

Becca Cantrell

Senior Voice Recital

March 24, 2014

ASU School of Music

**Bist du bei mir
Komm, süsßer Tod
Kommt, Seelen, dieser Tag**

**J.S. Bach
arr. by Benjamin Britton**

The first piece on this program is attributed to J.S. Bach, but may in fact be originally a folk song well known to the region. Though the melody of *Komm, süsßer Tod* is definitively composed by Bach, it too became absorbed into the culture of “Hausmusik” in Leipzig at the time, where amateur musicians would perform music in their homes as family entertainment. Finally, *Kommt, Seelen, dieser Tag* is a hymn tune used by Bach in his time at the Thomaskirche in Leipzig.

**Dimmi, ben mio, che m'ami
T'intendo si, mio cor
L'amante impaziente: Arietta buffa
L'amante impaziente: Arietta assai seriosa**

L. Van Beethoven

These charming Italian songs date from Beethoven's early period, while he was still very much under the influence of Mozart and Haydn. Accordingly, the listener will hear embellishments and phrasing in these pieces that embody the musical sensibilities of those two great masters. The texts are written by Beethoven's preferred Italian poet, Pietro Metastasio, and the text shared by the last two pieces comes from one of Metastasio's operas. Beethoven seizes this opportunity to parody the style of opera buffa.

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

**L'invitation au voyage
Chanson triste
Élégie**

Henri Duparc

Influenced by Franz Listz and Richard Wagner, Henri Duparc is an enigmatic composer who ultimately destroyed a large portion of his *oeuvre* due to a mental instability. He allowed 16 songs to linger into posterity, three of which are performed in this set. Like Wagner, Duparc builds a close relationship between the musical and textual elements.

**Das Bächlein
Allerseelen
Ständchen**

Richard Strauss

Perhaps because he was happily married to a soprano, Richard Strauss seemed to favor the soprano voice in his operas and *Lieder*. Strauss was involuntarily named head of the music department of the Nazi state; in fact, *Das Bächlein* was originally dedicated to Joseph Goebbels, the Nazi propaganda minister, as an attempt to persuade Goebbels to make some changes to German copyright law. *Allerseelen* is one of Strauss' most famous compositions and refers to All Saint's Day, which Germans celebrate by decorating the graves of their deceased loved ones

**Oh, Happy Young heart
If Somebody there Chanced to Be
The Sun, Whose Rays are all Ablaze**

W.S. Gilbert & A. Sullivan

Gilbert and Sullivan's operettas are full of light-hearted comedy and quick-witted social critique. In *Happy Young Heart*, from the operetta *The Sorcerer*, the character Aline exclaims her joy regarding her engagement and the promise of marital love. *If Somebody there Chanced to Be* reflects the struggles of a certain Rose from the operetta *Ruddigore*, who conducts herself by the letter of the law as set out in her etiquette book. Though the young men in town are infatuated with her beauty, she is bound by the manners prescribed in her book. The character Yum-Yum from *The Mikado* has no such stipulations, and in *The Sun, Whose Rays are All Ablaze* she is musing on the excellences of her beauty.

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Thank you to my husband, family, and friends for their support and encouragement.

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

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