

*Faculty Voice
Recital*

CATHERINE VERRILLI
SOPRANO

ANN DUHAMEL
PIANO

SATURDAY, OCTOBER 23, 2010
7:30 PM

Program

**Per la piú vaga e bella
Spesso per entro al petto
Ah, Quanto é vero
Sperar io non dovrei**

Caccini- Dørumsgaard
Strozzi-Dørumsgaard
Cesti- Dørumsgaard
Perti- Dørumsgaard

Cinque mélodies populaires grecques

La réveil de la mariée
Là-bas, vers l'église
Quel gallant m'est comparable
Chanson des cueilleuses des lentisques
Tout gai!

Maurice Ravel

Siete canciones populares Españolas

El paño moruno
Seguidilla Murciana
Asturiana
Jota
Nana
Canción
Polo

Manuel de Falla

Intermission

Trois chansons de Federico García –Lorca

L'enfant muet
Adelina a la promenade
Chanson de l'oranger sec

Francis Poulenc

**The Cage
Tom Sails Away
Two Little Flowers
Simple Gifts
Zion's Walls**

Charles Ives

Aaron Copland

I Could Have Danced All Night
from *My Fair Lady*

Rogers and Hammerstein



Please turn cell phones OFF during the program so they do not disrupt the recording of this event.



THANK YOU!

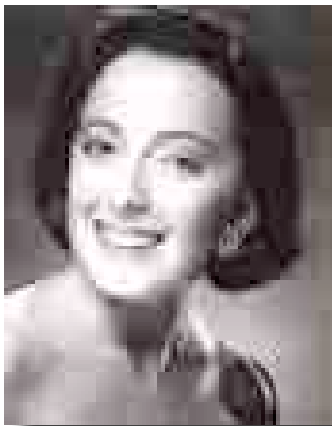
Ann DuHamel



Pianist Ann DuHamel's playing has been described as "warm... colorful... imaginative... artistic." Ann completed the DMA in Piano Performance and Pedagogy coursework at the University of Iowa, where she works under the tutelage of Dr. Ksenia Nosikova. Ann graduated *summa cum laude* from the College of St. Benedict in Minnesota with degrees in Piano Performance and Composition. She then received her Masters degree in Piano Performance and Literature with a concentration in Accompanying from the University of Notre Dame, where she was declared a winner of the school's concerto competition.

For eight years, Ann maintained a bustling studio of traditional and Suzuki piano at the Central Minnesota Music School in St. Cloud, MN where she also served as Assistant Artistic Director to Dr. Paul Wirth. Ann also taught as adjunct piano faculty at the College of St. Benedict/St. John's University. Ann's private students have received many honors and awards from the Minnesota and Iowa Music Teachers Associations, including 1st place in the MMTA Senior High Composition Contest. For two years, Ann was on faculty at the Preucil School of Music in Iowa City.

While in St. Cloud, Ann frequently collaborated with several faculty members at St. Cloud State University. She was the principal keyboardist of the St. Cloud Symphony Orchestra and an artist member of Thursday Musical organization, in addition to performing on the Lunchtime at Landmark series in St. Paul with Dr. Catherine Verrilli (SCSU). Ann has played in master classes and lessons for pianists Fernando Lares, Nelita True, Ian Hobson, Vladimir Feltsman, Susan Starr, Awadagin Pratt, John Wustman, and Hans Boepple, among others, and has performed across the U.S. as well as in Bulgaria and Italy. In 2010 she received the designation 'Accomplished Pianist' in the Ibla Grand Prize Festival in Sicily. In 2007 Ann appeared on Iowa City's KSUI's live broadcast *Know the Score* with UI visiting Professor of Flute Gro Sandvik. She performed three times on the *Old Capitol Piano Sundays* series in Iowa City, most recently as a featured *Rising Star*. Past engagements include a performance with Trio Lorca on the St. Luke's Chamber Music Series in Minneapolis, the Iowa premiere of *The Puzzle Master*, a multi-media opera by Eric Chasalow, and the first annual Iowa Liszt Festival. Ann is a founding member of the new music ensemble *ensemble: Périphérie*. Later this month, Ann will appear as invited soloist with the Coe College-Orchestra Iowa symphony in Cedar Rapids, Iowa, performing the Schnittke *Concerto for Piano and String Orchestra*. In 2009 Ann was appointed Head of Keyboard Studies at the University of Minnesota, Morris, where she teaches applied piano, accompanying, class piano, and piano pedagogy. She is currently at work on her dissertation on the *Nocturnes* of American composer Lowell Liebermann, for which she received a fellowship from the University of Iowa. Upcoming engagements include performances in Minnesota, New Hampshire, Iowa, Illinois, South Carolina, and Colombia.



