

Seton Hill

UNIVERSITY



DEPARTMENT OF MUSIC

PRESENTS

**Senior Recital of
Emily Hazlett**

Saturday May 1, 2021
2:00 PM

Reichgut Concert Hall

Seton Hill University
Performing Arts Center

Program

“Hard Times Come Again No More” Stephen Foster
(1826- 1864)

“Mandoline”Gabriel Fauré
(1845-1924)

“Pie Jesu Requiem” Gabriel Fauré
(1845-1924)

“Almen se non poss’io” Vincenzo Bellini
(1801-1835)

“Ma rendi pur contento” Vincenzo Bellini
(1801-1835)

“Lagrimas mías” Pedro Miguel Marqués
(1843- 1918)

“La partida” Fermín María Álvarez
(1833- 1898)

“Astonishing” Jason Howland
from *Little Women* (1833- 1898)

Intermission

“La seña” Edward Kilenyi
(1884-1968)

“Noche serena” Edward Kilenyi
(1884-1968)

“Die stille Lotosblume” Clara Schumann
(1819-1896)

“Er ist Gekommen” Clara Schumann
(1819-1896)

“Liebst du um Schönheit” Clara Schumann
(1819-1896)

“Widmung” Robert Schumann
(1810-1856)

“Times Are Hard for Dreamers” Daniel Messé
from *Amélie*

“Love Will Come and Find Me Again” Richard Oberacker
from *Bandstand* arranged by *Emily Hazlett*

featuring...

Teddy DiSanti, bass

Rocco Kempa, tenor saxophone

Lindsay Lamagna, drum set

Matt Sanchez, trumpet

Program Notes

“Hard Times Come Again No More” by Stephen Foster was published in 1854, and it was a popular parlor song in the United States. Foster, often thought of as the “father of American music”, has written many popular songs that are still well-known American tunes. The theme of this song centers around people who have fell on hard times. This was included in the program as a tribute to loved ones who have gone through very tough times this past year and in tribute to the hardships the world has endured through the pandemic in hope that hard times will come again no more.

Refrain:

'Tis the song, the sigh of the weary,
Hard Times, hard times, come again no more.
Many days you have lingered around my cabin door;
Oh! Hard times come again no more.

Verses:

Let us pause in life's pleasures and count its many tears,
While we all sup sorrow with the poor;
There's a song that will linger forever in our ears;
Oh! Hard times come again no more.

While we seek mirth and beauty and music light and gay,
There are frail forms fainting at the door;
Though their voices are silent, their pleading looks will say
Oh! Hard times come again no more.

There's a pale drooping maiden who toils her life away,
With a worn heart whose better days are o'er:
Though her voice would be merry, 'tis sighing all the day,
Oh! Hard times come again no more.

'Tis a sigh that is wafted across the troubled wave,
'Tis a wail that is heard upon the shore
'Tis a dirge that is murmured around the lowly grave
Oh! Hard times come again no more.

“Mandoline” is a song for piano and voice by Gabriel Fauré written in 1891. Fauré was a prolific composer of songs in the Romantic Era. The piano accompaniment of this piece has a continuous pattern of staccato eighth and sixteenth notes. This creates a light, sweet, and airy sound for the vocal melody to sing over. The vocal line has several melismas that also highlight the fast and light mood of the piece. The staccato accompaniment pattern and quick and melismatic vocal line creates a sense of plucked strings similar to that of a mandolin, the instrument that is represented in the title of the song.

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

The givers of serenades
And the lovely women who listen
Exchange insipid words
Under the singing branches.

There is Thyrsis and Amyntas
And there's the eternal Clytander,
And there's Damis who, for many a
heartless woman, wrote many a tender
verse.

Their short silk coats,
Their long dresses with trains,
Their elegance, their joy
And their soft blue shadows,

Whirl around in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers from the breeze.

“Pie Jesu” is a sacred song from Gabriel Fauré’s Requiem in D minor, Op. 48. Fauré first premiered this piece in 1888, and continued to compose and edit the work until he finished in 1900. The work is seven movements, “Pie Jesu” being the fourth. Though the original work is scored for orchestra and organ, this arrangement is for solo soprano voice and piano. This simplistic piano part allows for the beautiful vocal line to float with the repetitions of the sacred Latin text. This piece is a beautiful prayer for eternal rest.

Pie Jesu Domine, dona eis requiem. Blessed Lord Jesus, grant them rest.
Dona eis requiem sempiternam. Give them eternal rest.

