



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Friday, May 9, 2025 • 6:00 PM

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# AUNIKA BULL

*Graduate Recital*

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Murray and Michele Allen Recital Hall  
2330 North Halsted Street • Chicago

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Allen Recital Hall

# AUNIKA BULL, SOPRANO

*Graduate Recital*

SAORI CHIBA, PIANO

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## PROGRAM

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Wolfgang Amadeus Mozart (1756-1791)

Vado, ma dove? O Dei! K.583 (1789)

Hector Berlioz (1803-1869)

Les nuits d'été op.7 (1841)

I. Villanelle

II. Le spectre de la rose

VI. L'île inconnue

Alban Berg (1885-1935)

Sieben frühe Lieder (1907)

I. Nacht

II. Schilflied

III. Die Nachtigall

- Intermission -

Francesco Santoliquido (1883-1971)

I Poemi del Sole (1914)

I. Un'ora di Sole

II. Riflessi

III. Nel Giardino

IV. Sole D'autunno

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*Aunika Bull is from the studio of Dr. Chuck Chandler. This recital is presented in partial fulfillment of the degree Master of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

Jocelyn Hagan (b. 1980)

love. songs (2009)

I. burn

II. your little voice

III. so quite new

IV. i love you much

V. i carry your heart

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## PROGRAM NOTES

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Wolfgang Amadeus Mozart (1756-1791)

**Vado, ma dove? O Dei! K.583 (1789)**

*Duration: 4 minutes, 15 seconds*

“Vado, ma dove?” (*I go, but where?*) is a concert aria by Wolfgang Amadeus Mozart, originally composed as a stand-alone work, but later incorporated into *Il burbero di buon cuore* by Martín y Soler. The aria captures a moment of emotional turmoil, as the singer—caught between uncertainty and despair—calls upon the gods for guidance. It begins with a slow, dramatic introduction, mirroring the character’s inner conflict, and gradually builds in tempo and intensity as the emotional tension rises. In the second half, the mood shifts: the plea becomes more earnest, as the singer seeks clarity and reassurance, asking for divine help to guide their steps and dispel their doubts. Mozart’s mature vocal style shines through in the aria’s expressive phrasing, rich chromaticism, and striking dynamic contrasts.

Hector Berlioz (1803-1869)

**Les nuits d’été op.7 (1841)**

*Duration: 12 minutes, 15 seconds*

*Les Nuits d’été (Summer Nights)* is one of Hector Berlioz’s most celebrated works and a cornerstone of the French art song repertoire. This song cycle, set to poems by Théophile Gautier, explores themes of love, loss, nature, and transcendence with striking emotional depth. Each song offers a unique emotional landscape, from lighthearted flirtation to bittersweet remembrance.

The cycle opens with “Villanelle,” a lively and pastoral celebration of spring and young love. The music has a buoyant, lilting rhythm, painting scenes of birdsong, blooming flowers, and lovers gathering “trembling flowers” in a moment of joyful intimacy. “Le Spectre de la Rose” presents a more introspective tone. A rose, plucked and worn by a young woman at a ball, returns as a ghost to reflect on its fleeting moment of glory. The poem can be seen as an homage to the medieval troubadours, evoking themes of courtly love, beauty, and ephemeral existence. Beneath its romantic language lies a poignant meditation on death and memory. “L’île inconnue” is filled with exuberance and adventure. A lover urges his beloved to sail away to a mysterious island where they might begin a new life together.

Through these richly varied songs, Berlioz showcases his gift for painting vivid emotional and poetic landscapes, elevating the French *mélodie* to new artistic heights.

Alban Berg (1885-1935)

**Sieben frühe Lieder (1907)**

*Duration: 8 minutes, 35 seconds*

Alban Berg was an Austrian composer who played a significant role in twentieth-century music. His compositional style combines Romantic lyricism with the twelve-tone technique, a method of chromaticism developed by Arnold Schoenberg. He studied counterpoint, music theory, and harmony with Schoenberg, whose influence is evident in Berg's later works. *Sieben frühe Lieder* was written while Berg was under Schoenberg's tutelage, resulting in an intriguing synthesis of influences—Richard Strauss, Gustav Mahler, Robert Schumann, and the harmonic palette of Claude Debussy, particularly evident in the first piece, “Nacht”. These diverse influences contribute to the cycle's striking and beautiful harmonies. The vocal writing is melodic, yet it frequently blurs the line between tonal and atonal expression, creating an evocative and ambiguous sound world. “Nacht” paints an eerily beautiful scene, describing the mystical stillness of a spring night. There is a dreamlike atmosphere, suggesting transformation or transcendence. “Schilflied” (Reed Song) explores themes of love with an underlying by a sense of sadness and yearning. “Die Nachtigall” celebrates the arrival of spring and love, capturing the excitement of young or blossoming affection.

Francesco Santoliquido (1883-1971)

**I Poemi del Sole (1914)**

*Duration: 13 minutes, 50 seconds*

Francesco Santoliquido was a twentieth-century Italian composer whose songs are full of lyricism, infused with elements of Debussian, Straussian, and Arabic influences. He was born near Naples but moved to the African country of Tunisia just as his career was gaining momentum. This relocation limited his ability to contribute to the mainstream contemporary musical movements taking place in Italy at the time, leading to his classification as a minor Italian composer of the period. He spent the final years of his life in Anacapri, Italy, which inspired the first poem of *I Poemi del Sole*. The four songs in this cycle, written and composed by Santoliquido, describe the Anacapri sun. His poems capture themes of nostalgia, stillness, and an intense longing for love and death.

Jocelyn Hagan (b. 1980)

**love. songs (2009)**

*Duration: 15 minutes*

Jocelyn Hagan is an American composer based in Minnesota. She primarily composes for voice—solo, chamber, and choral. A pioneer in the field of composition, her work has been described by the *Minneapolis Star Tribune* as “dramatic and deeply moving.” She is a fierce advocate for gender

equality and inclusivity. Her 'Compose Like a Girl' initiative amplifies female-identifying composers, helps musicians diversify their programs, and promotes greater equity in music programming. *Hagen's Love Songs* for soprano and piano elegantly explore romantic passion, discovery, physical love, parental affection, and eternal love.

### *Notes by Aunika Bull*

## Acknowledgements

I would like to express my deepest gratitude to my teachers, family, partner, and friends for their unwavering love and support.

Dr. Chandler and Saori—thank you for everything you've done to guide and inspire me, both as a musician and as a person.

To my friends and family, thank you for being my greatest advocates and the most loyal supporters of my art and happiness. Your belief in me means the world.

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