



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, April 21, 2024 • 3:00 PM

SADIE CHESLAK

Certificate Recital

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

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Allen Recital Hall

SADIE CHESLAK, MEZZO SOPRANO

Certificate Recital

LEO RADOSAVLJEVIC, PIANO

PROGRAM

Richard Faith (1926-2021)

“Echo” No. 2 from *Christina Rossetti Lyrics* (1991)

John Musto (b. 1954)

The Sea” No. 3 from *Enough Rope* (1987)

Lee Hoiby (1926-2011)

“Wild Nights” No. 3 from *Four Dickinson Songs* (1988)

Charles Gounod (1818-1893)

“Ô ma lyre immortelle” from *Sapho* (1850)

Nikolai Rimsky-Korsakov (1844-1908)

“Цена VI” (Zachem ty) from *The Tsar’s Bride* (1898)

- Intermission -

Karol Szymanowski (1882-1937)

6 Songs, Op. 2 (1900-02)

I. “Daleko zostal”

III. “We mgłach”

V. “Słyszalem ciebie”

Cécile Chaminade (1857-1944)

“Viens! mon bien-aimé!” W290 (1892)

“Chanson triste” W329 (1898)

“L’anneau d’argent” W284 (1891)

“Espoir” W317 (1895)

Gustav Mahler (1860-1911)

Rückert-lieder (1901-02)

I. “Um Mitternacht”

II. “Ich bin der Welt abhanden gekommen”

Sadie Cheslak is from the studio of Linda DiFiore. This recital is presented in partial fulfillment of the degree Certificate in Performance.

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.

PROGRAM NOTES

Richard Faith (1926-2021)

“Echo” No. 2 from *Christina Rossetti Lyrics* (1991)

John Musto (b. 1954)

“The Sea” No. 3 from *Enough Rope* (1987)

Lee Hoiby (1926-2011)

“Wild Nights” No. 3 from *Four Dickinson Songs* (1988)

Duration: 9 minutes

This set is comprised of pieces by three different American composers: Richard Faith, John Musto and Lee Hoiby. Richard Faith’s “Echo”, composed in 1991, is a setting of text by the poet Christina Rossetti. It comes from a cycle of 3 pieces and depicts a moment of dreamlike longing and nostalgia for a long-lasting love, yet no longer. John Musto’s “The Sea” is excerpted from the end of his song cycle, *Enough Rope*. Contrasting in tone, “The Sea” also discusses love, but a love for the sea and a soul who has been lost to it, and will now “bear the earth upon the breast that once had worn the sea.” “Wild Nights” comes from Lee Hoiby’s cycle of 4 *Dickinson Songs*, a setting of texts by Emily Dickinson. Combining themes from the first two pieces, this rapturous finale expresses a deep longing to be with a loved one once more; to moor in them like a boat in port.

Charles Gounod (1818-1893)

“Ô ma lyre immortelle” from *Sapho* (1850)

Duration: 6 minutes, 45 seconds

“O ma lyre immortelle” is from a rarely performed opera by Charles Gounod titled *Sapho* (1851, his first opera) after the famed Greek lyric poet. In this aria, Sapho awakes on the edge of a cliff, seemingly forgetting her current state. She realizes she’s fainted after telling her love, Phaon, that he must leave her in exile to avoid political turmoil, withholding that she only has done so to secure his safety. He curses her and renounces their love, sailing away in the distance. As the sun sets over the water, she sings of how her faithful lyre has healed her many wounds through the years, but this wound is fatal. She throws herself into the sea.

