



University
of Victoria
School of
Music

DEGREE RECITAL

Julianna Reid, soprano
Dr. Kinza Tyrrell, Piano
Luca Carbone Smith, Double Bass
Olivia Pryce-Digby, soprano

Monday, March 23rd, 2026, 8:00 PM
Phillip T. Young Recital Hall, MacLaurin Building
Free admission

We acknowledge and respect the Łə́kw̓əŋən (Songhees and X̱w̱sepsəm/Esquimalt) Peoples on whose territory the university stands, and the Łə́kw̓əŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day.

PROGRAM

Twelve Poems of Emily Dickinson

Nature, the gentlest mother
There Came a Wind Like a Bugle
Why Do They Shut Me Out of Heaven
The World Feels Dusty
Heart, we will forget him
Dear March, Come In!
I felt a funeral in my brain
Going to Heaven!
The Chariot

Aaron Copland
(1900–1990)

— INTERMISSION —

Two Arias for soprano, double bass & piano

Une bouche aimée
Tutto che il mondo serra

Giovanni Bottesini
(1821–1889)

Luca Carbone Smith, Double Bass

Selections from Mörike-Lieder

Verborgenheit
Elfenlied
Gebet
Selbstgeständnis

Hugo Wolf
(1860–1903)

Vedrai carino

Wolfgang Amadeus Mozart
(1756-1791)

À Chloris

Reynaldo Hahn
(1874-1947)

Fire

Ian Cusson | Text by Joy Harjo
(b. 1981)

Olivia Pryce-Digby, Soprano

Julianna Reid is from the class of Professor Anne Grimm

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music (Performance) program.

Reception to follow in the Lounge.

My name is Julianna Reid. I am an uninvited settler of Mennonite, Irish, and Scottish descent. I grew up on the traditional territory of the kʷikʷəłəm (Kwikwetlem) First Nation and now live on the unceded territory of the ləkʷəŋən (Lekwungen) Peoples. I am also completing an undergraduate concurrent degree in Indigenous Studies, which continues to shape my learning and practice.

As a white settler, I want to acknowledge the privileges I hold living on these lands, and that these privileges exist because of the ongoing displacement of Indigenous peoples. While I am grateful for the life I have here, I recognize that Canada as it exists today is shaped by deep historical and ongoing injustices. This is especially important to me as I work within the classical music tradition, which is closely tied to these histories.

Copland's *Twelve Poems of Emily Dickinson* reflects a close relationship between text and music; however, the voice and piano often function independently. The piano frequently introduces contrasting material or emotional shifts, rather than simply accompanying the vocal line. This cycle explores themes of nature, isolation, death, and inner experience, and each presents a distinct perspective in relation to these ideas. Furthermore, Copland captures Dickinson's ability to express complex emotional states through language.

Although Bottesini is primarily known as a virtuoso double bassist, these works demonstrate his connection to operatic vocal writing. *Une bouche aimée*, focuses on themes of love and renewal, particularly in relation to the arrival of spring and the transition away from winter. In contrast, *Tutto che il mondo serra*, reflects on loss and the instability of what is most valued, suggesting that what is held closely can ultimately be lost. Furthermore, the musical language shifts accordingly, moving from a more lyrical and flowing style in the French piece to a more dramatic and expansive bel canto approach in the Italian work.

These selections from Wolf's Mörike settings demonstrate a range of approaches to text and character. *Verborgenheit* centers on withdrawal and the desire for inner peace, with music that remains restrained and inward. In contrast, *Elfenlied* is more playful and narrative-driven, using light rhythms and shifting moods to reflect the unpredictability of the text. *Gebet* is meditative and reflective, with a focus on simplicity. Finally, *Selbstgeständnis* introduces a more humorous and self-aware perspective. Performed together, these pieces highlight Wolf's ability to respond closely to text, particularly in relation to shifts in tone, character, and emotional focus.

In Mozart's aria *Vedrai carino*, Zerlina attempts to comfort Masetto following an argument, using a tone that is both gentle and persuasive. However, the aria requires careful balance between sincerity and charm as Zerlina works to restore trust.

À *Chloris* reflects Hahn's interest in earlier musical styles, particularly in relation to Baroque influence. The text presents love as all-encompassing, suggesting that even kings, heaven, or immortality cannot compare to the happiness found in being loved. I

Fire is a collaboration between Métis composer Ian Cusson and Muscogee (Creek) Nation poet Joy Harjo, and it explores themes of identity, womanhood, and connection. The text centers the experience of women, particularly in relation to strength, interdependence, and continuity across generations. Phrases such as "a woman can't survive by her own breath alone" and "I am not a separate woman" emphasize collective identity rather than individuality. Furthermore, imagery of sky, mountains, and wind connects these ideas of womanhood to the natural world.