

4-25-2005

## Senior Recital: Sarah Rogevich, soprano

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)

---

### Recommended Citation

Department of Music, University of Richmond, "Senior Recital: Sarah Rogevich, soprano" (2005). *Music Department Concert Programs*. 336.

<https://scholarship.richmond.edu/all-music-programs/336>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact [scholarshiprepository@richmond.edu](mailto:scholarshiprepository@richmond.edu).

MXX050425P

UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC

UNIVERSITY OF RICHMOND LIBRARIES



3 3082 00891 2916

SENIOR RECITAL

Sarah Rogevich, soprano

assisted by  
Joanne Kong, piano  
Dave Raiser, horn  
Matt Schaffer, piano



APRIL 25, 2005, 7:30 PM  
PERKINSON RECITAL HALL

PROGRAM

Miseri noi, misera patria

Joseph Haydn (1732-1809)

10:20  
11:56

Mignon Gesänge der Wilhelm Meister

Hugo Wolf (1860-1903)

Heiss mich nicht reden

Nur wer die sehnsucht kennt

So lasst mich scheinen

Kennst du das land?

15:42

18:33

21:56

28:48

Nocturnes

Arnold Cooke (b. 1906)

The Moon

Returning we hear the larks

The owl

Boat Song

32:07?

33:28

35:06

36:20?

mistake → again 36:36

I have no  
clue where

the movements

end w/ all these

breaks

38:08

40:40

## NOTES AND TRANSLATIONS

Joseph Haydn is celebrated as one of the three great composers of the Viennese school, along with Mozart and Beethoven. Beginning his career as the head court musician for the Count of Esterházy in 1761, he composed a vast amount of music, both instrumental and vocal, during his nearly thirty years in that post. Works from this time include eight masses, three oratorios, twenty secular cantatas for solo voice and orchestra, twenty-three musical dramas, ninety-six symphonies, and an innumerable amount of individual chamber and vocal pieces. After the death of the Count of Esterházy in 1791, Haydn enjoyed a successful stay in London before moving to Vienna in 1796. While in Vienna he composed some of his most famous choral works including *The Creation*, *The Seasons*, and *Missa in tempore belli* (*Mass for the time of war*).

Haydn's music is characterized by a sense of wit and energy, combined with superior craftsmanship, originality, and sensitivity to emotion. Both his career and his compositions represented the Enlightenment ideals of reason and intellectualism. He was known for his jovial personality and an inclination to practical joking. According to a popular anecdote, Haydn was expelled from St. Stephen's Cathedral Choir at age eighteen for cutting off another singer's ponytail. Despite this reputation, he was also a serious and prolific artist aware of the social and political issues that existed in the world around him. It is this duality of character that is represented in his cantata *Miseri noi, misera patria*. Although *Missa in tempore belli* and *Miseri noi, misera patria* were written ten years apart from one another, the similarity between the two works is striking. Like *Missa in tempore belli*, this cantata (written for an unknown singer and event) has distinct, energetic buoyancy throughout the piece. Originally scored for a chamber orchestra, this work opens with a lengthy introduction to a recitative section where the singer proclaims "Woe upon us! Woe upon our land!" The text continues in a recitative-like largo detailing a descriptive account of the horrors of war, although the music only

moves briefly from its well-established E-flat major key to minor tonalities. An aria section follows, maintaining the slower tempo of the largo, but the vocal line becomes increasingly melodic and complex, climaxing on B-flat via a scalar passage of thirty-second notes. The final allegro section provides a passionate, dramatic ending to the piece, featuring repetitive motivic and textual content, very quick sixteenth-note melismas, and an extensive range in the vocal line.

Woe upon us! Woe upon our land!  
Ah, what disaster threatens you now?  
Ah, to see your battlements destroyed!  
The sword, the fire invades your streets!  
Your walls burn, your temple turns to ashes!  
The parents, the children, the husbands, the wives  
The dearest friends embrace and flee.

All around me I hear indistinct moaning.  
I hear the peace of the night shattered by sobs.  
I hear the sighs, and the cries of communal pain.  
The cries of those who fall, and those who die.

The encroaching dawn foretells the grievous horrors of death.  
All around me, I hear entreating voices.  
Already, in the fire and the carnage of the conqueror  
As if playing, Fate advances and seeks out each victim.

