

**Brandon Di Noto**  
**Baritone & Composition**  
**Senior Recital**



**Melva Morrison, piano**  
**Sunday, March 31<sup>st</sup>, 2019**  
**2:00 PM**  
**Crill Performance Hall**  
**COOPER MUSIC CENTER**

## Program

### *Metamorphosis Suite for Strings*

Brandon Di Noto

- I. The Beauty of Change
- II. Quick and Fleeting is Change
- III. The Tumultuous Journey
- IV. Changes Vary
- V. Change is a Rolling Tide

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### Ye People, Rend Your Hearts/If With All Your Hearts (Schubring)

Felix Mendelssohn

*Elijah*

(1809-1847)

Sebastian Elsenbroek & Brooke Senne, violin I  
Alison Taylor & Jennifer Treptow, violin II  
Mindy Freed & Rena Khodaveri, viola  
Bill Clemmons & Alta Rose Mullen, cello  
Jiachae McGee, contrabass

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## Intermission

### Die Forelle (Schubart)

Franz Schubert  
(1797-1828)

### Ihr Bildnis (Heine)

Clara Schumann  
(1819-1896)

*Sechs Leiden*

### Widmung (Rückert)

Robert Schumann  
(1810-1856)

*Myrthen*

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### *36 Arie di Stile Antico* (Donaudy)

Stefano Donaudy  
(1879-1925)

- IX. Sento nel core
- XV. O del mio amato ben
- XVII. Vorrei Poterti Odiare

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### *Airs Chantés* (Moréas)

Francis Poulenc  
(1899-1963)

- I. Air Romantique
- II. Air Champetre
- III. Air Grave
- IV. Air Vif

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*Songs of Travel* (Stevenson)  
II. Let Beauty Awake  
III. The Roadside Fire  
IV. Youth and Love

Ralph Vaughan Williams  
(1872-1958)

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A Simple Song (Schwartz & Bernstein)  
*Mass*

Leonard Bernstein  
(1918-1990)

Maria (Sondheim)  
*West Side Story*

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Happy/Sad (Lippa)  
*The Addams Family*

Andrew Lippa  
(b. 1964)

A Heart Full of Love (Boublil)  
*Les Misérables*  
Alexandra Schultz, Soprano  
Molly Smith, Alto

Claude-Michel Schönberg  
(b. 1944)

Who I'd Be (Lindsay-Abaire)  
*Shrek The Musical*  
Jaclyn Francis, Soprano

Jeanine Tesori  
(b. 1961)

Brandon studies voice with Professor Amy Mein, composition with Dr. Victor Labenske and  
conducting with Drs. Daniel Jackson and Philip Tyler.

## Program Notes

The **Metamorphosis Suite for Strings** was written across the span of six months. In writing the piece, I based each movement off of a significant change in my life, hence the name Metamorphosis. In “The Beauty of Change,” I wanted to convey that change can be beautiful. The piece begins in Ab major with the theme played by the first violin section and accompanied by *pizzicato* passages in the rest of the strings. The piece modulates to Gb major, and then progresses to a tonal passage moving through several keys only to return to the main theme and original key. “Quick and Fleeting is Change” is written in the key of Bb major, but does not stay in this tonal center for long. I wanted to convey that changes can come very suddenly and go just as quickly. The piece modulates from Bb to C major moving through several tonal areas to convey how quick & fleeting change can be. “The Tumultuous Journey” begins in the key of C# minor with a slow divided three meter. The movement signifies that change is a slow and arduous journey as it passes through four modulations to closely related keys in the span of one hundred measures. In “Changes Vary,” I incorporated the theme and variations form, signifying that changes can occur similarly, but with subtle differences. The piece opens with ensemble *pizzicatos* in the key of B major followed by an *arco* entrance by the first violin section. The theme is varied twice after the initial statement, modulates down a half step to Bb major, and it is stated and varied again by ending in the original key of B. “Change is a Rolling Tide” is the final movement of the suite, and signifies that changes will always be coming and going. The piece is in a rolling  $\frac{5}{8}$  time signature with the main theme stated by the cello and bass sections, followed by the violas, and lastly, the violins. The piece is meant to resemble the tides of the ocean going back and forth across the shore through the rolling meter, a familiar sentiment to natives of Southern California. To signify the familiar but changing tides, the main themes from each of the five movements are stated. The piece ends by resolving with a Picardy third, signifying that peace is made with change.