Catherine Verrilli

Soprano Catherine Verrilli is a versatile, dynamic singer and accomplished teacher. The Washington Post praises her voice as “gently agile,” and “well-rounded in tone, expressive in diction.” She was a finalist in the Washington International Competition for Singers and was also awarded the Judges’ Discretionary Prize. Other awards include Regional Winner in the National Association of Teachers of Singing Artist Award Auditions, and Winner of the Mid-Atlantic Governor’s Outreach Award.

Verrilli earned the degree doctor of musical arts from the University of Maryland School of Music where

she studied with Louise McLelland, stage director Leon Major and coach Bob Mc Coy. She has been selected to perform in master classes of some of the world’s most respected musicians, including Evelyn Lear, John Wustmann, Martin Katz, Gerard Souzay, Rudolf Jansen and Margot Garrett. She has regularly appeared as soloist with the Pan American Symphony Orchestra, the Chesapeake Chorale, the Chesapeake Chamber Orchestra, the Sunrise String Quartet, and the Washington Opera Outreach program.

Her solo appearances have been in such prestigious venues as the John F. Kennedy Center for the Performing Arts and the French Embassy in Washington, D.C. She has appeared as a recitalist in the Landmark Courtroom Concert Series in St. Paul, the Thursday Musical recital series in and the concert series Music at St. Luke’s (Minneapolis), as well as the Arts Club of Washington D.C., the Renwick National Gallery of American Art, Her operatic roles include Adele in *Die Fledermaus*, Marie in *La Fille du Regiment*, and Carolina in *Luisa Fernanda*. She collaborated on the recording “*Amore e gelosia: Italian Duets of G. F. Händel*,” and can also be heard on a recording for the 1999 Händel Festival in Halle, Germany. She has twice appeared as soprano soloist in the Paramount Festival *Messiah* performances in St. Cloud.

Verrilli is a member of Trio Lorca with colleagues Terry Vermillion (percussion) and Melissa Krause (flute). The Trio has premiered works by Michael Wittgraf, Melissa Krause, and Kristian Twombly; performances have been throughout the midwest. Recently the soprano sang the European premieres (France and Germany) of Stephen Paulus’ Holocaust Oratorio *To Be Certain of the Dawn*. During the 2009-2010 year Dr. Verrilli was on sabbatical, singing and conducting pedagogical research. 2009 performances included a nine-city recital tour of American music with longtime collaborator pianist Ann DuHamel. Recitals were performed in Minnesota, Iowa, Missouri, and New Hampshire. During the fall of 2010, she will be singing recitals in Minnesota, Iowa, and New Hampshire.

Dr. Verrilli teaches voice, vocal pedagogy, music history, and music in world cultures. While a doctoral student at the University of Maryland, she was awarded a double Teaching Assistantship in Voice/Opera and Ethnomusicology, so she feels very fortunate to be able to indulge all of her passions at St. Cloud State.

Translations

Translations and Program Notes by Catherine Verrilli, DMA

Italian Songs Arranged by Arne Dørumsgaard

Per la piú vaga e bella (For the Most Beautiful Yet Star...)

