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Senior Recital: Ellen Broen, mezzo soprano

Department of Music, University of Richmond

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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Presents

Ellen Broen
mezzo-soprano

SENIOR RECITAL

ASSISTED BY
Dr. Joanne Kong, *piano*

Friday, April 27, 2012
5:00 p.m.
Perkinson Recital Hall





As one of those people who can't just "stop when the stopping is good," Ellen is a triple major in music, French, and International Studies (with a self-designed concentration in French and Francophone Studies), graduating *summa cum laude*. She recently completed her honors thesis with the help of an Arts and Sciences Summer Research Fellowship in Paris that combined all these fields of interest into one paper entitled "The UNrelationship of Giacomo Meyerbeer and Richard Wagner and Its Resounding Discord: An Analysis of the Artist and His Art." With the help of Dr. Gene Anderson in the Music Department and Dr. Lidia Radi in Modern

Languages and Cultures, she plans to submit the paper for publication in the early summer.

Without a doubt, the highlights of Ellen's years here at the University of Richmond all come back to time spent singing with or getting to know the Music Department. From both European tours with Schola Cantorum, to the Australian tour with the jazz combo "Bob's Your Uncle," to UR's Opera Scenes, Ellen has had the privilege of singing all over the world and for world-class audiences such as yourselves. With the help of her Artist Scholar stipend, Ellen even spent a summer in Rome studying and performing with the program *Operafestival di Roma*. The opportunities, friendships, and knowledge afforded her by this unique and wonderful department are beyond comparison. She thanks you for everything.

Thank you from the bottom of my heart for being here today.



Finally, special thanks to:

☞ *My parents*, for their unwavering support and love. You are the best parents, mentors, and friends anyone could have.

☞ *My friends*, for the laughs, tears, and hugs that will stay with me forever. You are what keep me going, and I am so thankful for having all of you in my life.

☞ *My professors*, for pushing me and knowing me better than myself sometimes. You all have inspired me beyond words, and I'm thrilled for the years of friendship ahead.

☞ *Matt*, my best friend and biggest (non-kinfolk) fan. You have taught me so much about myself and the world, and I cannot say how lucky I am to know you. "You're my song..."

I love you all with everything in me. Thank you.

Program

Ellen Broen, mezzo-soprano

ASSISTED BY

Dr. Joanne Kong, piano

Tu lo sai	Giuseppe Torelli (1658-1709)
Caro mio ben	Tommaso Giordani (1730-1806)
<i>Paride ed Elena</i> O del mio dolce ardor	Christoph Willibald von Gluck (1714-1787)
<i>Chansons populaires</i> Chanson espagnole Chanson française Mélodie italienne Chanson hébraïque	Maurice Ravel (1875-1938)
<i>Vanessa</i> Must the Winter Come So Soon?	Samuel Barber (1910-1981)
<i>A Child Possessed</i> Only Me	Robert Paterson (b. 1970)
<i>Dido and Aeneas</i> When I am Laid in Earth (Dido's Lament)	Henry Purcell (1659-1695)



Please silence cell phones, digital watches, and paging devices before the recital.

Program Notes

Beginning with Bel canto

While varying greatly in setting and composer, each piece in this set of Italian *bel canto* arias and songs demonstrates the beauty of a long and fluid melodic line. All three selections express the anguish of a tormented lover, each with a slightly different approach. A talented violinist as well as composer, Giuseppe Torelli ("Tu lo sai") voices the lover in melodies much like one might hear on a violin – languishing, but pressing; passionate, but graceful. Giuseppe Giordani ("Caro mio ben"), known in his day for his sacred music and hymn-like compositional technique, lends another perspective on the lover's grievance through his formal, yet inventive harmonic structure. . Finally, we exit the art song realm with an aria from Gluck's "Italian reform" opera *Paride ed Elena*, "O del mio dolce ardor." A restless orchestral accompaniment drives this fervent aria forward through melismatic melodies and cadenzas that highlight the emotional candor of the character.

Tu lo sai

Giuseppe Torelli (1658-1709)

English adaptation by James P. Dunn

Tu lo sai quanto t'amai,
Tu lo sai, lo sai crudel!
Io non bramo altra mercé,
Ma ricordati di me,
E poi sprezza un infedel.

You know full well how much I love you,
Ah, cruel heart, how well you know!
My desire, no other can be
But that you think only of me,
And disdain one that is untrue.

Caro mio ben

Tommaso Giordani (1730-1806)

Translation by John Glenn Paton

Caro mio ben, credimi almen,
Senza di te languisce il cor.
Il tuo fedel sospira ognor.
Cessa, crudel, tanto rigor!

My dearest beloved, believe me at least,
Without you my heart languishes.
Your faithful one sighs always;
Cease, cruel one, so much punishment.

O del mio dolce ardor

Christoph Willibald von Gluck
(1714-1787)

Translation by John Glenn Paton
Libretto by Ranieri de' Calzabigi
(1714-1795)

O del mio dolce ardor bramato oggetto!
L'aura che tu respiri alfin respiro
Ovunque il guardo io giro
Le tue vaghe sembianze
Amore in me dipinge,
Il mio pensier si finge
Le più liete speranze,
E nel desio che così m'empie il petto
Cerco te, chiamo te,
Spero e sospiro!

O desired object of my sweet ardor,
The air which you breathe, at last I
breathe.
Wherever I turn my glances,
Love paints for me your lovely features.
My thoughts imagine the most
And in the longing which thus fills my
bosom,
I seek you, I call you,
I hope and I sigh.