**Felix Mendelssohn** (1809-1847) was one of the most well-known prolific composers of the Early Romantic era. He began his musical education at the age of six by taking piano lessons from his mother. He made his first public piano debut at the age of nine, and began composing soon after. By the time he was fifteen, he composed 12 string symphonies and finished his first symphony for a full orchestra. His most well-known compositions include *A Midsummer Night's Dream*, *Italian Symphony*, *Scottish Symphony*, *Violin Concerto* and *String Octet*. *Elijah* is Mendelssohn's second completed oratorio depicting the acts of the biblical prophet of the same name. In “Ye People, Rend Your Hearts/If With All Your Hearts” Obadiah sings about the love of God and what it truly takes to seek and find him. The piece is comprised of a recitative and da capo aria. The piece contains legato 8<sup>th</sup> notes and sustained dotted half notes conveying patience in seeking and finding God.

Although **Franz Schubert** (1797-1828) lived a short life, he is known as one of the most prolific composers of the late Classical and early Romantic eras. His compositional output includes over six hundred art songs, seven symphonies, sacred music, *Die schöne Müllerin*, *Winterreise*, *Rosamunde*, and *Fierrabras*. “Die Forelle”, translated to The Trout, is one of his most famous art songs. The poet, Christian Friedrich Daniel Schubart, wrote the poem as a way to warn young women about the dangers of men. As a whole, the poem is a sexual parable. Originally in the key of Db major, the piece is strophic and follows the AAB compositional pattern. Throughout the whole piece, the accompaniment line mimics a fish swimming in a stream while the vocal line acts as a fisherman warning women about the dangers of men and romance.

**Clara Schumann** (1819-1896) was involved in music from a very early age, studying piano, violin, voice, music theory, harmony, composition, and counterpoint lessons. When she was nine, her father boarded a new piano student named Robert Schumann. Ten years later they were married against her father's wishes. "Ihr Bildnis" was written within the first months of Clara's marriage to Robert. The piece begins with a loving mood, but has a transition to a dark and sad ending. Many musicologists theorize that this piece foreshadowed Clara and Robert's separation shortly before he was admitted to an asylum.

**Robert Schumann** (1810-1856) was highly regarded as one of the greatest composers and music critics of the Romantic era. He only composed solo piano music until 1840, after which his compositional output included vocal, orchestral, choral, operatic, and symphonic works. In addition to composition, his musical critiques appeared in the *Neue Zeitschrift für Musik* a publication journal for classical music, which he was a co-founder. The piece, "Widmung", is one of Schumann's most well known works from the song cycle *Myrthen*. The piece was inspired by his wife, Clara Wieck Schumann, and gifted to her as a wedding present. In the beginning and end of the piece, the piano line is rushed and exciting which signifies the passion of love arising from within. Alongside the exciting accompaniment, the vocal line maintains a sense of calm awe in the midst of the overwhelming sensation of love.

Little is known about the Italian composer, **Stefano Donaudy** (1879-1925). Characterized as a precocious composer, his first compositions were completed and premiered at the age of thirteen. Today Donaudy's reputation rests solely on his collection of pieces *36 Arie di Stile Antico*. The pieces in this collection all share similar compositional structures and techniques. The vocal lines share an elegant melodic vein which show the characteristic of the Art Nouveau spirit, known as *Stile Liberty* in Italy.

French composer and pianist, **Francis Poulenc** (1899-1963) was self-taught and did not begin his musical training until the death of his parents at the age of sixteen. As a child he was not allowed to pursue music, and instead was encouraged to follow his father's footsteps in the manufacturing industry. Ricardo Viñes and Erik Satie influenced him through his period of increasing fame. His most well known compositions include *Trois mouvements perpétuels*, *Les biches*, *Concert champêtre*, and *Gloria*. In "Air Romantique" Poulenc's piano and vocal lines paint the image of one walking through a violent storm. In the middle of the piece, there is a shift in the mood depicting the calm within the storm before returning to its fury. "Air Champetre" is the most well known piece in the cycle. The vocal line and accompaniment are characterized as bouncy and carefree in nature. Throughout the piece, Poulenc incorporates several modulations. "Air Grave" has perhaps the largest contrast between all of the pieces in this cycle. The tempo and overall mood of the piece are more poignant and predictable, while the melody continues to freely modulate. "Air Vif" has the fastest tempo out of all of the movements of this song cycle which brings a hysteric mood to the piece. The piece frequently modulates and changes the mood, and the final melisma of the piece characterizes the liveliness of the wind.

