

Serena Hill-LaRoche, soprano

Catherine Garner, piano

February 1, 2022

7:30pm

All Faiths Chapel, Kansas State University

PROGRAM

Ch'io mi scordi di te?...Non temer amato bene, K. 505 (1786)... Wolfgang Amadeus Mozart
(1756-1791)

Excerpts from *Sieben Frühe Lieder* (1905-1908).....Alban Berg
(1885-1935)

Nacht
Die Nachtigall
Im Zimmer

Poema en forma de canciones (1917)Joaquín Turina
(1882-1949)

Dedicatoria
Nunca olvida...
Cantares
Los dos miedos
Las Locas por amor

At last, to be identified! (1992)..... Richard Pearson Thomas
(b. 1957)

Doubt me! My Dim Companion!
What if I say I shall not wait!
Wild Nights--- Wild Nights!
I never saw a Moor
There's a certain Slant of light
At last, to be identified

KANSAS STATE
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School of Music,
Theatre, and Dance

PROGRAM NOTES

Ch'io mi scordi di te?...Non temer amato bene, K. 505 (1786) W. A. Mozart (1756-1791)

*Anonymous texts

Mozart himself premiered this *scena con rondo* K. 505 with soprano Nancy Storace in Vienna. In 1786, Storace gave a farewell concert before leaving Vienna to take up an engagement in London. Mozart had already set the anonymous text a few months earlier when he reworked his opera *Idomeneo* for a concert performance in Vienna and inserted it as a new aria for *Idamante* (K. 490). For K. 505, he made minor changes to the original text so that the declaration of love now comes from a woman's perspective.

Recitative:

I forget you? Can you counsel me
to give myself to him,
and still wish me to live? Ah, no!
My life would be
far worse than death.
Let death come: I await it calmly.
But that I could be consumed
by another flame and bestow
my love on another,
how could I attempt it?
Ah, I should die of sorrow.

Rondo:

Do not fear, my love,
my heart shall be yours forever.

I can no longer bear such pain;
my spirit fails me.

Do you sigh? Oh bitter sorrow!
But think at least of my predicament!
Oh heaven! I cannot explain.

Cruel stars, pitiless stars,
why so harsh?

Kind souls who see
my anguish at this moment,
say if a faithful heart
can suffer such torment as this.

[translations by Küster]

Excerpts from *Sieben frühe Lieder* (1905-1908)

Alban Berg (1885-1935)

*Texts by Carl Hauptmann, Theodor Storm, and Johannes Schlaf

Berg had penned perhaps 80 songs by the time he became a composition student of the not-yet-famous Arnold Schoenberg in 1904. During the seven years he studied with Schoenberg, his approach to text-setting deepened as his technical facility flowered. In 1928 he gathered seven songs of those student years (composed 1905-08) into the collection from which these songs are excerpted. Berg's harmonic practice had not yet achieved atonality, let alone anything suggesting his eventual 12-tone method. Still, the chromatic lushness of these songs does push the 19th century's musical language to the limits of its expressivity.

Nacht (Night)

The clouds grow dark over night and vale,
Mist hovers, water gently murmurs.
Suddenly, it reveals itself:
O beware! Beware!
A vast wonderland opens up.
Silver mountains, deliriously large, thrust upwards,
Still paths of silvery light lead down the valley
From the hidden castle;
And the noble world is so marvelously pure.
A mute beech tree stands by the way,
Shadow-black; from the distant grove a breath
Ripples softly in its loneliness.
And from the deep valley's gloom
Lights flash in the silent night.
Drink, soul! Drink, solitude!
O, beware! Beware!

Die Nachtigall (The Nightingale)

It was because the nightingale
Sang all through the night
That from its sweet sound,
Echoing and re-echoing,
The roses burst into bloom.

She used to be a wild one,
Now she is lost in thought;
Carries her summer hat in her hand
And quietly hears the torrid heat,
Not knowing what to do next.

Im Zimmer (In the Room)

Autumn sunshine.
The fair evening looks quietly inside.
A little red fire
Blazes and crackles in the hearth.
Thus, with my head on your knees,
Thus I am content.
When my eyes look into yours,
How gently do the minutes pass.

***Poema en forma de canciones* (1917)**

Joaquín Turina (1882-1949)

*Texts by Ramón de Campoamor

Poema en forma de canciones (Poem in the Form of Songs) was first performed in 1917, while Turina was living in Madrid. His compositional style combines Spanish folk rhythms, tonality, and sentiment with that of traditional European form. It is in this threading of these two musical worlds in which he (along with de Falla and Albéniz) created a rich, homogenous, national musical identity. His musical language is complex as well as graceful, delicate, and elegant. The Poema contains four poems by the Spanish poet and political philosopher Ramón de Campoamor (1817–1901), preceded by an introductory piano Dedicatoria, which sets the whole tone scale highlighting his mastery in composing for the piano. The following songs are full of contrast, from the wistful vocal melody floating above soft piano chords in *Nunca olvida* (Never forget) and the lilting sweetness and eroticism of *Los dos miedos* (The two fears) to the agitated and vibrant piano figuration and Spanish *farruca* of *Cantares* (Songs) and the joyful exuberance of *Las locas por amor* (The extremes of love).