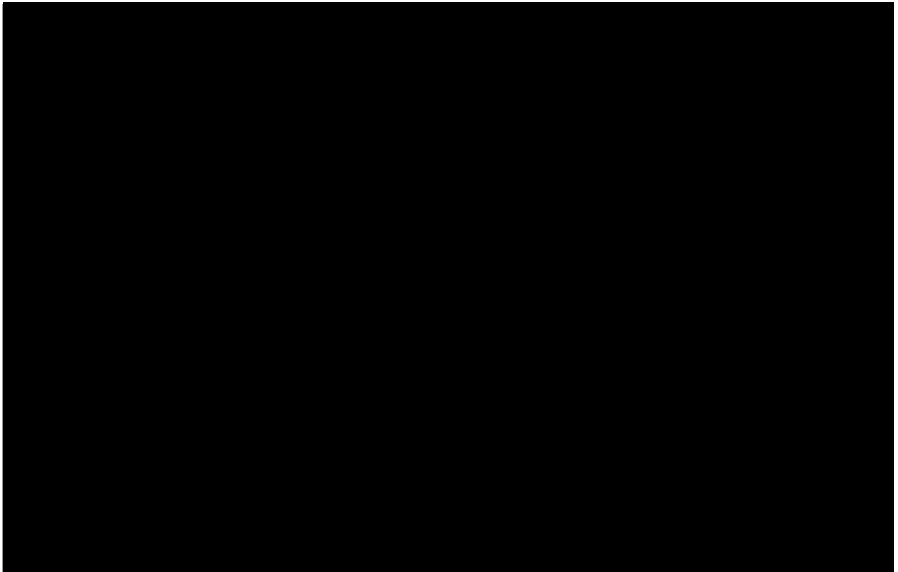
(Translation by Sarah Rogevich)

Mignon is a small, waif-like adolescent with a traumatic and mysterious past. The product of an incestuous relationship between her father and aunt, Mignon is a young girl born into a life of turmoil. At a young age, she is taken from her blind father and insane mother to be raised by foster parents in Italy, where she is later kidnapped by gypsies and forced on a perilous journey to Germany. There, the protagonist Wilhelm discovers her and rescues her from the gypsies' traveling circus. Mignon develops a confused affection for Wilhelm, viewing him as both a father-figure and as a lover. The moments that

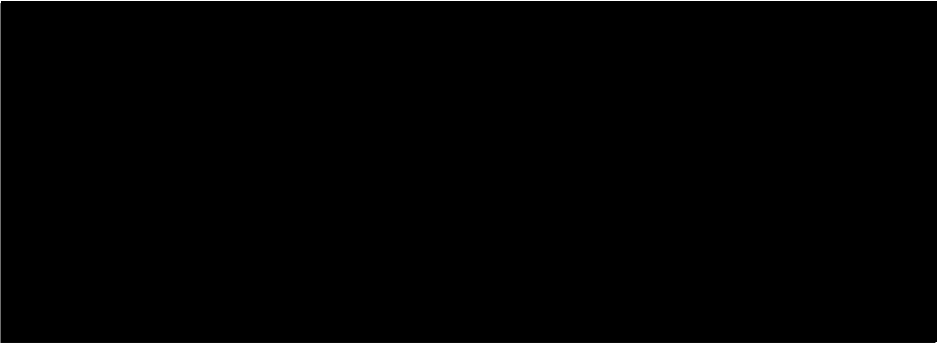
she shares with her caretaker are tender, yet brief, as Mignon dies prematurely, a victim of her turbulent past.

Referred to as the “creator of the modern lied” by musicologist Amanda Glauert, Hugo Wolf is a composer known for his setting of Goethe’s poems. His use of chromaticism and extended tonality reflects the intense expressivity and passion characteristic of the late-Romantic period. Wolf’s setting of the Mignon lieder presents an emotional, yet sensitive characterization of Mignon. His music portrays the many, different facets of this complex character, and through these lieder, sets the framework for her short life.

