



department of music
EASTERN ILLINOIS UNIVERSITY

STUDENT RECITAL SERIES

presents a

Junior Recital

featuring

Olivia Theirl, soprano
Emily Ritter, soprano

with

Ethan Hayward, piano

November 9, 2024, 2:30 p.m.
Doudna Fine Arts Center
Recital Hall

Program

- I.
Intorno all'idol mio (*Oron tea*) Marco Antonio Cesti
(1623 - 1669)
- Das Veilchen Wolfgang Amadeus Mozart
(1756 - 1791)
- Lied maritime Vincentd'Indy
(1851 - 1931)
- II.
Pretty Funny (*Dogfight*) Benj Pasek and Justin Paul
(b. 1985)
- The Sun, Whose Rays Are All Ablaze (*The Mikado*) W.S. Gilbert
(1836 - 1911)
and Arthur Sullivan
(1842 - 1900)

Olivia Theirl, soprano
Ethan Hayward, piano

- I.
Sul fil d'un soffio etesio, Giuseppe Verdi
(1813 - 1901)
- J'ai Presque Peur, En Verité Gabriel Fauré
(1845 - 1924)
- Verborgenheit Hugo Wolf
(1860 - 1903)
- II.
What Do You Do with Your Arms? Sam Carner and
Derek Gregor
- Sweet Liberty Paul Gordon
(1963 - 2016)

Emily Ritter, soprano
Ethan Hayward, piano

“Sul fil d’un doffio etesio” is an aria from the opera *Falstaff* by Giuseppe Verdi. *Falstaff* is the story of Sir John Falstaff, a knight who has fallen on hard times and schemes to amass a fortune by seducing two wealthy wives of Windsor; Alice Ford and Meg Page. However, when the ladies find he has sent them both an identical love letter, they discover his plot and plan to teach Falstaff a lesson. After counterplots, confusion, disguises, deception, and a dunking in the River Thames by way of a laundry basket, our hero finally admits he’s beaten. (Opera North, 2023) Nannetta, the innocent daughter of Alice Ford, sings this song. She has eyes for only one man, Fenton. Although her father is pressuring her to marry Dr. Caius, by participating in her mother’s plan, she is finally reunited with her true love. (The Metropolitan Opera, 2023) Giuseppe Verdi was one of the major Italian musical dramatists of the nineteenth century, the successor to Bellini, Donizetti, and Rossini. His sweeping lines and use of grand leaps can be heard throughout this aria, although it is written for a lyric soprano instead of the heavier voices for which Verdi usually composed.

*On the edge of a breath of ethesis, scroll, agile larvae; among the branches a cesium glow.
At dawn the moon appeared. Dance on! and the bland pace, measure a bland sound. The magic
coupled, carole to the song.*

*Wandering under the moon. Choosing blooming flowers, each corolla in core, brings his fortune.
With lilies and violets, they write arcane names, from the Fairy hands let words sprout,
illuminated words of pure silver and d’or, Meats and Magic. The fairies have the flowers in
numbers.*

“Ja’i presque peur” is based on a poem written by Paul Verlaine from a series of twenty-one poems named *La bonne chanson*. This poem is set by Gabriel Fauré, one of the most influential composers of the French *mélodie of the Romantic and early modern era*. Fauré set nine of these poems to music, inspired by his love for Emma Bardac. “I’ve never written anything as spontaneously as I did *La bonne chanson*,” Fauré would later recall. “I must say, indeed I must, that I was helped by a similar degree of comprehension on the part of the singer who was to remain its most moving interpreter. The pleasure of feeling those little sheets of paper come alive as I brought them to her was one I have never experienced since.” (Bose) Throughout this song, there is a feeling of agitation or restlessness, which is shown well in the phrasing and dynamic composition of the piece. This changes in the final line, when Fauré changes from the use of the formal *vous* to the more intimate *tu*, banishing all trace of uncertainty.