For the most nebulous and beautiful earth star
which now obscures the golden rays of Phoebus,
My heart was burning, my love laughing, gazing vaguely at my own martyrdom.
But then she mocked me, and I soon saw her with pity in my healthy heart.
Whether foolish or faithful, who does not believe love is only the God of all delight.

Spesso per entro all petto (Often, My Heart Does Not Know)

Often my heart does not know what it’s feeling;
Pleasure or martyrdom.
Now, I feel killed stealthily, even as she laughs, by love sickness.
What I now see as a beautiful serene scene is also acidic.
I was born in the bosom fire, a fire in a blizzard.
I feel my heart is split between the chill and the fire.

Ah, Quanto é vero (Oh, How True!)

Oh, how true, that I do not have the power cupid does, that little naked archer!
The harder I work, the more his arrows glide away.
The torch lit by you feels so miserable going out,
and the sun feels the heat stress in that never stops.

Sperar io non dovrei (I Should Not Hope)

I should not hope, even while I go and hoping.
I should not expect and even still hope.
You are kind when I cry in front of you,
But where is the peace in so much pain?

Five Greek Songs

Le réveil de la mariée (The Waking of the Bride)

Wake up, you, wake up little partridge,
Open your wings this morning.
Your three beauty marks
Set my heart on fire.
See the gold ribbon I bring you
To tie around your hair.
If you wish, my love, come get married!
Within our two families, all become one.

Là-bas, vers l'église (There at the Church)

Over there, at the church,
Near the church called "Ayio Sidero,"
The church, oh blessed virgin,
The church called "Ayio Costanndino,"
They have reunited,
Gathered in great numbers,
O blessed virgin,
All the bravest people in the world!

Quel gallant m'est comparable (Who Could Compare with Me?)

What man could put on a show better than I
Among those we see passing by?
Tell me, Vassiliki?
Look, hanging on my belt,
Are pistols and a sharp sword...
...and it's you I love!

Chanson des cueilleuses des lentisques (Song of the Girls Gathering Pistachios)

Oh, joy of my soul, joy of my heart,
Treasure so precious to me;
You, whom I love so deeply,
You, more handsome than an angel,
Whenever you appear, sweet angel,
Before our eyes,
Like a radiant blond vision in the bright sunlight
Alas, all of our poor hearts sigh!

Tout gai! (All is Well!)

Full of joy,
Ah, happily,
Beautiful legs dancing,
Beautiful legs, even the dishes are dancing!

Seven Popular Spanish Songs

El paño moruno (The Moorish Cloth)

A stain fell on the delicate fabric at the market,
It now sells for less money, for it has lost its value.

Seguidilla murciana (Seguidilla from Murciana)

Whoever has a roof of glass should not throw stones
At their neighbor.
Let us be nomads;
Perhaps we will meet on the road!
For your many infidelities,
I shall compare you to a coin
That passes from hand to hand,
Until it's finally worn down from so many hands;
And believing it to be a fake, no one will take it!

Lorca's poems, these three in particular, are in the Symbolist school, in that what you read is not the actual meaning but refers to something deeper, (usually) more painful. In the first song...why has the boy lost his voice? Has it been taken from him because he is literally, mute, or is it because his "voice" is not heard? Abuse takes people's voices, perhaps not in the literal sense, but certainly in the ability to speak or stand up for oneself. Children are often not willing or able to talk about experiences that horrify them.

