Department of Music
College of Fine Arts
presents a

Tuesday, November 23, 2010  7:30 p.m.
Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas

Senior Recital
Cecilia Violetta López, soprano
Kanako Yamazaki, piano
Brian Myer, baritone
Daniel Alameda, marimba
Crystal Yuan, violin
Nick Schmitt, bass

PROGRAM

Arne Dørumsgaard
(1921-2006)

Gioachino Rossini
(1792-1868)
Vincenzo Bellini
(1801-1835)
Gaetano Donizetti
(1797-1848)
Gabriel Fauré
(1845-1924)
Franz Liszt
(1811-1886)
Erk Satie
(1866-1925)
Richard Strauss
(1864-1949)

Per la più vaga e bella
Ah, quanto è vero
La danza
Dolente immagine di Fille mia
Ne ornerà la bruna chioma
Toujours from Poème d’un Jour, Op. 21, No. 2
Oh! quand je dors
Je te veux
Zueignung
Die Nacht
Cäcilie from Vier Lieder, Op. 27

INTERMISSION

Sergey Rachmaninoff
(1873-1943)

Alfonso Esparza Otoño
(1894-1950)

Carlos Guastavino
(1912-2000)

Pedro Flores
(1894-1979)

Miguel Nieto
(unknown)

Gerónimo Giménez
(1854-1923)

Astor Piazzolla
(1921-1992)

Zdes korosho, Op. 21, No. 7
Ne poy, krasavitsa pri mne, Op. 4, No. 5
Son, Op. 38, No. 5
Dime que sí
La rosa y el sauce
Perdón
Me llaman la primorosa
from El Barbero de Sevilla

Los pájaros perdidos

This recital is presented in partial fulfillment of the requirements for the degree
Bachelor of Music in Vocal Performance.

Cecilia Violetta López is a student of Tod Fitzpatrick
ITALY

Early Italian in the 20th Century

Francesca Caccini and Antonio Cesti were Italian composers during the Baroque era. Arne Dørumsgaard, a Norwegian composer of the 20th century, arranged early pieces like Caccini and Cesti’s for distinguished singers of our era. “Per la più vaga e bella” and “Ah, quanto è vero” are arias from Dørumsgaard’s Canzone Scordate: an anthology of early arias arranged for Maria Callas. Although Norwegian, Dørumsgaard stayed true to the Italian baroque style of the arias by keeping the same vocal melodies and only embellishing the accompaniment.

Bel Canto

Generally, the term ‘bel canto’, or beautiful singing, refers to the Italian style of singing of the 18th and 19th centuries. Vocal characteristics include a flawless legato production throughout the vocal range, vocal agility and resiliency including the use of a lighter tone in the higher register. ‘Bel canto’ is often synonymous to Italian composers Rossini, Bellini and Donizetti. The three pieces performed tonight best exemplify the bel canto style. “La Danza” is perhaps the most recognizable Neapolitan tarantella composed by Rossini. This demanding piece is filled with accentuated rhythms and swift, lively diction throughout. “Dolente Immagine Di Fille Mia” highlights Bellini’s ability to set notable melodies with compatible accompaniment to best convey the emotion of the chosen text. Donizetti’s “Ne ornerà la bruna chioma” is a three section Scena e Cavatina composed for Signora Cottrau. Again, as is typical with bel canto, this piece demands great vocal agility and resiliency because of constant shifts in registers and considerable diction.

FRANCE

French mélodie is France’s answer to the German Lied. Beginning with Hector Berlioz in the 19th century, romantic poetry had been set to beautiful, luscious music. With the constant influence of composers and their composing methods, French mélodie has also evolved throughout the years. Composers like Gabriel Fauré stretched tonal boundaries enabling him to express elegant, musical textures and a vast array of emotions through song. This exploration of tonal boundaries can clearly be heard in “Toujours.” Franz Liszt, although born in Hungary, was trained in Austria and France. “Oh! quand je dors” is a French showpiece by Liszt that portrays an impeccable image of French romanticism. Erik Satie’s “Je te veux” is an erotic, cabaret piece that exemplifies French romance even further with alluring poetry and enticing, simple melody.