Nikolai Rimsky-Korsakov (1844-1908)

“Сцена VI” (Zachem ty) from *The Tsar’s Bride* (1898)

Duration: 9 minutes

This scene comes from Nikolai Rimsky-Korsakov’s *The Tsar’s Bride*, composed in 1898. In the end of the first act, we open on Lubasha, mistress to Gregory Gryaznoy, a right hand man of Ivan the Terrible. She asks if he will accompany her to morning prayer. She soon realizes he has forgotten her for a more exciting and inappropriately young woman named Marfa. She laments his dismissal of her and pleads for him to remember how she once was so young and ignited his passion in this way, and most importantly, what she gave up for him: her maidenhood and family. He listens but he has had enough, and leaves her. Eventually, Lubasha decides to give Marfa a potion to destroy her beauty, but unintentionally kills her when Gryaznoy unknowingly switches the potion with a poison. Gryaznoy murders Lubasha.

Karol Szymanowski (1882-1937)

6 Songs, Op. 2 (1900-02)

Duration: 8 minutes

The three pieces I’ve selected from Karol Szymanowski’s Op. 2, *6 Songs* are numbers one, three and five. The first, “Daleko został”, comes from the perspective of someone lost to the world. The world is left far behind and the harsh wind rolling

over the bleak landscape is all that is left. An otherworldly longing for memories past eats away at them. Next in “We mglach”, or “In the fog”, the character moves through the windy moors and comes across a misty stream as they take in the landscape. A wash of grief overcomes them and they speak of the darkness in the mists. Finally, in “Slyszalem ciebie”, the character again speaks of their lonely surroundings, this time having heard their lost love’s voice call out to them. Whether they truly heard their voice or not, they are reminded of sparrows that periodically return to nests they’ve since tossed aside. The character who conveys these messages is wrought with a deeply human struggle, and feelings of longing, regret, and love lost.

Cécile Chaminade (1857-1944)
 “Viens! mon bien-aimé!” W290 (1892)
 “Chanson triste” W329 (1898)
 “L’anneau d’argent” W284 (1891)
 “Espoir” W317 (1895)

Duration: 9 minutes

This collection of Cécile Chaminade songs offers a step away from the darkness and into the light. The first piece in this set, “Viens! mon bien-aimé!”, exalts springtime and reunited lovers, gardens, sun, and starlight. In “Chanson triste”, themes of delicate beauty and nature’s fragile creation are explored. Imagery of butterfly wings, rose branches, the amber pearl, and blooming violet are all in reference to how frail and tender one’s heart can be. “L’anneau d’argent”, or the silver ring, is from the perspective of a married woman admiring her simple ring, given to her by her love. Such a simple gift is all she needs to brighten her darkest days and remind her of her eternal vows. Finally, “Espoir” is not an expression of a romantic love, but a commitment to the brighter days ahead and to finding love and happiness once more.

Gustav Mahler (1860-1911)
 Rückert-lieder (1901-02)

Duration: 13 minutes

The final two pieces of this program come from Gustav Mahler’s *Rückert-Lieder*, set to text by Friedrich Rückert. In early 1900, Mahler suffered a serious health scare requiring surgery and months of recovery time, in which he composed these pieces as well as many other settings of text by Rückert. In his biography of Gustav Mahler, musicologist Henry-Louis de la Grange explains his works and new musical style as “an artist who is already exploring another world”. “Um Mitternacht” sets a scene of quiet and dark solitude at midnight. Without sleep, without peace, we are alone as we build in our discomfort. Rückert describes a pain in the heart, burning and inflamed. In the final stanza of text, the character hands his suffering over to their God. It is as if we accept our futility and trust in the larger plan of the universe, handing over control completely in these moments when we are so human.

Mahler captures an otherworldly calm in “Ich bin der Welt abhanden gekommen”. He speaks to his audience through the words of Rückert as if he has already left this plane of existence. To follow “Um Mitternacht” with “Ich bin der Welt abhanden gekommen” feels so natural because the peace within the music perfectly captures the intention of the text. This echoes the idea that while death may draw near, we live on in our love and our art. The languid setting of these striking ideas is what drew me to these pieces, and I hope you leave here today feeling as moved as I am by their sentiment.

Notes by Sadie Cheslak