“Almen se non poss’io” was written as part of a song cycle entitled *Sei Ariette* by Vincenzo Bellini. Bellini was a famous opera composer of the Romantic Era and was known for his elegant and intricate vocal melodies. This song exemplifies those characteristics of Bellini’s writing with beautiful and ornate lyrical moments. The ornamentations of the vocal line help to illustrate the deep emotion of the text, describing two lovers who are unable to be together.

Almen se non poss'io
seguir l'amato bene,
affetti del cor mio,
seguitelo per me.

At least, if I am not able
to follow my beloved,
you affections of my heart,
go with him for me.

Già sempre a lui vicino
raccolti amor vi tiene
e insolito cammino
questo per voi non è.

Already near him always,
Love keeps you gathered,
and the path to him is not
an unfamiliar one for you.

“Ma rendi pur contento” by Vincenzo Bellini is the final song in *Composizioni da Camera*, his collection of fifteen pieces for voice and piano. This group of songs was composed when Bellini was young but was not published until after his death. The text of the song describes a selfless love, caring for loved ones’ happiness over one’s own happiness. The simple melody in the beginning creates a beautiful love song, and the ending melismas show the passion of the meaning in the poetry.

Ma rendi pur contento
della mia bella il core,
e ti perdono, amore,
se lieto il mio non è.

Only make happy
The heart of my beautiful lady,
And I will pardon you, love
If my own heart is not glad.

Gli affanni suoi pavento
più degli affanni miei,
perché più vivo in lei
di quel ch'io vivo in me.

Her troubles I fear
More than my own troubles,
Because I live more in her
Than I live in myself.

“Lágrimas mías” is a Spanish aria by Pedro Miguel Marqués, a Spanish composer and violinist. The singer laments over heartbreak, crying over a lost love. Sudden motives in the singer’s higher register show the singer crying out in pain and heartbreak. The fast-moving piano accompaniment and driving vocal line represents the singer’s sense of desperation and helplessness in her situation; she is so overcome by her grief that all she can do is cry and lament over her loss.

Lagrimas mías en donde estáis
que de mis ojos ya no brotáis.
El fuego ardiente de una pasión
seco ha dejado, ha dejado mi
corazón.

¡Ay de mí! ¡Ay de mí!
que triste y desolada,
para llorar, para llorar nací.

Como cayendo las hojas van
a los impulsos del huracán,
así han caído con mi dolor
las ilusiones de tanto, de tanto amor.

¡Ay de mí! ¡Ay de mí!
que triste y desolada
no sé porqué, no sé porqué nací.

My tears wherever you are
from my eyes do not come forth
The burning fire of a passion
dry has left, has left my heart.
Oh my! Oh my!
how sad and abandoned to cry,
to cry I was born.

Like falling leaves
go to the impulses of the hurricane,
so have fallen with my pain
the illusions of so much, of so much
love.

Oh my! Oh my!
how sad and abandoned
I do not know why I was born.

“La partida” is a Romantic period art song by Fermin Maria Alvarez. This song is written for voice and piano that work together harmoniously through tempo changes, rubato, and call-and-response motives throughout the song. The song tells the story of the singer bidding farewell to their homeland of Spain. Beautiful Spanish text tells the story of a painful goodbye from the northeast Spanish mountains through the southern cities and beaches of Spain. This piece is in ABA form, with ornamented motives in the A sections to show the pain and heartache of farewell. The B section has sections of growth with rubato followed by quick ornamented motives that also serves to show the woe of the singer.

Sierras de Granada,
montes de Aragón,
campos de mi patria,
para siempre adios.

Mountain ranges of Granada,
mounts of Aragon,
fields of my mother country,
goodbye forever.

De la patria los últimos ecos,
resonando en mi pecho estarán
y mis ojos llorando pesares
sus dolores, ¡ay! al mundo dirán.

The final echoes resonating in my chest,
will be of mother country
and my eyes will be crying with grief,
ay!
And will speak its pains to the world.

A destierro y ausencia constante,
me condenan tiranos de amor.
unos ojos del alma enemigos,
mensajeros de un pecho traidor.

Messengers, ay! Messengers, ay,
of a traitorous heart.

Cuando a tus playas vuelva, suelo
adorado,
las aguas del olvido me habrán
curado
y si así no sucede, ¡triste de mí!...
a la patria que dejé vendré a morir.

When to the beaches of your adored
ground, I return,
the waters of forgetfulness will have
cured me of my grief.
And if it has not, woe is me! Woe is me!
To the mother country that I leave, I
will return to die.