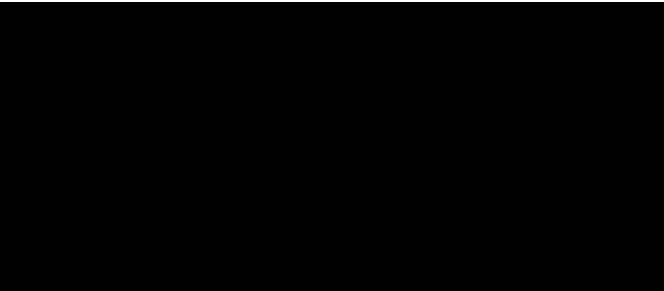
In *Heiss mich nicht reden*, Mignon expresses the burden of the secrets of her past, and her desire to share them with someone. While the lied is written in the key of F major, the tonality fluctuates often to F minor. Within the framework of the introduction and concluding measures, the juxtaposition of these parallel keys suggests the duality of Mignon’s conflict. A series of ascending eighth notes in parallel octaves serves as a reflection to Mignon’s growing urge and excitement to confide in her friend, Wilhelm.

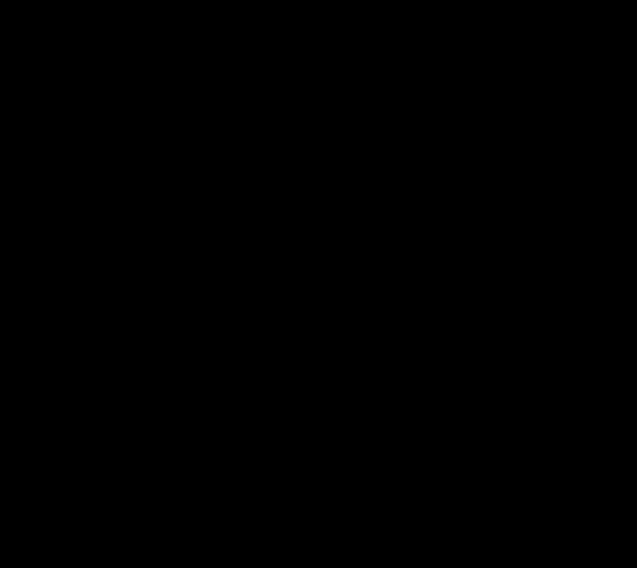


While *Heiss mich nicht reden* reflects Mignon's secretive nature, *Nur wer die Sehnsucht kennt* is an overt expression of pathos and anxiety. An introduction of descending, open octaves captures the feeling of loneliness and separation reflected in the text. The tempo of this lied changes constantly and abruptly as Mignon's sadness swells, climaxing in the middle of the piece at Wolf's marking *sehr belebt* (very lively) at the phrase "My head reels, my insides burn," before returning once again to the slower, open octave diminuendo to *pp* at the repetition of the introductory phrase "Only he who knows longing knows what I suffer!"



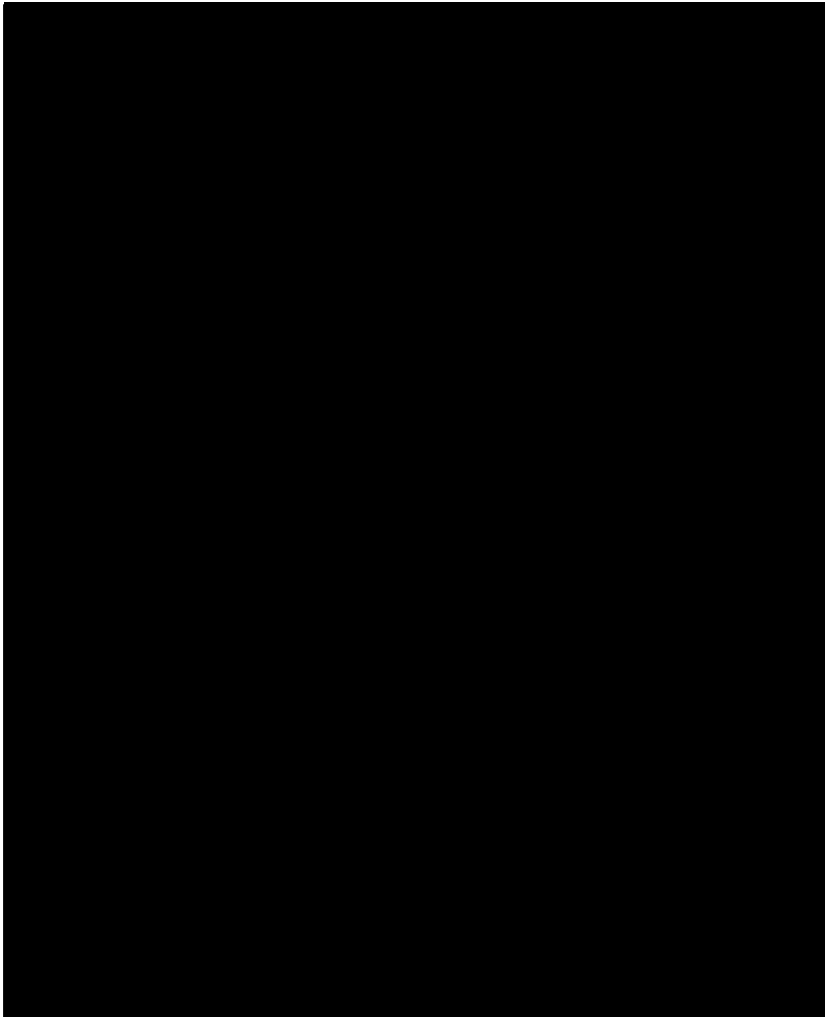
*So lasst mich scheinen* is a calm, quiet lied in which Mignon reflects on her imminent death. In the novel, Mignon appears dressed as an angel for a children's birthday party. When one of the children asks her if she is a real angel, she does not answer him directly, but sings him this song instead. The gentle lull of the syncopated pattern in the lower register of the piano is reminiscent of the zither on which Mignon accompanies herself. The most striking moment of this lied occurs at a surprising shift to A major when Mignon sings "Make me forever young," as the music here seems to reflect Mignon's own acceptance of her fate.