In *Adelina Goes for a Walk*, Seville is no more likely to have love than the sea has oranges. The last of the three, the most outwardly expressive, a woman wants to die because she cannot have children. She is the "dead orange tree who cannot bear fruit." She is surrounded by women everywhere with their children (born among mirrors), and wishes only to dream of possible children, in any shape or form. The French *Mélodie* reached its first peak in the songs of Gabriel Fauré; it reached its mature zenith in the works of Francis Poulenc. Poulenc demonstrated again and again his affinity for poetry of high quality, choosing poems by French symbolists Guillaume Apollinaire and Paul Eluard, among others. He was able to capture moods of tiny, elusive poems as well as more earthy, nostalgic verses. Most assuredly he was attracted to symbolist and surrealist poetry such as that of Apollinaire and Eluard but he also set poems of Federico García Lorca, Max Jacob, and Maurice Carême. Throughout his life, he did not change his musical compositional style so much as to refine it—an attempt to say more and more with less and less. It was a search for the pure line he admired so much in the artist Henri Matisse. Poulenc's songs represent just this; an economy full of depth and sophistication. Oxymoron? Not really. He said it best himself: "One must set to music not simply the lines of the verses, but also that which lies in between the lines and margins." These three songs, composed 1947, exemplify both styles, that of Poulenc and Lorca.

The set of songs by American composers Charles Ives and Aaron Copland need no translation, per se, but so much about these songs is noteworthy. Listen carefully to the songs of Ives, all his own texts. *The Cage* is wonderfully simple and yet a young boy draws a profound metaphor while visiting the zoo. In *Tom Sails Away*, the musicians (and audience) are pulled and pushed, backward and forwards in time with tempo changes—the slow tempi are in present time, and reminiscences of the speaker's childhood are in faster, livelier tempi. Their emotions are also pushed and pulled. Ives' use of musical quotes at the end of this song are poignant, to say the least. *Two Little Flowers* is a deceptive little piece of candy. Upon listening, one hears a simple tune, arpeggiated chords, and well, that, seems to be that...unless you start comparing the piano line to the vocal line, which are off each other by one beat!

Aaron Copland's Old American Songs, like those British folk song settings by Benjamin Britten, raise the level of musical sophistication without losing any of the accessible, beautiful, wonderful qualities of the original folksongs themselves. It's a rare gift to preserve the integrity of something so special while contributing something of one's own language. Simple Gifts, and old Shaker tune, is a gem whose text and melody sing of freedom from attachment; Copland's simple yet effective treatment of it enhances the song's natural beauty. *Zion's Walls*, an old revivalist tune, is in fine, fine form with Copland's meter changes, echos of shape note singing, clapping, that sends listeners (and performers) in to a happier state of being.



Although Ravel's Five Greek Songs have texts that are pretty straightforward, many songs have texts that speak in metaphor, sometimes culturally understood but not easily translated for those outside it, so that even a translation might need some explanation! See what I mean about translating being challenging? We determine not only with the word-for-word translations but then create poetic ones that make sense for the audience reading them. The songs of Manuel de Falla fall under this category.

Many scholars consider Manuel de Falla's Siete canciones populares españolas as the touchstone of Spanish song. I think of them more as the visceral heart of the repertoire. Falla selected folk songs from several regions in Spain and imbued them with sophistication and intricate piano writing while retaining the vivid soul of Spanish music: tender and acerbic, full of wry commentary and heartbroken exclamations from the well of the soul. The song texts are often highly symbolic, as in *El paño moruno* (the stained cloth), when in fact it is about a woman who's lost virginity has ruined her. The second song is a bitter dance in $\frac{3}{4}$ time with a tempo so fast the venom of the character is distinctly felt even in a major key. The song is offered as a response to an insult; a reference to the adage "people who live in glass houses shouldn't throw stones" is hurled viciously and with bitter accuracy. The tension is heightened by the unrelenting triplet figures in the piano. While *Asturiana* is a respite from the acerbic *Seguidilla*, it is as mournful as the *Seguidilla* is angry. There is also a kind of tension present here, as the mesmerizing accompaniment of the slowly arching, aching vocal line. Falla's use of a minor second is a subtle but painful admission of emotion.

The *jota* is a 12th century dance of Moorish origin, usually fast in character and accompanied by castanets. Falla's *Jota* is the centerpiece of this cycle. The piano introduction is quite lengthy, exciting, heightening the anticipation of the singer's entrance. Listeners can readily identify castanet references in the piano's right hand. The playful atmosphere suddenly shifts one beat prior to the singer's entrance. The minimal piano texture highlights the bold and confident character in this young man's proclamation to his beloved. The musical environment alternates between the opinions of the townspeople and the first hand (piano part), more intimate feelings of the indefatigable young man.

