even when I haven't always seen it in myself. You've played a significant role in expanding my knowledge as a musician and as a music therapist. You've helped me and Dan to gain more experience as music therapist through the drum circles, we've held for the A.I.M. students. I always enjoy our long conversations and texts we've sent to each other. You are such a strong leader and know how to think on your feet in moments of great chaos.

To Dan Gage: Thank you for traveling from Jamestown New York to see me perform! You've always been the best "meme-ingful" friend a guy like me could ever have. Our energies always seem matched, and you've always been a great source comedic creativity and clinical inspiration! You gave me my start in my co-running the A.I.M. music therapy drum circles and have played a significant part in my development as a music therapist. You are my absolute favorite chaotic and talented friend and inspire me to further develop my musical ear. You've also expanded my knowledge in all things gaming and memes related.

To Dr. Hess, Lynn, and Becky Wunch: Thank you for helping me through this crazy journey here at Mercyhurst. Although I am not always the most organized study, you never gave up on me and have gone above and beyond to make sure I am doing what need. Through all these doubts and the close calls, you never gave up on me and that means the world to me.

I respect you both as pianists, musicians, and professors, for I've always enjoyed watching you play your instruments during faculty recitals.

To Mike Bell: From the very beginning of our journeys at Mercyhurst, you've always been a pleasant presence in my life. You are always so positive and see the best in everyone around you; which is so refreshing to be around. You have become one of my best friends on campus. You are such a great person, friend, and listener. Our silly study sessions and hangouts will always be a favorite highlight of my journey here at Mercyhurst. I thank you for all the times you've stood patiently while I ramble on during conversations. You've also helped me improve as a percussionist during marching band as well as times during graduation events where I played with the Wind Ensemble. I will miss you buddy.

To Tyler Ruhe: Thank you for sticking by me as a friend and always encouraging an outgoing introvert like me to participate in. Thank you for all the comedic study sessions and hangouts we've have together. You've been like the little brother I've never had and I enjoy your unique and fun personality and silly humor. I also admire how disciplined, hard-working, and dedicated you are to your music and academics. You are so talented as both a vocalist and a musician and I am so proud of man you are developing into. May you continue to find great friends who truly appreciate how funny and awesome of person. I will sincerely miss you next year.

To Molly & The Sustainability Team: Thank you all for the roles you've played in my work-study experience. All of you are so knowledgeable about the environment and have influenced my outlook how we as a society can do better to ensure that the earth can run at top-tier efficiency. A special thanks to Catherine for all the mornings we've spent collaborating on how to *Molly*, it's been quite the journey from where we first start as a department to where we are now, and I am so blessed to have been a part of this journey with you and your team. Thank you specifically for your faith in me and constant support even when I would mess up. You have such strong communication skills as well as a love for the planet that never ceases to inspire me to embody this quality of yours.

To the Music & Campus Ministry Team: Thank you all for the roles you've played in my work-study experience as well as all the way each of you have shaped my spiritual journey and humanity. I will never forget all the events such as masses, adorations, retreats, and catholic devotions which never ceases to rejuvenate my love and faith in Jesus. I've always felt accepted and appreciated for who I am, and this is a rare quality. I will sincerely miss playing at mass with all of you in music ministry and being apart campus ministry community.