Wolf's decision to place *Kennst du das land* (one of his most famous lieder) last in this set can be justified by his intimate familiarity with Goethe's work. Whereas most composers situate *Kennst du das land* at the beginning of the set as it appears in the novel *Wilhelm Meisters Lehrjahre*, Wolf places it last, as it appears in an anthology of poems that Goethe re-wrote and published for the purpose of musical settings. In this adventurous, ballad-like narrative, Mignon looks back on significant events of her life: her early childhood with her father, her time in Italy with her foster parents, and finally her journey from Italy over the Alps into Germany. Wolf's setting adheres closely to the strophic form of the poem; only subtle differences separate the first two strophes, and the refrain is identical each time it is repeated. Where Wolf deviates from the strophic setting is on the last verse, which is written in the parallel minor, with an anxious tremolo in the piano. Wolf brings the lied, as well as the set, to a dramatic climax in verse three as Mignon describes the turbulent journey through the Alps. However, Wolf closes the set with a feeling of tranquility and arrival at the phrase "Oh Father, let us go!" as the opening motive from the introduction recurs and the dynamic descends to pianississimo.





Arnold Cooke is an English composer, born in 1906, and is by all accounts still alive today. Educated at the Hochschule für Musik in Berlin from 1929 until 1932, he was a student of Paul Hindemith. He became a professor of music at the Royal Manchester College of Music until World War II when he put his musical career aside to serve with the Royal Navy. After the war, Cooke's works enjoyed extensive performances throughout Britain into the mid 1970s. David Dixon, a biographer for G. Schirmer Publishers characterizes Cooke's works by "an openness of texture and directness of appeal."

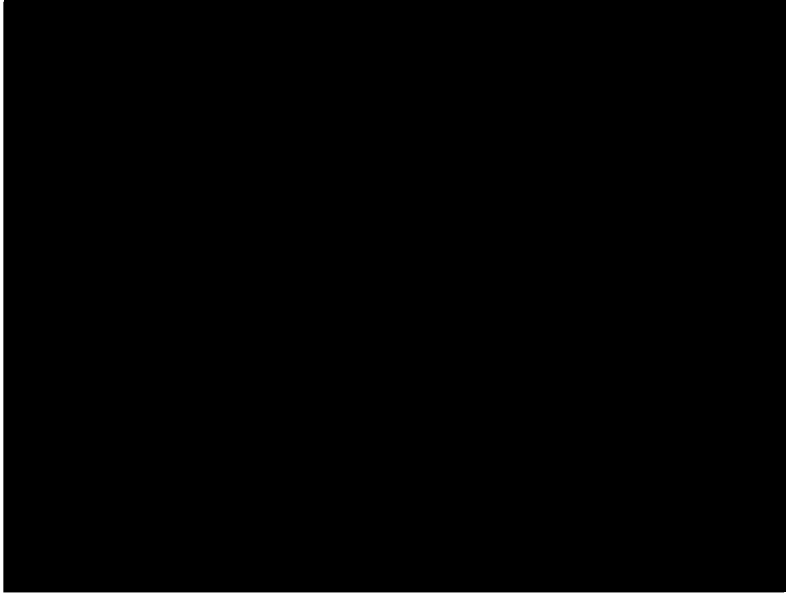
*Nocturnes*, a set of five pieces for piano, horn, and soprano written in 1963, is an interesting collaboration of music and poetry. Cooke sets five poems, each one written by an English poet of a different literary era, that share a common theme—night. Cooke’s contemporary musical setting provides a beautiful and interpretive complement to the poems, each depicting a different aspect of night.

