



University
of Victoria

School of
Music

GRADUATE RECITAL

Grace Budoloski, Voice

Dr. Kinza Tyrrell, Collaborative Piano

Chensi Liu, Clarinet

Thursday, March 7th, 2024, 8pm

Phillip T. Young Recital Hall, MacLaurin Building

Free admission

PROGRAM

Twelve Poems of Emily Dickinson

1. *Nature, the gentlest mother*
2. *There came a wind like a bugle*
3. *Why do they shut me out of Heaven?*
4. *The world feels dusty*
5. *Heart, we will forget him*
6. *Dear March, come in!*
7. *Sleep is supposed to be*
8. *When they come back*
9. *I felt a funeral in my brain*
10. *I've heard an organ talk sometimes*
11. *Going to Heaven!*
12. *The Chariot*

Aaron Copland
(1900-1990)

"Les Oiseaux dans la Charmille"

From *Les Contes d'Hoffman* (1881)

Jacques Offenbach
(1819-1880)

"Tornami a Vagheggiar"

From *Alcina* (1735)

George Frideric Handel
(1685-1759)

~Intermission~

Concerto for Coloratura Soprano Op.82
1st Movement

Reinhold Glière
(1875-1956)

“Fierce Night”
From *Flight* (1998)

Jonathan Dove
(b. 1959)

“Der Hirt auf dem Felsen”

Chensi Liu, Clarinet

Franz Schubert
(1797-1828)

Grace Budoloski is from the class of Professor Benjamin Butterfield.

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

Reception to follow in lobby

Translations

“Les Oiseaux dans la Charmille”

Les oiseaux dans la charmille
Dans les cieux l'astre du jour,
Tout parle à la jeune fille d'amour!
Tout parle d'amour!

The birds in the bower
In the heavens the star of day,
Everything speaks to the young girl of love!
Everything speaks of love!

Voilà la chanson gentile
La chanson d'Olympia ah!
D'Olympia

There the nice song
The song of Olympia ah!
Of Olympia

Tout ce qui chante résonne
Et soupire, tour à tour,
Émeut son coeur qui frissonne
Qui frissonne
Tout parle d'amour!

Everything that sings resonates
and sighs in turn,
moves his shuddering heart
Who shivers
Everything speaks of love!

Voilà la chanson mignonne
La chanson d'Olympia
D'Olympia!

Here is the cute song
The song of Olympia
Of Olympia!

“Tornami a Vagheggiar”

Tornami a vagheggiar
te solo vuol amar,
quest'anima fedel,
caro mio bene.

Come back to me desire
only you it wants to love
this faithful soul
My dear beloved.

Già ti donai il mio cor,
fido sarà il mio amor,
ma ti sarò crudel,
cara mia spene.

Already I gave you my heart
my love will be faithful
never will I be cruel to you
my dear hopes.

“Der Hirt auf dem Felsen“

Wenn auf dem höchsten Fels ich steh',
In's tiefe Tal hernieder seh',
Und singe,

When on the highest rock I stand,
In the deep valley looking down,
And sing,

Fern aus dem tiefen denkeln Tal
Schwingt sich empor der Wiederhall
Der Klüfte.

Far from the deep dark valley
Swings up the echo
From the ravines.

Je weiter meine Stimme dringt,
Je heller sie mir wiederklingt
Von unten.
Mein Liebchen wohnt so weit von mir,
Drum sehn 'ich mich so heiß nach ihr
Hinüber.

The farther my voice penetrates,
The brighter it resonates with me
From below.
My sweetheart lives so far from me,
Therefore I long for her so badly
Over there.

In tiefem Gram verzehr 'ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

In deep grief consuming me,
I am no longer happy,
On earth I lost hope,
I am so lonely here.

So sehnend klang im Wald das Lied,
So sehnend klang es durch die Nacht.
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.

The song rang in the forest longing,
The song rang in the night longing.
The hearts are drawn to heaven
With wonderful power.

Der Frühling will kommen,
Der Frühling, meine Freud,
Nun mach ich mich fertig
Zum Wandern bereit.

Spring is coming,
Spring, my friend,
Now I'm getting ready
Ready for hiking.

Program Notes

12 Poems of Emily Dickinson

The *12 Poems of Emily Dickinson* is a song cycle written by Aaron Copland, using the text of twelve poems by American poet Emily Dickinson (1830-1886). Composed in New York between 1949-1950, these songs center around no singular theme. Instead, they follow the subjects Emily Dickinson primarily wrote about: life, death, nature, and eternity. The seventh and the twelfth songs are the only two selections that relate thematically. Copland weaves the pieces together to create a stunning arc of music that has given the songs, and Dickinson's words, their own unique personality. Except for number twelve, each piece is dedicated to one of Copland's composer friends.

"Les Oiseaux dans la Charmille" ("The Doll Song")

Also known as Olympia's Aria, The Doll Song is an aria for coloratura soprano from Jacques Offenbach's *Les Contes d'Hoffmann* (The Tales of Hoffmann). Olympia is a wind-up doll who has caught the eye of Hoffmann, who, not realizing she is a doll, falls deeply in love with her. Despite encountering some mechanical issues along the way, Olympia dazzles him at a party with her brilliant aria "Les Oiseaux dans la Charmille". Based on three short stories by E.T. A.

Hoffmann (1776-1822), who also happens to be the protagonist of the story, Offenbach's *opéra fantastique* tells the story of Hoffmann's three unfortunate love affairs, Olympia's being told in Act two.

"Tornami a Vagheggiar"

Alcina, written by Handel in 1735, is a Baroque opera about a seductive sorceress, Alcina, who lures men to her island with her magic. A young woman named Bradamante disguises herself as her brother 'Ricciardo' and arrives on the island to rescue her fiancé Ruggiero. There they encounter Alcina's sister, Morganna, who instantly falls in love with Ricciardo. This aria is sung at the end of Act 1, by Morganna, who is passionately expressing her love for Ricciardo (still Bradamante in disguise).

Concerto for Coloratura Soprano Op. 82 Andante

Composed by Reinhold Gliere in 1943, the first movement of this concerto (also known as the andante section) is a vocalise normally accompanied by orchestra with the coloratura soprano as the soloist. Vocalises are musical compositions consisting of the singing of melody with vowel songs. The difference between a vocalise and other repertoire with text is that within a vocalise the singer has more room to act as another instrument, weaving in and out with the orchestra. Typically the Andante section, which is more sweeping and melodic, is followed by the Allegro section, which shows off the brilliance of the coloratura voice.

"Fierce Night"

Jonathan Dove's opera *Flight* (1998) tells the story of a group of strangers who meet at an airport. When all flights are grounded due to a violent electrical storm, the traveller's hidden desires are slowly revealed as they wait out their cancelled flights. This aria is sung by the Controller, who is shouting her rage at the storm, and the eerily full airport.

"Der Hirt auf dem Felsen"

Also known in English as "The Shepherd on the Rocks", Franz Schubert scored this Lied for soprano, clarinet, and piano. Schubert composed this piece in 1828 during the final months of his life. Schubert paints a picture of a Shepherd who is yearning for his lost love. This piece is split into three different sections that describe the Shepherd's heartbreak. In the first section, the Shepherd is looking into the alpine valley and is reflecting on how lonely he is. The section describes how the Shepherd is lamenting at his solitude, while the third section has him rejoicing for Spring.