



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Thursday, May 9, 2024 • 7:00 PM

MADLYN ROUSE

Senior Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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MADELYN ROUSE, SOPRANO

Senior Recital

SAORI CHIBA, PIANO

PROGRAM

Vincenzo Bellini (1801-1835)

L'abbandono from *Composizioni da Camera* (1820-30)

Antonio Vivaldi (1678-1741)

Un certo non so che (1716)

Gabriel Fauré (1845-1924)

Cinq mélodies "de Venise" Op. 58 (1891)

No. 1

Nadia Boulanger (1887-1979)

Cantique (1909)

Georges Bizet (1838-1875)

Vingt mélodie No. 3, Vieille chanson (1873)

Charles Gounod (1818-1893)

Ah! Je ris de me voir from *Faust* (1859)

Michael Dewar Head (1900-1976)

Sweet Chance, that Led My Steps Abroad (1929)

Ernest Charles (1895-1984)

When I Have Sung My Songs to You (1934)

Aaron Copland (1900-1990)

Laurie's Song from *The Tender Land* (1954)

- Intermission -

Madelyn Rouse is from the studio of Scott Ramsay. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Masks are recommended, but not required inside the Holtschneider Performance Center.

Franz Schubert (1797-1828)

Der Hirt auf dem Felsen, D. 965, Op. 129 (1828)

Daniel Solowey, clarinet

Gary White (1943-2023)

Long, Long Time from *Silk Purse* (1970)

James Hanley (1892-1942) & Gene Buck (1885-1957)

My Man, popularized by Fanny Brice and later Barbara Steisand (1920)

Michael Flanders (1922–1975) & Donald Swann (1923–1994)

A Word on My Ear (1979)

PROGRAM NOTES

Vincenzo Bellini (1801-1835)

L'abbandono from *Composizioni da Camera* (1820-30)

Duration: 4 minutes, 15 seconds

Vincenzo Bellini was influential in moving Italian opera into the Romantic period, having composed 9 operas, despite dying at only age 33.

“L'abbandono,” meaning “The Abandonment,” embodies a profound sense of longing and yearning, evoking a poignant emotional landscape through its melody and lyrics.

Antonio Vivaldi (1678-1741)

Un certo non so che (1716)

Duration: 3 minutes, 45 seconds

Vivaldi's “Un certo non so che” delves into the physical and emotional depths of love, capturing the intensity and passion that accompanies the experience of profound affection. A pioneer of the Baroque era, Vivaldi is best known for his more than 500 concertos and 40 operas, this one being from *Arsilda, Regina di Ponto*.

Gabriel Fauré (1845-1924)

Cinq mélodies “de Venise” Op. 58 (1891)

Duration: 3 minutes

“Mandoline” is the first of Fauré's Venice-inspired songs, *Cinq mélodies “de Venise”*, Op. 58. The only of the 5 in the song cycle completed in Venice, Mandoline transports listeners to a vibrant Venetian soirée, where the atmosphere is alive with swirling skirts, lively chatter, and flowing spirits. Its colorful depiction of a grand party immerses both the mind and the ear in a vivid sensory experience.

Nadia Boulanger (1887-1979)

Cantique (1909)

Duration: 2 minutes, 30 seconds

Cantique, composed by the talented Nadia Boulanger, reflects themes of hope, love, and the enduring power of memory. Boulanger's own life story adds depth to this piece, as she suffered the loss of her younger sister in her twenties. After Boulanger stopped composing in the wake of her also talented composer sister's death, she continued her musical legacy, as she mentored and taught some of the biggest compositional names that we know today. Her pieces have made a large resurgence in recent years as efforts to exemplify female composers' works have been on the rise.

Georges Bizet (1838-1875)

Vingt mélodie No. 3, Vieille chanson (1873)

Duration: 3 minutes, 30 seconds

“Vieille Chanson” tells the tale of a shepherd’s whimsical attempt to please his beloved with a captured warbler. This art song showcases Bizet’s versatility beyond his most renowned opera and heavily dramatic work, *Carmen*. The second verse shows text painting of the warbler’s escape with the melismatic “fauvette” word, and descending motif as the bird escapes to return to its lover.