*In truth, I am almost afraid, so much do I feel my life bound up with the radiant thoughts that
captured my soul last summer,
So deeply does your ever-dear image inhabit this heart that is wholly yours, this heart, whose
sole desire is to love you and please you.
And I tremble, forgive me for telling you so frankly, to think that one word, one smile from you is
henceforth law to me,
And that one gesture would suffice, one word, one single glance, to plunge my whole being in
mourning from its heavenly illusion.
But I would sooner not see you - However dark the future might be and full of untold grief -
Could I not, through an immense hope,*

*Immersed in this supreme happiness, repeat to myself again and again, despite bleak reversals,
that I love you, I love thee!*

Verborgenheit is one of Wolf's most popular pieces. Wolf begins setting this somber yet hopeful poem with a soft and lyrical first verse, which opens into a lightly more intense and dynamically broader second verse. Next, Wolf builds to the most powerful and intense part of the piece in the third verse. As the poet returns again to a self-reflection, the original melodic line returns, reflecting the hope of the future being dashed by the truth of the present. Always a master of building the connection between poem and melody, Wolf deftly uses phrase shaping and dynamic variance to tell an engaging story in the "poems for piano," which is what he called his songs. (A fun fact about this piece is that Wolf composed it on his 28th birthday!)

*Let, O world, O let me be! Do not tempt with gifts of love, let this heart keep to itself its rapture,
its pain!*

*I do not know why I grieve, it is unknown sorrow; always through a veil of tears I see the sun's
beloved light.*

*Often, I am lost in thought, and bright joy flashes through the oppressive gloom, bringing
rapture to my breast.*

*Let, O world, O let me be! Do not tempt with gifts of love, let this heart keep to itself its rapture,
its pain!*

"What Do You Do With Your Arms?" is a cabaret song about the struggles of being a performer trying to figure out what to do with your arms during a performance. Cabaret is different from musical theatre in the fact that in musical theatre the fourth wall is usually up, whereas in cabaret-style songs audience interaction is part of the song. Written by modern American lyricist and composer, Carner and Gregor, this song highlights one of the more frustrating problems common to all singers, especially in a recital setting such as this!

"Sweet Liberty" is from the musical *Jane Eyre*, based on Charlotte Brontë's book *Jane Eyre*. The story of *Jane Eyre* is a passionate telling of a governess' heart-wrenching journey of love, loss, and the struggles of mortality, exploring religion, sexuality, and protofeminism in a timeless love story. While this is a musical, the composer, Paul Gordon, writes songs in a more art music style, reminiscent of the Golden Age musicals of the past. Perhaps this is done to match the Victorian time period of the story. "Sweet Liberty" is sung by Jane as she searches for a new life, free from the prejudice against women like her, and to follow the dreams of her heart.

“Intorno all’idol mio” is an aria from the opera *Oronthea* by Marco Antonio Cesti, an Italian Baroque composer. The opera (that premiered in 1656) tells the story of Queen Oronthea, a queen struggling with romantic issues and political unrest. In this particular aria, the character Oronthea expresses her love and devotion to her beloved, making certain to use extra flowery imagery to entice her lover. The melody is delicate and reflects the depth of the character’s emotions, making this one of the most touching moments of the opera.

*“Caressing mine idol’s pillow Breathe lightly e’er, breathe lightly
Zephyrs, Zephyrs so soothing and sprightly,
And to his cheek, kind breezes, In greeting bear from me, The sweetest, the sweetest of kisses!
And to his cheek, kind breezes, In greeting bear from me, in greeting bear from me the sweetest, the sweetest of kisses!
To my love, who his spirit to restful night doth surrender, Walf ye, waft ye fair dreams and tender, And all my passion
repressed Reveal to him for me, O vision, O vision so blessed!
And all my passion repressed
Reveal to him for me, reveal to him for me, O vision, O vision so blessed!”*

“Das Veilchen” is a Lied composed by Wolfgang Amadeus Mozart in 1785, set to a poem by Johann Wolfgang von Goethe. This song tells the story of a small violet that is trampled by a shepherdess it loves. The violet expresses its joy at being close to the shepherdess, even in its final moments. It is written in the Romantic theme of love for love’s sake, no matter the price. The music captures the contrasting emotions of innocence, love, and sorrow. This makes it a

poignant piece in Mozart’s vocal repertoire.