Reveling in Ravel

Moving ahead to the late 19th and early 20th centuries, this next group includes a set of four folk songs by Maurice Ravel that reveal the composer's taste for both the quintessentially French style of composition and the flare for the exotic. "Spanish," "French," "Italian," and "Hebrew" each embody unique elements of their cultural sounds. For example, while syncopated and stirring rhythms characterize the Spanish folk song, smooth and sweeping phrases glide the listener from line to line in the French. Similarly, the Italian folk song lessens the involvement of the accompaniment to highlight the singer's embellished and dramatic melody, as the Hebrew mimics a religious cantor through a chant-like call and response between a father and son.

Maurice Ravel (1875-1938)

English adaptation by Humphrey Procter-Gregg

Chanson espagnole

Adieu, va, mon home, adieu,
Puisqu'ils t'ont pris pour la guerre
Il n'est désormais sur terre,
Las! Pour moi ni ris, ni jeu!

La la la la la...

Castille prend nos garçons
Pour faire triompher sa cause,
S'en vont aussi doux que roses,
Reviennent durs comme chardons.

La la la la la...

Chanson française

Jeanneton où irons nous garder,
Qu'ayons bon une heure? Lan la!

Là-bas, là-bas, au pré barré
Y'a de tant belles ombres, Lan la!

Le pastour quitte son manteau,
Et fait seoir Jeannette, Lan la!

Jeannette a tellement joué,
Que s'y est oubliée, Lan la!

Spanish Song

Goodbye, and goodbye, my man!
You smile as off to war you're taken:
But never forget who's waiting,
Lonely weeping, all forsaken!

La la la la la...

Castilia sends her sons to war,
And vows they'll come back heroes!
They go off as fresh as roses,
Back, if at all, as gaunt as scarecrows!

La la la la la...

French Song

Jeannette, where shall we pasture today?
Where find an hour for pleasure? Lan la!

Where there's a hedge to the meadow is
best,
There are such lovely shadows, Lan la!

There he flung down his mantle trim,
Seated her there beside him, Lan la!

With such delight did Jeanneton play,
All else forget that day, Lan la!

Mélodie italienne

Penchée à ma fenêtre, j'écoute l'onde,
J'écoute ma misère si profonde!
Je clame mon amour, nul qui réponde!

Italian Song

I lean beside my window to watch the river,
I only feel my sorrow deeper ever.
In vain I call my lover, he'll answer never.

Chanson hébraïque

Mayerke, mon fils, ô Mayerke, mon fils,
Devant qui te trouves-tu là?
Devant lui, Roi des Rois, et seul Roi,
père mien.

Hebraic Song

Meyerke, my son, O Meyerke, my son,
Who is it thou standest before?
"Before Him who is King of all Kings,
father mine."

Mayerke, mon fils, ô Mayerke, mon fils,
Et que lui demandes-tu là?
Des enfants, longue vie et mon pain,
père mien.

Meyerke, my son, O Meyerke, my son,
For what art thou asking Him?
"For children, long life and daily bread,
father mine."

Mayerke, mon fils, ô Mayerke, mon fils,
Mais me dis, pourquoi des enfants?
Aux enfants on apprend la Thora,
père mien.

Meyerke, my son, O Meyerke, my son,
But why for children dost ask?
"In sons His law yet liveth, father mine."

Mayerke, mon fils, ô Mayerke, mon fils,
Mais me dis, pour longue vie?
Ce qui vit chante floire au Seigneur,
père mien.

Meyerke, my son, O Meyerke, my son,
But why should life be so long?
"While I live, to sing His praises,
father mine."

Mayerke, mon fils, ô Mayerke, mon fils,
Mais tu veux encore du pain?
Prends ce pain, nourris-toi bénis-le,
père mien.

Meyerke, my son, O Meyerke, my son,
But why dost thou ask for bread?
"To give thee, sustain and bless thee,
father mine."



Reminiscence and Renewal in the Aria

For each of these arias, the intensely expressive libretto brings to life its stirring melodies and harmonies. From Henry Purcell's search for peace and remembrance in death, to Samuel Barber's reflection on fading love, each aria delves deep into the timeless questions and fears of regret.

As my first aria by a living composer, Robert Paterson's "Only me" comes from his newest opera, *A Child Possessed*, based on the award-winning novel by R. C. Hutchinson. Poignantly relevant, the song explores the tenderness and bitterness of a mother stepping back to survey her broken family.

When I Am Laid in Earth (Dido's Lament)

Dido and Aeneas, Henry Purcell (1659-1695)
Libretto by Nahum Tate (1652-1715)

Thy hand, Belinda;
Darkness shades me,
On thy bosom let me rest.
More I would, but Death invades me;
Death is now a welcome guest.

When I am laid in earth,
May my wrongs create no trouble in thy breast.
Remember me, But ah! Forget my fate.

Only Me

A Child Possessed, Robert Paterson
(b. 1970)

Libretto by David Cote

How natural they seem. From here, normal.
From this distance, a happy father and his
daughter.
Normal.

Once I had a family.
Myself, Stepan and Génie.
Now me, only me.

What is a family? I have forgotten.
I have forgotten.
Or I never knew.

I was an orphan raised by strangers.
Now three strangers come to together,
And pretend it's natural.
Natural.
This arrangement.
Natural.
A family.
We learn to forget
Forget we forgot
We banish the thought that we had to forget
To forge a family.
A happy forgery,
One thing made of three. My daughter, my
husband, and me.
A broken branch on a forgotten tree.
Now me, only me.
Sitting by the sea.

Must the Winter Come So Soon?

Vanessa, Samuel Barber (1910-1981)

Libretto by Gian Carlo Menotti (1911-2007)

Must the winter come so soon?
Night after night I hear the hungry deer
Wander weeping in the woods,
And from his house of brittle bark hoots the frozen owl.

Must the winter come so soon?
In this forest neither dawn nor sunset
Marks the passing of the days.

It is a long winter here.

Must the winter come so soon?