Charles Gounod (1818-1893)

Ah! Je ris de me voir from *Faust* (1859)

Duration: 5 minutes

Gounod’s *Faust* offers a glimpse into the dark and twisted narrative of innocent Marguerite’s mental descent, highlighting a moment of temptation as she adorns herself with newfound treasures. In this aria, Marguerite tries on the jewels delivered by Méphistophélès as a gift from Faust and is captivated by how they enhance her beauty.

Michael Dewar Head (1900-1976)

Sweet Chance, that Led My Steps Abroad (1929)

Duration: 2 minutes, 45 seconds

Sweet Chance, That Led My Steps Abroad sets W. H. Davies’s poem *A Great Time* to music, offering a melodic interpretation of the poet’s reflections on life’s unexpected journeys and encounters. This poem has been set to music three other times in the 20th century. Composer Michael Head was a gifted composer and organist, composing mainly choral and a few large scale works. He studied at the Royal Academy of Music before being called to serve in World War I. He returned from the war and continued composing before his abrupt death due to an unexpected illness in South Africa on a business trip in 1976.

Ernest Charles (1895-1984)

When I Have Sung My Songs to You (1934)

Duration: 2 minutes

Minneapolis native Ernest Charles wrote both the lyrics and music for what is arguably his most famous solo piece. He was an art song composer, and sang both vaudeville and Broadway styles in Hollywood in the late 1920s. This piece always reminds me of the phrase, “You sing a song only I can hear.”

Aaron Copland (1900-1990)

Laurie's Song from *The Tender Land* (1954)

Duration: 4 minutes, 45 seconds

"Laurie's Song" from *The Tender Land*, is another highly anticipated piece for me personally. It is about a girl on the brink of her high school graduation, and reminiscing on the long awaited destination as she has grown up to this point. By the end of the opera, Laurie is determined to set out for a life larger than what her small farm town can provide for her. Composer Aaron Copland received an Oscar award for Best Dramatic Film Score, but made many great contributions to the musical world in his 90 year lifespan, including the famous *Appalachian Spring* ballet.

Franz Schubert (1797-1828)

Der Hirt auf dem Felsen, D. 965, Op. 129 (1828)

Duration: 11 minutes

Franz Schubert did not live to see the premiere of his piece, *Shepherd on the Rock*, written for friend and soprano Pauline Milder in 1828. He was, however, one of the most influential composers of the 19th century. I chose this piece because of its evocative imagery and synesthetic listening experience, personally reminding me of Arizona's landscapes. I'm also joined by a dear friend and Interlochen Family member, Daniel Solowey, in this piece. I'm so glad we've been able to make music together.

Gary White (1943-2023)

Long, Long Time from *Silk Purse* (1970)

Duration: 3 minutes

"Long, Long Time" was written by Gary White, and popularized by Linda Rondstadt in 1970. Ms. Rondstadt is recognized for her vast expanse of genre within her music making, and is a recipient of 11 GRAMMY Awards. Country music as a genre was one of my earliest musical exposures, and I wanted to include some sort of homage to that tonight.

James Hanley (1892-1942) & Gene Buck (1885-1957)

My Man, popularized by Fanny Brice and later Barbara Steisand (1920)

Duration: 2 minutes, 30 seconds

My Man was originally written in French and was popularized in American culture by comedienne Fanny Brice in 1921. When the 1968 biographical-musical film, *Funny Girl*, starring Barbara Streisand as Fanny came out, the song was added into the movie, as the real Fanny Brice had been known to sing it often. The Broadway musical of the same name, however, does not feature the song. This song is for my Joe. I'm so lucky to know a love as soft and kind as yours.

Michael Flanders (1922–1975) & Donald Swann (1923–1994)

A Word on My Ear (1979)

Duration: 4 minutes

A Word on My Ear is a tongue and cheek parody song by the musical duo Flanders and Swann. The comedic duo eventually composed over 100 songs together. They were most active as composers in the 1950s and 60s and known for their satirical songs. The character in this piece tells the truth of her musical endeavors, such as her experiences with her pianists, conductors, opera companies, and others.

Notes by Madelyn Rouse

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