*“A violet was growing in the meadow, Unnoticed and with bowed head;
It was a dear sweet violet. Along came a young shepherdess,
Light of step and happy of heart, Along, along Through the meadow, and sang.
Ah! thinks the violet, if I were only The loveliest flower in all Nature,
Ah! for only a little while, Till my darling had picked me And crushed me against her bosom!
Ah only, ah only For a single quarter hour! But alas, alas, the girl drew near And
took no heed of the violet, Trampled the poor violet. It sank and died, yet still
rejoiced: And if I die, at least I die Through her; through her
And at her feet. The poor violet! It was a dear sweet violet!”*

“Lied maritime” by Vincent d’Indy is a piece that captures the essence of the sea and maritime life. Vincent d’Indy, a French composer, crafted this piece to evoke the imagery and emotions associated with the ocean. The song likely features themes of adventure, the beauty of the sea, and even the longing for home and challenges faced by sailors. D’Indy’s music often incorporates rich harmonies and expressive melodies, making this a vivid and evocative piece that transports listeners to a ‘maritime life’.

*“Far away the sun fades into the ocean and the sea is calm and without movement the iridescent tide
flattens soundlessly caressing the dark shore;
Your eyes, your treacherous eyes are closed and my heart is calm like the sea.
In the distance over the ocean a thunderstorm is risen and the sea rages and foams the tide rises
magnificently to the sky and falls howling into the abyss.
Your eyes, your treacherous eyes so soft gaze into the bottom of my soul and my tortured
heart, my blissful heart is excited and broken like the sea!”*

“Pretty Funny” is a song from the musical, *Dogfight*, written by Benj Pasek and Justin Paul. In this song, the character Rose reflects on her feelings after a hurtful prank. After being invited to her first party by a boy she had a crush on for a while, Rose learns that he invited her as a joke due to a military hazing ritual. The lyrics are introspective, capturing her vulnerability and the bittersweet realization of her situation. The music beautifully complements the emotional depth of what the character is going through, making it a touching and powerful moment in the musical.

*“Close the window, draw the curtain Hide the bright light of the moon
Hang the dresses, ugly dresses No one likes maroon
Wipe off all that stupid lipstick Return the earrings to their case
Make-up won't make any difference It's still the same old face
Isn't it funny? Isn't it funny? Isn't it funny you believed that it was real? Pretty funny
All disasters have an upside You can find one if you try
You went dancing, you were dancing You were dancing with a guy Isn't it funny? Isn't it
funny? Aren't you funny?
Pathetically naive and desperate to believe
You can always find some good Well you misunderstood
Or you've been dreaming 'Cause people are just cruel
Shut the light off, turn the bed down No more crying, don't you dare You'll wake up
sometime tomorrow And forget to even care Isn't it funny? Isn't it funny?
For a moment he convinced me I could be pretty... funny”*

“The Sun, Whose Rays Are All Ablaze” is an aria from the comic opera *The Mikado* by W.S. Gilbert and Arthur Sullivan. In this piece, the haughty and conceited, Yum-Yum sings about her own beauty and the fleeting nature of physical appearance. The lyrics are meant to be both humorous and reflective, typical of Gilbert’s writing style. The song is a delightful and thought-provoking moment in the opera, showcasing the blend of satire and sentiment that characterizes much of Gilbert and Sullivan’s work.

*“The Sun whose rays are all ablaze with ever living glory Does not deny his
majesty, he scorns to tell a story
He don't exclaim "I blush for shame" so kindly be indulgent
But fierce and bold in fiery gold, he glories all effulgent
I mean to rule the earth as he the sky We really know our worth, the Sun and I
I mean to rule the earth as he the sky We really know our worth, the Sun and I
Observe her flame that placid dame the Moon's Celestial Highness
There's not a trace upon her face of diffidence or shyness
She borrows light that through the night, mankind may all acclaim her
And truth to tell, she lights up well so I for one don't blame her
Ah pray make no mistake, we are not shy We're very wide awake, the Moon and I
Ah pray make no mistake, we are not shy We're very wide awake, the Moon and I”*