The music in *The moon*, the least tonal of the set, reflects Percy Bysshe Shelly’s interpretation of the moon as an unstable, “ever changing” entity. Cooke employs a simple, rising chromatic line in the horn and soprano to imitate the direct ascent of the celestial orb. Contrasting this directness is the moon’s characteristic of unpredictability, represented in the subsequent wandering melodies of the voice and horn and the deviation from conventional A-minor harmonies in the piano. Despite the obvious portrayal of the moon as an erratic being, Cooke’s music ironically suggests its cyclical, and in fact, constant nature with the repetition of the introduction as the conclusion to the piece.

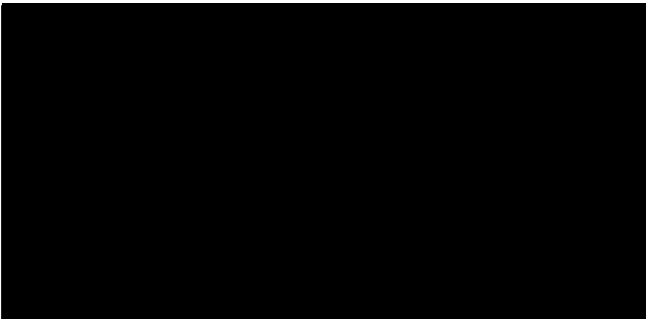


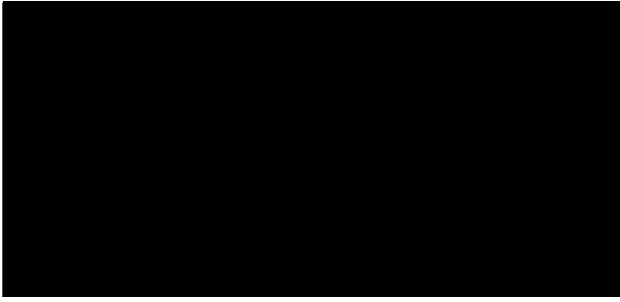
Isaac Rosenberg was a Jewish-English poet who wrote poetry about his experiences during World War I. His poems such as *On receiving news of the war*, *Break of day in the trenches*, and *Dead man’s dump* are graphic depictions of the atrocities he observed from 1916-1918 as he served in the English army. In *Returning we hear the larks*, a poem that was found after his death on the front line in 1918,

Rosenberg describes a brief oasis of joy and lark song in the midst of a sinister night. Cooke's music in this setting echoes the sounds Rosenberg must have heard—the battle cry of a horn, the marching feet of the soldiers, and even the sound of the larks.



Alfred Lord Tennyson employs vivid imagery for each of the five sentences in his children's poem *The owl*. Cooke's intelligent and descriptive setting requires all three of the members of the ensemble to narrate the poem. Listen for the voices of the cat, the windmill, the rooster, and of course the owl.





*Boat song*, a setting of a poem by John Davidson, gives a peaceful ending to Cooke's *Nocturnes*. Two different voices are heard in this piece: the lilting triplet pattern of the piano, and the steady eighth note rhythms of the voice and horn. The rhythmic tension between these two voices seems to imitate both the gentle rocking of a boat at sea and its inevitable movement forward into uncharted waters. The rhythmic tension between these two voices is resolved in the final two measures of the song, indicating the arrival at the final destination, but the open fifth in the piano and the dissonance of the horn suggests that the destination is still "a land unknown."