GERMANY

Since the birth of the German Lied in 1814 introduced by composer Franz Schubert, successive composers have added their own contribution to Schubert’s foundation. Johannes Brahms brought opulence to the timbre in German Lied while Robert Schumann brought an almost relay between accompaniment and vocal melody. Richard Strauss, a German composer and inheritor of the German Lied, also contributed to the Lied. Strauss’s distinctive musical textures, timbres and specific text declamation portray his musical landmarks in the continuous, musical unfolding of the German Lied.
The three presented pieces of tonight’s performance illustrate how Strauss’s piano arrangements differed, yet satisfied and set a foundation for the cascading vocal lines heightening the depiction of the chosen poetry.

Russia
According to scholars, there exists two branches of Russian classical song and one was influenced by the Eastern Orthodox Church chants and traditional folk music. The second branch of romans, or Russian song, are based on expressing the lives of people: realism. Differences aside, Russian song is evidently expressive in both accompaniment and text. Sergey Rachmaninov, a distinguished pianist, focused his attention on accompaniment and vocal collaboration in his compositions. In all three pieces performed here, both expansive accompaniment and lyrical, vocal melody play crucial roles in communicating simple notes and text on a page. This is Rachmaninov’s hallmark and reminiscent of Tchaikovsky.

México
Dime que sí
Although mariachis and charro horsemen best depict the well kept traditions of Mexico, Mexican composer Alfonso Esparza Oteo’s compositions stray little from the traditional Mexican malagueñas and huapangos, “Dime que sí” is a piece in which Esparza Oteo eloquently displays musical embellishment in the accompaniment while accenting the first and second beats giving momentum to the phrases and never detracting from the vocal line much like huapangos. Alternating minor and major keys in Esparza Oteo’s “Dime que sí” pays homage to Mexico’s malagueñas. Unfortunately, with the array of contemporary music in Mexico ranging from Duranguenze to Nortenas, Esparza Oteo’s music is easily forgotten and often unheard of in our day.

Argentina
La rosa y el sauce
Carlos Guastavino, an Argentine composer, was influenced by European composers such as Rachmaninov, De Falla and Debussy, among others. Guastavino himself later impacted Latin music of the 20th century with luxurious piano arrangements. Despite his European influence, Guastavino stayed true to his native country and retained characteristics of nationalistic composers of his day in his compositions. “La rosa y el sauce” portrays Guastavino’s attention to both the lyric, vocal line and the broad accompaniment that acts as a foundation to the established melody. These qualities were ubiquitous in Argentine compositions of his time. The final lamenting of the vocal line depicts Guastavino’s European influence sounding similar to Rachmaninov’s well known “Vocalise”.

Puerto Rico
Perdón
It is debated whether the Latin bolero started in Puerto Rico. Some aficionados argue that Cuba was the true birth place of the bolero. Disputes aside, Pedro Flores, a Puerto Rican composer, was a well known, and perhaps, the best bolero composer of his day. Flores’ boleros contain seductive, Latin-dance-rhythms and melodies. Written and composed by Flores, “Perdón” is a piece that native “boricuas” identify themselves with.
Spain
"Me llaman la primorosa" from *El Barbero de Sevilla*
1657 is the year King Philip IV of Spain and Queen Mariana attended a comedy called *El Laurel de Apollo*. The comedic libretto, written by Pedro Calderón de la Barca and composed by Juan de Hidalgo, symbolized a new, upcoming genre of music known as zarzuela. The Spanish zarzuela is much like operetta: lighter in both topic and music. *El Barbero de Sevilla* is a one-act zarzuela that revolves around Rossini's *Il Barbiere di Siviglia* and the Italian *bel canto* style is imitated with the use of lighter, agile singing and fioratura passages. Despite the aria's similarities to *bel canto*, listeners are able to distinguish the composers' nationalistic qualities of clear, Spanish triplet rhythmic figures throughout the aria typical of Spanish zarzuelas. In this particular aria, Elena, a young and hopeful soprano, sings her *Polaca* during a rehearsal of the lesson scene she is in. The aria serves as an exhibition of Elena's vocal agility and gallantry.

Argentina
Los pájaros perdidos
The Merriam-Webster's Collegiate Dictionary defines tango as "a ballroom dance of Latin-America origin in 2/4 time." Tango is more than just a form of ballroom dance: it is an Argentine art form displaying lyrical melodies, eroticism, anguish, tension, lust, anger and love. Astor Piazzolla was one of Argentina's best-known composers who depicted the previously mentioned attributes in his compositions. "Los pájaros perdidos" is a piece of unrequited love, desperation and self-realization and Piazzolla successfully interprets the poetry of the text with his euphonic, vocal melody and audibly intricate ensemble arrangement.