The English composer, **Ralph Vaughan Williams** (1872-1958) did not reach his peak compositional output until his late thirties. A student of Maurice Ravel, Vaughan Williams is known as one of the leading British symphonists due to the wide variety of moods he implements. His major works include *A Sea Symphony*, *A London Symphony*, *A Pastoral Symphony*, *The Lark Ascending*, and *Fantasia on a Theme by Thomas Tallis*. The song cycle *Songs of Travel* is set to a collection of poems by Robert Louis Stevenson called *Songs of Travel and Other Verses* which premiered between 1901-

1904. “Let Beauty Awake” is the second song in this collection. The vocal line unfolds over arabesques in the piano accompaniment, which adds a Gallic flavor to the piece. “The Roadside Fire” is characterized as having kaleidoscopic shifts alongside the accompaniment in the first half of the piece. In the second half of the piece the song shifts to a more serious tone as the traveler envisions private moments with his love until the original tone returns. “Youth and Love” depicts the traveler leaving his love behind for his adventure. The vocal and accompaniment lines are slower than previous movements to signify the longing the traveler has for his lover.

**Leonard Bernstein** (1918-1990) was one of the first conductors born and educated in the United States to receive worldwide acclaim. The majority of his fame came from his long career as the music director of the New York Philharmonic. Much like modern composer Gustav Mahler, Bernstein was torn between his love for both composing and conducting. As a composer, his completed works encompass a wider variety of genres including orchestral and symphonic music, theatre music, ballet, opera, choral works, chamber music, film music, and piano music. Bernstein’s works are still regularly performed worldwide, especially his *Mass* and *West Side Story*. Bernstein’s *Mass* was commissioned by former first lady Jacqueline Kennedy Onassis in honor of the opening of the Kennedy Center for the Performing arts in 1971, and is perhaps one of his most controversial works. In “A Simple Song” The Celebrant proclaims his desire to sing and honor God with a simple song. The piece begins in G major, but slowly modulates to C major with a freely flowing melody which portrays the mood of peace and love for singing to God. *West Side Story* focuses on two opposing gangs, the Jets and the Sharks, who battle for control of New York’s streets. In “Maria” Tony, who is a member of the Jets, is filled with joy and romance as he sings about Maria, the woman he loves. The piece begins in Ab major and modulates to C major, and is widely known for the usage of the tritone within the main theme. The song is in the Lydian mode, but with a raised 4<sup>th</sup>, granting the piece its famous tritone skip.

**Andrew Lippa** (b. 1964) is an active musical theatre composer based in New York City. He is credited with acting as a pianist, composer and lyricist for several productions dating back to the 1990s. In 2009, Lippa was approached to write the music and lyrics for a new musical, *The Addams Family* based on the Charles Addams cartoon of the same name. The musical premiered later that same year starring Nathan Lane & Bebe Neuwirth and earned a Tony Award nomination for best original score. The production centers around Gomez Addams, the flamboyant patriarch of the Addams family, discovering that his daughter Wednesday has fallen in love with a “normal” boy. In “Happy/Sad” Gomez is able to truly teach his daughter how happy he is that she is growing up, but also how a sadness accompanies the happiness. The piece is in Eb and contains a rhythmic feeling in the vocal line that signifies happiness, but sadness as well.

**Claude-Michel Schönberg** (b. 1944) began his career as a singer and record producer. His first major composition was the rock opera, *La Révolution Française*. His other well known works include *Miss Saigon*, *Martin Guerre*, *Marguerite*, *The Pirate Queen*, and *Les Misérables*. In “A Heart Full of Love”, Marius has found Cosette with the help of his friend and secret admirer Éponine. In the piece, Cosette and Marius pledge their love to each other while Éponine looks on in sadness realizing she cannot be with the man she loves. The piece continuously modulates back and forth between Bb major and A major, and is in a call and response structure. As Marius and Cosette sing their duet, Éponine sings her sorrows in response to the two lovers.

**Jeanine Tesori** (b. 1961) is regarded as the most honored and prolific female musical theatre composer in history. Her major works include *Fun Home*, *Caroline, or Change*, *Thoroughly Modern Millie*, and *Violet*.

*Shrek the Musical* was premiered in 2008, has received numerous accolades since then and has been performed in several tours. In “Who I’d Be,” Donkey asks Shrek what he would do if he could do anything he wanted. Shrek then dives into his dreams and fantasies in response to Donkey’s question. The piece begins in Db major to convey Shrek’s longings and dreams, with modulations to D major and, lastly, Eb major.

