

Becca Woodbury

Junior Voice Recital

March 8, 2013

ASU School of Music

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

With Verdure Clad Franz Joseph Haydn

Haydn once commented that, "I was never so devout as when I was at work on *The Creation*. I fell on my knees every day and begged God to give me strength to finish." Perhaps modeled after the larger oratorio forms championed by Handel in London in the late 18th century, Haydn's *Creation* is composed in three parts, chronicling the creation of the natural order and the first days of Adam and Eve on the earth. Haydn drew his libretto from both Biblical texts and from *Paradise Lost*, a revolutionary work of English poetry by John Milton. Before the true aria begins in this selection, the soprano, as the angel Gabriel, sings a brief speech-like section that quotes God's commandment for plants to come into being. The lilting aria that follows celebrates the beauty that the new vegetation gives to the natural world.

Der Arme Peter Robert Schumann

The text of this comically pathetic song cycle was written by Heinrich Heine, whose poems are best known to international audiences through the musical settings of his works by both Robert Schumann and Franz Schubert. Schumann is one of the foremost composers of German "*Lieder*," a term that has come to encompass classical art songs in the German language.

**Beau Soir
Mandoline
Paysage Sentimental Claude Debussy**

*Please hold applause until the end of each set.
Please silence all cell phones as this recital is being recorded.
Thank you!*

Much as Schumann is an iconic composer of German *Lieder*, Debussy is renowned for his French art songs, known as *mélodie*. Debussy composed using colorful, chromatic harmonizations that will remind American audiences of the sonorities typical in jazz. An aspect important to *mélodie* is the connection between the French poetry and the music itself; even in reading the English translation, an audience member will quickly appreciate the rich descriptive language used in these texts.

**The Lilacs
A Dream
The Daisies Sergei Rachmaninoff**

Although Rachmaninoff is perhaps best known to American audiences for his piano compositions, his graduation project from the prestigious Moscow Conservatory was in fact the opera *Aleko*. Nonetheless, his exquisite writing for piano shines in these three selections - in this set, the soprano and the piano perform as equals rather than as soloist and accompanist.

**Night
Alone
My Heart is in the East
Summer Vacation Aaron Copland**

To an audience member accustomed to the Americana sonorities for which Copland is renowned, the impressionistic tendencies in these four pieces will be startling. Written between 1918 and 1920 while the young composer was studying in Paris, Copland's *Four Early Songs* reflect a

youthful attraction to the exotic. *My Heart is in the East*, for example, is from the perspective of a Sephardic Jew longing for his homeland; similarly, *Alone* is composed around an English translation of an Arabic text.

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And most of all, thank you to God for the gift of singing.

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