Nunca olvida (Never forget)

Since I am leaving this world,
and before I give my account to the lord,
I will confess to you,
here, between the two of us.
With all my soul I forgive those
whom I have always hated.
You, whom I have deeply loved,
I will never forgive!

Cantares (Song)

Flee as I may your embraces,
closer forever I'm caught;
my ev'ry dream, ev'ry thought
your haunting vision retraces.

Speak more to me,
for yesterday, as I was enraptured,
I listened to you without bearing,
I looked at you without seeing.

Los dos miedos (The two fears)

With the onset of that night,
She, remote from me, said:
Why do you come so close to me?
I am afraid of you.

And after the night had passed,
She, close to me, said:
Why do you move away from me?
I am afraid without you!

Las locas por amor (The extremes of love)

I will love you, Divine Venus, if you desire
that I love you eternally and with discretion.
The goddess of Cythera replied to me:
I prefer, as all women do,
that you love me for a short time and
passionately.
I will love you, Divine Venus, I will love you.

At last, to be identified (1992)

Richard Pearson Thomas (b. 1957)

*Texts by Emily Dickinson

The second song cycle that Thomas wrote is a group of six settings of poems by Emily Dickinson titled, *At last, to be identified!* The title of the cycle comes from the title of the sixth and final piece of the cycle. *At last, to be identified!* was finished in 1992. The text chosen by the composer is varied and runs the gamut of human emotion. "Doubt me! My Dim Companion!" is hymn-like with stoic chords that staunchly support the voice. "What if I say I shall not wait!" begins frustrated and impatient but soon gives way to self-assurance. "Wild Nights—Wild Nights!" is exciting and simplistic in its longing for a loved one. The most well-known in the cycle is the stately and poignant song "I never saw a moor." The largely a cappella song "There's a certain Slant of light" leads us lastly, into the final song of the final piece, "At last, to be identified."

GUEST ARTISTS

Serena Hill-LaRoche has earned praise for her "power, virtuosity...and elegance" with "a thrilling instrument at the top of its range." An active concert artist, she has recently been featured in works such as Samuel Barber's *Knoxville: Summer of 1915*, Orff's *Carmina Burana*, Herbert Howells's *Hymnus Paradisi*, Poulenc's *Gloria*, Handel's *Messiah*, Haydn's *Creation and Seasons*, Brahms's *Requiem*, Charpentier's *Te Deum*, Vaughan William's *Dona Nobis Pacem* and Handel's *Samson*. Hill-LaRoche's recent locations for performance and/or master class engagements include East Tennessee State University, Chattanooga Symphony Orchestra, Greenville Light Opera Works, East Carolina University, University of North Carolina at Pembroke, South Carolina Philharmonic, Coker College, Bechtler Museum of Art, Virginia Commonwealth University, Palmetto Opera, University of Maryland, Central Florida Lyric Opera, Firenze Lirico, Columbia Museum of Art, and Abadía Benedictina de la Santa Cruz del Valle de los Caídos as well as other performances in both Spain and Italy. Her opera credits include Micaela (*Carmen*), Lady with the Cake Box (*Postcard from Morocco*), Rosalinde (*Die Fledermaus*), Fiordiligi (*Così fan tutte*), Countess (*Le Nozze di Figaro*), Pamina (*Die Zauberflöte*) and the title role in Dominick Argento's *Miss Havisham's Wedding Night*.

An award-winning vocal artist, she was a 2003 finalist in the Southeast Regional Metropolitan Opera Auditions, a 2012 and 2008 NATS Artist Award Regional Finalist and the 2006 Artist of the Year with FBN Productions, Inc. Hill-LaRoche received a Doctorate in Musical Arts and a Master of Music from the University of South Carolina, both in Vocal Performance, and a Bachelor of Music from the University of North Alabama. Currently, she is an instructor of voice at the University of South Carolina where she has the great privilege to work with eager students in applied voice, diction, and vocal pedagogy courses.

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Catherine H. Garner, received a DMA Collaborative Arts and Chamber Music from the Eastman School of Music, a MM in Vocal Accompanying and Coaching from Florida State University, and a BM in piano performance at Louisiana State University. Dr. Garner has performed as a soloist with the LSU Symphony, the Monroe (La.) Symphony, the Tallahassee Symphony, the Tallahassee Ballet, and the Big Bend Orchestra. Most recent she was the second-place winner of the International Collaborative Piano Competition of the Puerto Rico Collaborative Piano Institute. She has been a staff pianist at the AIMS summer program in Graz, Austria as well as a participant at the Summer Academy in Nice, France with Dalton Baldwin. She participated in the New Music@ECU Festival, the Festival of New Music at Florida State University, the ECU Brass Festival, ECU Flute Symposium, and VCU Flute Day, SERTEC, and NERTEC. Dr. Garner has also been a featured performer at the Pershing's Own Tuba/ Euphonium Conference in Washington DC with Tom McCaslin, tuba, and at the National Trumpet Guild Convention with Dr. Britt Theurer. She was also the official pianist for the competitions for the Southern Division of MTNA. Dr. Garner is the founder and director of *Music on a WIM (Women's Initiative Music Series)*, a monthly concert series featuring compositions by women, performed in high traffic areas around the university. Along with her busy performing schedule Dr. Garner is currently on the piano faculty at East Carolina faculty where she is the coordinator of the Masters' program with a concentration in Collaborative Piano.