## Translations

### Die Forelle

In einem Bächlein helle,  
Da schuss in froher Eil,  
Die launische Forelle  
Vorüber wie ein Pfeil.  
Ich stand an dem Gestade  
Und sah in süßer Ruh  
Des muntern Fischleins Bade  
Im klaren Bächlein zu.

Ein Fischer mit der Rute  
Wohl an dem Ufer stand  
Und sah's mit kaltem Blute,  
Wie sich das Fischlein wand.  
So land dem Wasser Helle,  
So dacht ich, nicht gebricht,  
So fängt ed die Forelle  
Mit siener Angel nicht.

Doch endlich ward dem Diebe  
Die Zeit zu lang. Er macht  
Das Bächlein tückisch trübe,  
Und eh ich es gedacht,  
So zuckte seine Rute,  
Das Fischlein zappelt dran,  
Und ich mit regem Blute  
Sah die Betrogne an.

### Ihr Bildnis

Ich stand in dunklen Träumen  
Und starrte ihr Bildnis an,  
Und das geliebte Antlitz  
Heimlich zu leben begann.

Um ihre Lippen zog sich  
Ein Lächeln wunderbar,  
Und wie von Wehmutstränen  
Erglänzte ihr Augenpaar.

Auch meine Tränen flossen  
Mir von den Wängen herab.  
Und ach! Ich kann's nicht glauben,  
Daß ich dich verloren hab!

### The Trout

In a clear brook  
There darted in joyful haste  
The capricious trout  
Passed, like an arrow.  
I stood on the bank  
And watched, in sweet peace,  
The merry little fish's bath  
In the clear brook.

A fisherman with his rod  
Stood right at the edge  
And observed, heartlessly,  
How the little fish wriggled around.  
As long as the clearness of the water –  
So thought I – is not lacking,  
The he won't catch the trout  
With his hook.

But finally became, for the thief,  
The waiting time too long. He made  
The little brook, maliciously, muddy;  
And before I realized it,  
He jerked his rod.  
The little fish struggled on it;  
And I, with quick pulse,  
Regarded the betrayed one.

### Her Picture

I stood in dark daydreams  
And gazed at her picture  
And that beloved face  
Began to come slowly to Life.

Around her lips played  
A wondrous laughing smile  
And tears of sorrow  
Glistened in her fair eyes.

My tears also, flowed  
Down my cheeks  
And ah! I cannot believe  
That I have lost you!



**Widmung**

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!

Du bist die Ruh, du bist der Frieden,  
Du bist vom 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 bess'res Ich!

**Sento nel core**

Sento nel core certo dolore,  
che la mia pace turbando va.  
Splende una face che l'alma accende,  
se non è amore, amor sarà.

**O del mio amato ben**

O del mio amato ben perduto incanto!  
Lungi è dagli occhi miei  
chi m'era gloria e vanto!  
Or per le mute stanze  
sempre lo cerco e chiamo  
con pieno il cor di speranze?  
Ma cerco invan, chiamo invan!  
E il pianger m'è sì 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 lui, che farò?  
Mi par così la vita vana cosa  
senza il mio ben.

**Vorrei poterti odiare**

Vorrei poterti odiare,  
ma troppo schiavo ho il cor.  
Ripenso alle tante promesse mendaci,  
ai lunghi tormenti durati sin qui,  
eppur ti ricopro le labbra di baci,  
ti stringo al mio core che tanto soffrì,  
che sanguina e chiede pietà al suo dolor.

Vorrei poterti odiare,  
ma troppo schiavo ho il cor.

**Dedication**

You my soul, you my heart,  
You my rapture, O you my pain,  
You my world in which I live,  
My heaven you, to which I aspire,  
O you my grave, into which  
My grief forever I've consigned!

You are repose, you are peace,  
You are bestowed on me from heaven.  
Your love for me gives me my worth,  
Your eyes transfigure me in mine,  
You raise me lovingly above myself,  
My guardian angel, my better self!

**I feel in my heart**

I feel in my heart a certain sorrow  
Which goes on disturbing my peace;  
There shines a torch which inflames my soul:  
If it is not love, it will be love [soon].

**Oh, lost enchantment of my dearly beloved**

Oh, lost enchantment of my dearly beloved!  
Far from my eyes is he  
who was, to me, glory and pride!  
Now through the empty rooms  
I always seek him and call him  
with a heart full of hopes?  
But I seek in vain, I call in vain!  
And the weeping is so dear to me,  
that with weeping alone I nourish my heart.

