

The Northwest University Music Department

Presents

## **A Musical Journey**



**Michele Ann Cobarrubio, soprano**

with

Andrés Peláez, accompanist

**Christa Marie Zilverberg, piano**

Thursday, March 30, 2006

Butterfield Chapel

7:30 P.M.

## *Program*

Prelude and Fugue in E major, BWV 854	Johann Sebastian Bach (1685-1750)
Gia il sole dal Gange	Alessandro Scarlatti (1660-1725)
Pur dicesti, o bocca bella	Antonio Lotti (1667-1740)
Lascia ch'io pianga (Almirena's recitative and aria from <i>Rinaldo</i> )	George Frideric Handel (1685-1759)
Sonata in D minor, op. 31, no. 2 ("The Tempest") <i>Largo – Allegro</i>	Ludwig van Beethoven (1770-1827)
Laudate Dominum, K.339 (from <i>Vesperae Solennes</i> )	Wolfgang Amadeus Mozart (1756-1791)
Als Luise die Briefe ihres ungetreuen, K.520	
Deh vieni, non tardar, K.492 (Susanna's recitative and aria from <i>Le Nozze di Figaro</i> )	

## *Intermission*

Rondo on Argentine Children's Folk-Tunes, op. 19	Alberto Ginastera (1916-1983)
El majo celoso	Fernando Obradors (1897-1945)
Una Palomita blanca	Joaquin Rodrigo (1901-1999)
El tra la la y el punteado	Enrique Granados (1867-1916)
Nocturne in E minor, op. 73, no. 1	Fryderyk Chopin (1810-1849)
Elégie in E-flat minor, op, 3, no. 1	Sergei Rachmaninoff (1873-1943)
Der Hirt auf dem Felsen, K.492 Kathy Boone, clarinet	Franz Schubert (1797-1828)

*There will be a reception in the lobby following the performance.*

## TEXTS

### Già il sole dal Gange

Già il sole dal Gange piu chiaro sfavilla  
E terge ogni stilla dell'alba che piange

Col raggio dorato Ingemma ogni stelo  
E gli astir del cielo dipinge nel prato.

### Pur dicesti, o bocca bella

Pur dicesti, o bocca bella, Quel soave e caro sì,  
Che fa tutto il mio piacer.

Per onor di sua facella, con un bacio  
Amor t'apri, dolce fonte del goder.

### Lascia ch'io pianga, HVW 7

Armida, dispietata! Colla forza d'abisso  
Rapirmi al caro ciel, Di miei contenti.  
E qui con duolo eterno, Viva mi tieni. In tormento d'Inferno.  
Signor! Ah! Per pieta, lascia mi piangere.

Lascia ch'io pianga, la dura sorte,  
E che sospiri, la liberta.  
Il duol infranga, queste ritorte  
De' miei martiri sol per pieta.

### Laudate Dominum, K.339

Laudate Dominum, omnes gentes,  
Laudate eum, omnes populi,  
Quoniam confirmata est super nos miericordia eius.  
Et veritas Domini manet, manet in aeternum

### Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte (When Luise burned the letters of her unfaithful lover), K. 520

Erzeugt von heißer Phantasie, In einer  
schwärmerischen Stunde Zur Welt gebrachte,  
geht zu Grunde, Ihr Kinder der Melancholie!

Ihr danket Flammen euer Sein, Ich geb'  
euch nun den Flammen wieder, Und all'  
die schwärmerischen Lieder, Denn ach! Er  
sang nicht mir allein.

Ihr brennet nun, und bald, ihr Lieben, Ist  
keine Spur von euch mehr hier. Doch ach!  
der Mann, der euch geschrieben, Brennt  
lange noch vielleicht in mir.

Already the sun from the Ganges more brightly sparkles  
and dries every drop of the dawn, which weeps.

With the ray gilded, it adorns every blade  
and the stars of the sky it paints in the field.

O beautiful mouth, yet you said that sweet and dear "yes",  
which makes all my pleasure.

For honor of his reputation with a kiss,  
Love, you opened, sweet fountain of pleasure.