Sierras de Granada,
montes de Aragón,
campos de mi patria,
para siempre adios.

Mountain ranges of Granada,
mounts of Aragon,
fields of my mother country,
for always, goodbye!

“Astonishing” is the Act I finale in the musical *Little Women* with a book by Alan Knee, music composed by Jason Howland, and lyrics by Mindi Dickstein which was based on the classic novel by Louisa May Alcott. This song is sung by the main character Jo who has high aspirations and big plans for her future. She sings of finding her own way in the world no matter where it takes her. The prospect of her future is thrilling to her, and this is evident through the exciting nature of the piece that features the singer’s belt voice, characteristic of the musical theater style. This provides a thrilling close to the first act.

Intermission

“La seña” is a Mexican folk song that was arranged by American composer Edward Kilenyi. Kilenyi was born in Hungary and studied Hungarian music alongside Mexican and South American music. He wrote many popular Mexican art songs in the early 1900s, including this piece. This is a playful song that tells the story of the singer trying to win a loved one’s affection, calling to their balcony. The singer is hopeful that their loved one will return the affection once the singer gives the signal for them to come to the balcony. The simple staccato piano accompaniment compliments the simple folk tune, with the focus being on the story and text of the song.

La niña que a mí me quiera,
ha de ser con condición,
y ha de ser con condición.
Que volviéndole a hacer la seña,
¡Pst! ¡Pst! Ha de salir al balcón,
y ha de salir al balcón,
que volviéndole a hacer la seña,
ha de contestar.
¡Amor!

The girl who may love me,
It must be with condition,
and it must be with condition.
Returning to give the signal, Pst! Pst!
You must come out to the balcony,
and you must come out to the balcony.
Returning to give the signal,
you must answer!
My love!

“Noche serena” is another Mexican folk song written for piano and voice by Edward Kilenyi. This art song has a light, eighth-note accompaniment outlining arpeggios in the bass line and simple chords in the treble clef. The beginning of the song describes a lover who is full of peacefulness and serenity, and in the middle, the singer meets her love. However, the song turns darker which is mimicked in the higher and more intense range of the vocal part in the second half of the song. The singer is distressed and sad by the end, comparing herself to a withered flower. The beautiful and lyrical melody is representative of the serenity and, later, the solemnness of the text.

Noche serena de primavera,
blanca paloma del alba luz
noche serena de primavera;
blanca azucena, esa eres tu.

Peaceful night in springtime,
white dove of the light of dawn
peaceful night in springtime,
white lily - that is what you are.

Die stille Lotosblume
Steigt aus dem blauen See,
Die Blätter flimmern und blitzen,
Der Kelch ist weiß wie Schnee.

The quiet lotus blossom
sprouts from the pond so blue,
its leaves all glimmer and sparkle,
its bud is white as snow.

Y al haber yo llegado aquí,
todo lleno de embeleso
recibe ese tierno beso que te mando
para ti

And since I have arrived here
so full of delight
receive this tender kiss that I send to
you

Da gießt der Mond vom Himmel
All' seinen gold'nen Schein,
Gießt alle seine Strahlen
In ihren Schooß hinein.

The moon pours down from heaven
all of its golden shine,
pours all its golden moonbeams
into her blossom heart.

Campo en invierno, flor marchitada
noche sin luna, negro turbión;
Flor sin aroma, marchitada
arbol tronchado - eso soy yo.

Field in winter, withered flower
night without moon, black storm;
flower without aroma, withered;
chopped-down tree - that is what I am.

Im Wasser um die Blume
Kreiset ein weißer Schwan
Er singt so süß, so leise
Und schaut die Blume an.

In water 'round the blossom
circles the whitest swan
it sings so sweet, so softly
and gazes on the bloom.

Er singt so süß, so leise
Und will im Singen vergehn.
O Blume, weiße Blume,
Kannst du das Lied verstehn?

It sings so sweet, so softly
and would but perish in song.
O blossom, whitest blossom,
can you conceive the song?

Robert and Clara Schumann were composers in the Romantic period who often wrote for solo voice and piano. Robert was more well-known as a composer in his time because of a lack of opportunity for women composers, but Clara is now recognized for her compositions and successes. The married couple drew inspiration from one another and the love that they shared in much of their music, writing both individual compositions and collaborative compositions.

“Die stille Lotosblume” is an art song by Clara Schumann. It is the final song in her song cycle entitled *Sechs Lieder*. This is a very romantic song cycle that Clara wrote in the first few weeks of her marriage to Robert. She captures the spirit of the poetry in her beautiful and lyrical melodies supported by simplistic piano accompaniment. This piece centers around a theme of beauty in nature that matches the loving tone of the song cycle with tranquil and almost meditative poetry.