It seems to me, without him, sad everywhere.  
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 him, what shall I do?  
To me, life seems a vain thing  
without my beloved.

**I would like to be able to hate you**

I would like to be able to hate you,  
But I have a heart too much a slave.  
I think again of so many false promises,  
Of the long torments endured till now,  
And yet again I cover your lips with kisses,  
Hold you close to my heart, which has suffered so much,  
Which bleeds and begs for pity on its affliction.

I would like to be able to hate you,  
But I have a heart too much a slave.

### **Air Romantique**

J'allais dans la campagne avec le vent d'orage,  
Sous le pâle matin, sous les nuages bas;  
Un corbeau ténébreux escortait mon voyage,  
Et dans les flaques d'eau retentissaient mes pas.

La foudre à l'horizon faisait courir sa flamme  
Et l'Aiglon doublait ses longs gémissements;  
Mais la tempête était trop faible pour mon âme,  
Qui couvrait le tonnerre avec ses battements.

De la dépouille d'or du frêne et de l'érable  
L'Automne composait son éclatant butin,  
Et le corbeau toujours, d'un vol inexorable,  
M'accompagnait sans rien changer à mon destin.

### **Air Champetre**

Belle source, belle source,  
Je veux me rappeler sans cesse,  
Qu'un jour, guidé par l'amitié  
Ravi, j'ai contemplé ton visage, ô déesse,  
Perdu sous la mou, sous la mousse à moitié.

Que n'est-il demeuré, cet ami que je pleure,  
O nymphe, à ton culte attaché,  
Pour se mêler encore au souffle qui t'effleure,  
Et répondre à ton flot caché?

### **Air Grave**

Ah! fuyez à présent,  
Malheureuses pensées!  
O! colère, o! remords!  
Souvenirs qui m'avez  
Les deux tempes pressées,  
De l'étreinte des morts.

Sentiers de mousse pleins,  
Vaporeuses fontaines,  
Grottes profondes, voix  
Des oiseaux et du vent  
Lumières incertaines  
Des sauvages sous-bois,  
Insectes animaux,  
Beauté future,  
Ne me repousse pas,  
Ô divine nature  
Je suis ton suppliant.

Ah! fuyez à présent,  
Malheureuses pensées!  
O! colère, o! remords!

### **Romantic Song**

I wandered through the countryside with the thunderstorm's wind,  
in the pale morning, under low clouds.  
A gloomy raven escorted me on my journey,  
and my steps echoed in the puddles.

The lightning on the horizon made its flame run  
and Boreas redoubled his persistent howling;  
yet the tempest was too flaccid for my soul  
which sounded above the thunder with its pounding.

From the ash's and maple's golden garment  
Autumn gathered its glistening harvest,  
and evermore the raven, with an inexorable flight,  
followed me without changing my destiny.

### **Country Song**

Beautiful spring, beautiful spring,  
I wish to remember forever  
that one day, guided by affection,  
enchanted, I looked at your face, o Goddess,  
half concealed underneath the moss.

Has he but remained, this friend for whom I mourn,  
o nymph, adhering to your cult,  
to mingle at least with the breeze that touches you  
and to respond to your hidden waters?

### **Grief Song**

Ah! Flee now  
miserable thoughts!  
Oh! Rage, oh! Scruples!  
Memories which have  
pressed both my temples  
in the grip of the dead.

Paths of thick moss,  
vaporous fountains,  
deep grottos, voices  
of birds and the wind,  
uncertain lights  
of wild primeval forests,  
insects, animals,  
future beauty,  
do not turn me away,  
o divine nature,  
I am your suppliant.

Ah! Flee now  
miserable thoughts!  
Oh! Rage, oh! Scruples!

**Air Vif**

Le trésor du verger et le jardin en fête,  
Les fleurs des champs, des bois, éclatent de plaisir,  
Hélas! hélas! Et sur leur tête le vent enfle sa voix.

Mais toi noble océan que l'assaut des tourmentes  
Ne saurait ravager  
Certes plus dignement, lorsque tu te lamentes,  
Tu te prends à songer.

**Brisk Song**

The treasure of the orchard and the festive garden,  
the flowers of the fields and woodlands burst with pleasure,  
alas! Alas! And above them the wind raises his voice.

But you, noble Ocean that the assault of storms  
could not ravage,  
certainly, with more dignity, once you lament,  
you lose yourself in dreams.