

**Graduation Recital**

**Michelle M. Simmons, mezzo-soprano**  
**Leslee Heys, piano**

Smanie implacabili  
from *Così fan Tutte* W.A. Mozart  
(1756-1791)

Must the Winter Come so Soon?  
from *Vanessa* S. Barber  
(1910-1981)  
On a Rainy Day  
from *Five Lyrics of the T'ang Dynasty* J. Beckwith  
(1927- )

Trois Melodies de 1916 E. Satie  
(1866-1925)  
*La Statue de Bronze*  
*Daphénéo*  
*Le Chapelier*

Immer leiser wird mein Schlummer  
Wir Wandelten J. Brahms  
(1833-1897)  
Widmung R. Schumann  
(1810-1856)

**Intermission**

Blåbær-Li E. Grieg  
Ved en Gjætle=Bekken (1843-1907)  
from *Haugtussa*

She's like the Swallow G. Ridout  
from *Songs of Eastern Canada* (1918-1984)  
Cancion de Cuna X. Montsalvatge  
from *Cinco Caniones Negras* (1912- )

My German Boyfriend R. Pearson Thomas  
Je ne t'aime pas K. Weill  
Youkali (1900-1950)

Una voce poco fa G. Rossini  
from *Il Barbiere di Siviglia* (1792-1868)

*Presented in partial fulfilment of the requirements for Music 445B*



## Program Notes

In *Smanie implacabili*, Dorabella laments the parting of her lover Gulglielmo. Afraid that she will never see him again, she orders her maid to shut all the windows and leave her to suffer alone.

During a winter storm, Vanessa and her niece Erika await the arrival of Vanessa's former lover. In *Must the Winter Come so Soon*, Erika wonders whether he will make it through the storm, and if she will make it through another winter with her relatives. Wonder and anxiety also permeate Canadian composer, John Beckwith's, setting of *On a Rainy Day*: an English translation of an ancient Chinese poem. In this selection, a young man wonders whether he will see his lover again.

*La Statue de Bronze* is his satirical take on a turn-of-the century garden game. In this game, players took turns tossing metal disks into the mouth of a bronze frog. Satie's song explores the frog's feelings about this silly game. *Daphénéo* is a whimsical, play-on-words dialogue between the characters Chrysaline and Daphénéo. Satie concludes the set by presenting us with *Le Chapelier*, a song about an astonished Mad Hatter who has just discovered that his watch is running slow.

The following two Brahms selections were written in during the composer's latter years. *Immer leiser wird mein Schlummer* explores the fear of death and loss of one's beloved. *Wir wandelten* is a strophic song about the nature of love: romantic, serendipitous, and wondrous.

If Robert Schumann is remembered for any one song, it is most certainly his setting of the Rückert poem, *Widmung*. Into this first song of a twenty-six song cycle, Schumann poured all of his love and longing for his lover, Clara Wieck, whom he eventually married.

The text of Grieg's *Haugtussa* cycle centers on the life of a young shepherdess. In *Blabær-Li*, the girl dreams about a young boy while she herds her flock. After he rejects her, she seeks solace in the natural world in *Ved en Gjætle-Bekken*.

The classical and folksong worlds meet in *She's like the Swallow* from Godfrey Ridout's arrangement of four popular Eastern Canadian folksongs. *Cancion de Cuna* by the Spanish composer Xavier Montsalvatge is a traditional-sounding lullaby meant to sooth a sleepless child.

*My German Boyfriend* is a contemporary song that borrows heavily from early twentieth century cabaret style. The following selections, *Je ne t'aime pas* and *Youkali*, were actually written during that time. The first is the song of a jilted beau who is denying his feelings about his former lover, while the latter is a tongue-in-cheek song about humanity's search for an utopian island

The young heroine from Rossini's *Il Barbiere di Siviglia* has finished her own search. Rosina has found her true love and in her aria sings of her determination to be with him despite how her ward, Dr. Bartolo, may feel.