“Er ist Gekommen” is a song for piano and voice by Clara Schumann written in 1841. Schumann was a brilliant concert pianist along with being a composer, and that is demonstrated in the piano accompaniment within this piece; it is incredibly fast-moving and difficult, showing the virtuosity of the pianist. This fast-paced accompaniment can be seen as the “storm” that is reflected in the lyrics of the song. The first two verses of this song are quick and high in the vocal register, showing a passion for the love that the singer is feeling. In the third verse, the song slows as she feels secure in her love and happiness.

Er ist gekommen in Sturm und Regen,
Ihm schlug beklommen mein Herz
entgegen.
Wie konnt' ich ahnen, daß seine
Bahnen
Sich einen sollten meinen Wegen?

He came in storm and rain,
my anxious heart beat against his.
how could I have known that his
path
should unite itself with mine?

Er ist gekommen in Sturm und Regen,
Er hat genommen mein Herz
verwegen.
Nahm er das meine? Nahm ich das
seine?
Die beiden kamen sich entgegen.

He came in storm and rain,
he boldly stole my heart.
Did he steal mine? Did I steal his?
Both came together.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

If you love for love,
Oh yes, love me!
Love me forever;
I will love you forevermore!

Er ist gekommen in Sturm und Regen.
Nun ist entglommen des Frühlings
Segen.
Der Freund zieht weiter, ich seh' es
heiter,
Denn er bleibt mein auf allen Wegen.

He came in storm and rain,
Now has come the blessing of
spring.
My love travels abroad, I watch
with cheer,
for he remains mine, on any road.

“Widmung” was written by Robert Schumann as the opening to his song cycle entitled *Myrthen*. This song cycle was written as a wedding gift for Clara. Written in ABA' form, the song begins and ends with the declaration that the singer's lover is an integral part of them and that their love touches every part of their life. The combination of the 3/2 time signature, fast tempo, and quick-moving and involved piano accompaniment shows the outpouring of love and passion in the text.

“Liebst du um Schönheit” is the fourth piece in Clara and Robert Schumann's collection, *Zwölf Gedichte aus F. Rückert's Liebesfrühling für Gesang und Piano* von Robert und Clara Schumann. This piece, written by Clara, is beautifully simple and lyrical in a way that allows the poetry to shine. The song expresses the desire for a love that is real and true, casting out love based on material ideas such as beauty. The first three verses of the song describe trivial love that is meaningless. The song then grows to the final verse that describes a love based on love alone that has true meaning and that will last eternally.

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

If you love for beauty,
Oh, do not love me!
Love the sun,
It has gold hair!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

If you love for youth,
Oh, do not love me!
Love the spring-time
That is young each year!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Die hat viel Perlen klar.

If you love for wealth,
Oh, do not love me!
Love the mermaid,
Who has many limpid pearls!

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!

You my soul, you my heart,
you my bliss, o you my pain,
you the world in which I live;
you my heaven, in which I float,
o you my grave, into which
I eternally cast my grief.

Du bist die Ruh, du bist der Frieden,
Du bist der Himmel, mir beschieden.
Daß du mich liebst, macht mich mir
wert,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein beßres Ich!

You are rest, you are peace,
you are bestowed upon me from
heaven.
That you love me gives me my
worth;
your gaze transfigures me;
you raise me lovingly above myself,
my good spirit, my better self!

“Times Are Hard for Dreamers” is the prologue song in the 2017 musical *Amélie* based on the 2001 film of the same name. The show features a book by Craig Lucas, music by Daniel Messé, and lyrics by Nathan Tysen. The character of Amélie is a child who feels isolated from the world but thrives through her daydreams that take her off to a world she can only imagine. The consistent piano accompaniment pattern gives the impression of daydreams while Amélie takes listeners into a journey of her dreams.

“Love Will Come and Find Me Again” is a ballad from the *Bandstand the Musical* with music written by Richard Oberacker and book and lyrics written by Robert Taylor and Oberacker. The musical tells the story of a young woman, Julia, who loses her husband in World War II and later competes in a music competition with other WWII veterans. This is one of the songs that the group sings for the competition. The character Julia wrote this song about attempting to find love again after such a tough and tragic loss of her husband. The song features a jazz combo group including a tenor saxophone, trumpet, upright bass, piano, and drum set.

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