Another atmospheric wonder is heard in Falla's lullaby, *Nana*. His use of hemiola suspends the feeling of time as a young mother sings her baby to sleep. She uses endearments so tender that in combination with evocative ostinato patterns in the piano, the listener knows this child is deeply loved. The cycle's sixth song is simply titled *Canción*. Falla's setting of this text is a puzzling one. The anger of a spurned woman is blantly clear in the text, but the melody is to be sung "con grazia," or with grace—not only that, it's largely in a major key, lilting in a lovely duple feel. Perhaps this is the most fearful kind of anger: the one that is suppressed under a veneer of pleasantries? There is no veneer to the seventh and final song, *Polo*. It is crafted around a dance native to the region of Andalucía, "the well of the world" (Federico Garcia Lorca), but is also linked to Moorish origins as well. It is danced in a moderately fast $\frac{3}{8}$ meter, but Falla's *Jota* is not moderate in any way. This setting, is, though, traditionally like a *jota* in its heavily accented syncopation and highly ornamented phrases. The *jota* is part of this region's *cante jondo* tradition—that which birthed the flamenco we know today. *Jotas* are wailing cries of pain and anger, and although fiendishly difficult, should be sung as a wail from the soul. It is tense, fast, furious, and terribly exciting!

The songs that begin the second half, by Francis Poulenc, present another challenge in as far as translations go. I first learned the poems in Spanish, (Federico Garcia Lorca), and translated them into English many years ago. Poulenc's three songs, however, have had the texts translated out of Spanish, into French. To understand Poulenc's settings better, I translated the French back into English, and then compared it with my original translations from Spanish to English. Sound convoluted? Perhaps, but it's the only way to get at the heart of a composer's particular setting of a poem. Each step was a necessary one in the process of absorbing Poulenc's songs and his interpretations of these poems in preparation for performance.

Asturiana (Song from Asturiana)

I walked near the forest, to see if it helped me feel better.
To see me weeping, it wept with me.
And the pine tree, because it was also a living thing,
It wept with me as I wept.

Jota

They say we're not in love because they never see us talk.
Let them ask our hearts, yours and mine, the same question!
I must leave you now, your house, singing to your window,
Even though your mother does not like me,
Good bye, love, but only until tomorrow!

Nana (Lullaby)

Sleep well, little one, sleep...
Sleep, center of my soul,
Sleep tiny star, until the morning...

Canción (Song)

I will bury your eyes for their treachery
You do not know what it will cost you
Says the air
Young girl, to gaze into them.
Says my mother, to the beach
They say you do not love me,
But you did, once...
Make the best of it,
Says the air
And cut your losses
Says my mother, to the beach

Polo (Polo)

I guard myself
I guard the pain in my heart.
There is no one I can tell.
A curse on love, my god,
And on the one who caused me such pain.

Intermission

Three Songs on Poems of Federico García Lorca

L'enfant muet (The Voiceless Child)

The little boy looks for his voice.
(The king of the crickets has it.)
In a drop of water;
The little boy looks for his voice.
Not that I want it to talk with;
I'll turn it into a ring
For my silence to wear
On its little finger.
In a drop of water,
The little boy searches for his voice.
(Far off, the captive voice
was dressing in the cricket's clothes.)

Adelina a la promenade (Adelina Goes Out Walking)

The sea has no oranges
Nor Seville any love.
Dark girl, such fiery light!
Lend me your umbrella.
Juices of lemon and lime
Will turn my face green.
Your words—like little fish—
Will swim round and round.
The sea has no oranges.
Oh, the pity, love!
Nor Seville any love.

