



# DEPAUL UNIVERSITY

## SCHOOL OF MUSIC

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Saturday, November 15, 2025 • 7:00 PM

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# MARGARET MEIERHENRY

*Graduate Recital*

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

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Saturday, November 15, 2025 • 7:00 PM

Allen Recital Hall

# MARGARET MEIERHENRY, SOPRANO

*Graduate Recital*

LEO RADOSAVLJEVIC, PIANO

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## PROGRAM

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Ludwig van Beethoven (1770–1827); arr. Tim Warner & Margaret Meierhenry

**Die stiegen die Menchen (1790)**

Erich Corfman, alto trombone

Amanda Pinos Fernández, tenor trombone

Noah Ochander, tenor trombone

Timothy Warner, bass trombone

Giuseppe Verdi (1813–1901)

**6 Romanzes II (1845)**

Il Tramonto (The Sunset)

La Zingara (The Bohemian)

Ad una stella (To a star)

Io Spazzacamino (The Chimney sweep)

Brindisi (Drinking song)

Ruggero Leoncavallo (1857–1919)

**Nedda, Silvio a quest'ora (1892)**

Zachary Mendenhall, baritone

– Intermission –

Agathe Backer Gröndahl (1847–1907)

**Op. 5 (1872)**

1. Selmas Tanker i våren (Selma's thoughts in springtime)

2. Fågelns visa (A little bird's song)

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*Margaret Meierhenry is from the studio of Viktoria Vizin. 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.*

Florence Price (1887–1956)

**44 art song and spirituals (1917 & 1946)**

Because Poem

Bewilderment Poem

Out of the south Poem

Night

Sergei Rachmaninoff (1873–1943)

**14 Romances, Op. 34 No. 14, Vocalise (1912)**

## PROGRAM NOTES

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Ludwig van Beethoven (1770–1827); arr. Tim Warner & Margaret Meierhenry

### **Die stiegen die Menchen (1790)**

*Duration: 6 minutes, 30 seconds*

Composed in 1790 when Beethoven was just 19 years old, this cantata commemorates the death of Emperor Joseph II, a reform-minded ruler of the Habsburg Empire. Remarkably, the entire work was written in just two and a half weeks for the commemoration. However, due to its difficulty, it was not performed for its intended occasion and remained unperformed until 70 years after the composer's death. Beethoven did, however, reuse this piece with a new text setting in his only opera, *Fidelio*.

The cantata was originally written for soprano and chorus, but this rendition was rearranged for voice and four trombones. In this arrangement, the first statement of the melody is set to highlight the textures between piano and trombones. At the return of the main theme, the full ensemble enters on music that was originally written for the choir.

Giuseppe Verdi (1813–1901)

### **6 Romanzes II (1845)**

*Duration: 15 minutes*

Giuseppe Verdi (1813–1901) is one of the most renowned composers to have ever lived, writing works so famous that those who have never heard his name would still recognize his melodies. This, his second collection of 6 Romances, is one of his lesser-performed works. Most of the libretti for these pieces were written by Manfredo Maggioni and Andrea Maffei, two close collaborators of the composer. These pieces embody change in many different facets, whether that be in what you see, what you hope for or how you confront it within yourself. From the quiet reflection of “Il tramonto” to the defiant joy of “Lo spazzacamino” and the heartfelt plea to dream in “Ad una Stella,” this set captures the highs and lows of life wrapped up in a romantic Italian bow.

Ruggero Leoncavallo (1857–1919)

### **Nedda, Silvio a quest'ora (1892)**

*Duration: 9 minutes*

One of the most celebrated duets from the Verismo era of opera, this duet from Ruggero Leoncavallo's most prized composition, *Pagliacci* (Clowns), is one of the standout points of the beloved show. Premiered in 1892, *Pagliacci* is a cornerstone of the Verismo

movement, which emphasized everyday people, raw emotion, and the darker sides of human nature.

This piece tells the story of two lovers whose passion and throes bring them to a standstill that cannot be resolved until Nedda, an illustrious traveling performer, confides in her love of her secret paramour, Silvio. Both individuals are seeking different changes in their lives. Nedda is looking for stability and independence while Silvio is looking for excitement and love; they both project their wants onto each other, which leads both to their eventual demise.

Agathe Backer Gröndahl (1847–1907)

**Op. 5 (1872)**

*Duration: 5 minutes, 10 seconds*

Agathe Backer Gröndahl (1847–1907) was a celebrated concert pianist, composer, and educator. While her works are mostly lost to history and seldom programmed, in her lifetime, she was hailed as one of the pioneers of 19th century Scandinavian music, and critics saw her as the “true heiress of Clara Schumann.” Her works draw from the rich literary traditions of Norway and Sweden and blend Romantic lyricism with Nordic folk influences. This set is one of her earliest works and was written about the seasonal changes of springtime.

Florence Price (1887–1956)

**44 art song and spirituals (1917 & 1946)**

*Duration: 9 minutes, 10 seconds*

Florence Price is known as the first black female composer to be programmed by any major symphony. She spent most of her prolific compositional years here in Chicago. These songs were posthumously put together in *44 Art Songs and Spirituals* in 2015 after a significant discovery of her manuscripts were found in 2009. Price’s *44 Art Songs and Spirituals* blend classical European traditions with African American spirituals and folk music. Her expressive melodies and poetic texts reflect deep emotion, faith, and cultural identity, affirming her legacy as a pioneering African American composer.

Three of these art songs will be performed in tonight’s program. Paul Laurence Dunbar’s “Because” reflects the sorrow of unreturned love, yet finds beauty in having loved sincerely. In “Bewilderment,” Langston Hughes voices confusion and frustration in a world marked by racial injustice, capturing the emotional toll of oppression. Fannie Carter Woods’s “Out of the South” celebrates the resilience and hope of African Americans rising from the struggles of the South. It speaks to progress, pride, and enduring strength shaped by history.

Sergei Rachmaninoff (1873–1943)

**14 Romances, Op.34 No. 14, Vocalise (1912)**

*Duration: 6 minutes, 30 seconds*

Sergei Rachmaninoff's 14 Romances, Op. 34 (1912) are a set of art songs for voice and piano. Each piece sets Russian poetry to music, highlighting Rachmaninoff's gift for lyrical melody and expressive harmony. The piece that will be performed tonight, "Vocalise," is the final piece in this song cycle, composed in 1915. It is unique in that it was written without lyrics. It features a wordless vocal melody sung on a single vowel, allowing for the performer to convey emotion purely through tone and expression. This piece is known for its haunting beauty, lyrical line, and rich harmonic backdrop, making it one of Rachmaninoff's most beloved and frequently performed works across both vocal and instrumental arrangements.

*Notes by Margaret Meierhenry*



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