Chanson de l'oranger sec (Song of the Dead Orange Tree)

Woodcutter.
Cut down my shadow.
Save me from the torment
Of bearing no fruit.
Why was I born among mirrors?
Day turns around and around me.
And night copies me
In all her stars.
Let me live unmirrored.
And then let me dream
That ants and thistledown
Are my leaves and my birds.
Woodcutter.
Cut down my shadow.
Save me from the torment
Of bearing no fruit.



Program Notes

Folk songs become finely crafted artwork in the hands of gifted composers, in colorful and sophisticated piano textual subjects. While not every set in this program are arrangements of folk songs, this is certainly worth mentioning. The centerpieces of this program are such pieces of art, composed by Manuel de Falla, Maurice Ravel, and Aaron Copland. In their extraordinary hands, simple songs become masterpieces of vocal literature. Each composer adds his unique harmonic vocabulary to convey subjects in a variety of manners. Their individual harmonic textures often share the role of communicating the secret thoughts and feelings within a story.

The songs that open the program are early Italian songs arranged by Norwegian musicologist and composer Arne Dørumsgaard. You may have never heard of musicologist Arne Dørumsgaard, 1921-2006, “who devoted more than half a century to three diverse projects. Such perseverance was reflected in an ambivalent relationship to his native Norway; while his homeland remained important to him, his stubborn refusal to tolerate political involvement in the arts led him never to return there after 1950. Recitalists such as Kirsten Flagstad, Teresa Berganza and Gérard Souzay, [and Frederica von Stade] recorded his song arrangements, and in 1987 his series *Canzone Scordate* (Forgotten Songs) was published, containing 22 volumes of vocal music from the period 1250-1850, from which these four songs were chosen. Excerpted from his obituary <http://www.guardian.co.uk/news/2006/jun/06/guardianobituaries.artsobituaries>

While Dørumsgaard arranged these in the twentieth century, texts of early Italian songs and arias often referred to Greek and Roman gods and goddesses in songs of love and hate. For most people at the time of the songs' initial compositions these references were commonplace-- they were part of the pre-Christian belief systems, and still highly regarded in all art forms. “For the most nebulous and beautiful earth star which now obscures the golden rays of Phoebus...” translates, in colloquial English, to something like, “Gee, you (the earth star) are so beautiful you blot out the sun (Phoebus/Apollo), but I don't know if you're being nice to me because you're nice or because you **like** me...”

Translating is hard and brainy work. To be able to get inside the head of a poet is difficult enough in one's own native language but in the head of one who speaks another...an altogether new and exhilarating challenge. Some poetry translates beautifully, as in the straightforward lyrics of Ravel's *Five Greek Songs*. Luckily enough, the Greek had been translated into French by the publisher, so I took the French and translated it into English. Ravel's *Five Greek Songs* are among the best loved in song repertoire. They are authentic Greek melodies; the original Greek is still maintained in the vocal score, although rarely performed. Ravel's piano writing is engaging and colorful, demanding and beautiful, sensual and joyful, and very French. The five songs take listeners through a day on a Greek island on the wedding day of a young couple. Though the singer's character is undoubtedly male it is equally common for female voices to perform this cycle. Five distinct vignettes are depicted: waking of the bride by the groom, honoring the brave at rest in the village cemetery, and the young man displaying his masculinity in typical flourishes of peacock-like bravado are among the pictures Ravel brings to life. The most notable song in the Ravel settings is the fourth. Its title doesn't reveal the secret of this song (*Song of the Girls Gathering Pistachios*). A new dimension is opened when the text is read, and finally, along with the music, it becomes three-dimensional indeed. Alternating measures of $\frac{2}{4}$ and $\frac{3}{4}$, with lots of pedal from the piano and plenty of displaced metrical accents and irregular phrasing, this song is a breathtaking work of art. The text, along with the sensuous musical lines, could easily be about a lover; it is more likely, however, about a baby, which makes it all the more spectacular in its maternal sensuality. The physical and organic bond between mother and child, made musical by Maurice Ravel. Listeners often remark about a loss of time, as if spellbound. The last song, *Tout gai*, is all fun!