Armida, unmerciful one! As the earth falls to the abyss,  
my beloved, you are torn from me and death denies me.  
Here in eternal pain, I live in bondage and the torments of Hell.  
Oh God! I pray for mercy. Leave me to my weeping.

Leave me to weep over my cruel fate  
And let me sigh for liberty.  
May sorrow break the bonds of my anguish  
if only for pity's sake.

Praise the Lord, all nations  
Praise him, all peoples,  
For his mercy is established over us.  
And the truth of the Lord endures, It endures forever.

Generated by ardent fantasy; in a  
rapturous hour brought into this world --  
Perish, you children of melancholy!

You owe the flames your existence, so I  
restore you now to the fire, with all your  
rapturous songs. For alas! he sang them  
not to me alone.

I burn you now, and soon, you love-letters,  
there will be no trace of you here. Yet alas!  
the man himself, who wrote you, may still  
perhaps burn long in me.

### **Deh vieni, non tardar, K.492**

Giunse alfin il momento che godro senz'affanno  
Inbraccio all'ido mio. Timide cure uscite dal mio petto!  
A turbar non venite il mio diletto.  
O come par che all'amoroso foco l'amenita del loco,  
La terra e il ciel risponda.  
Come la notte I furti miei risponda.

Deh vieni, non tardar, o gioja bella. Vieni ove amore  
Per goder t'appella finche non splende in ciel notturna face.  
Finche l'aria e ancor bruna, e il mondo tace.  
Qui mormora il ruscel, qui scherzo l'aura  
Che col dolce susurro il cor ristaura.  
Qui ridono I fioretti e l'erba e fresca  
Ai piaceri d'amor qui tutto adescas.  
Vieni, ben mio, tra questa piante ascose.  
Vieni, vieni! Ti vo'la fronte incoronar di rose.

The moment finally arrives when I'll experience joy without haste  
in the arms of my beloved. Fearful anxieties, get out of my heart!  
Do not come to disturb my delight.  
Oh, how it seems that to amorous fires, the comfort of this place,  
earth and heaven respond.  
As the night responds to my ruses.

Oh, come, don't be late, my beautiful joy. Come where love  
calls you to enjoyment until night's fire no longer shines in the sky,  
as long as the air is still dark and the world is quiet  
Here the river murmurs and the light plays  
that restores the heart with sweet ripples.  
Here, little flowers laugh and the grass is fresh.  
Here, everything entices one to love's pleasures.  
Come, dear, among these hidden plants.  
Come, come! I want to crown you with roses.

### **El majo celoso**

Del majo que me enamora, he aprendido la queja  
Que una y mil veces suspira noche tras noche en mi reja.  
Lindezas me muero de amor loco y fiero  
quisiera olvidarte mas quiero y no puedo.

Le han dicho que en la Pradera, me han visto con un chispero.  
Desos de malla de seda y chupa de terciopelo.  
Majezas te quiero no creas que muero  
De amores perdida por ese chispero.

From the lad I love I have learned a plaintive song  
He sighs a thousand and one times at my window night after night  
My darling, I am dying of a wild and cruel love  
Would that I could forget you, I try, but I cannot!

They told him that in the meadow I have been seen with a dandy  
Dressed in a silk shirt and a velvet vest.  
My handsome boy, I love you! Never think I am dying  
mad with love, for that dandy.

### **Una Palomita blanca**

Una palomita blanca como la nieve, baja al rio  
A beber agua, bañarse quiere. Paloma, si vas al monte,  
Mira que soy cazador. Si tiro un tiro y te mato,  
Para ti sera el dolor, paloma blanca como la nieve.

A little white dove, white as snow; down she flies  
to the river to drink and bathe. Little dove, if you go to the mount  
you will see that I am a hunter. If I shot you and you were killed,  
For you would be in pain, white dove, white as snow.

### **El tra la la y el punteado**

Es en balde majo mio que sigas hablando,  
Por que hay cosas que contesto yo siempre cantando.  
Tra la la la la la la!

Por mas que preguntes tanto. Tra la la la la la la.  
En mi no causas quebranto ni yo he de salir de mi canto.  
La la la la la la!

It is in vain that you continue speaking  
because there are things that I always answer you with singing.  
Tra la la la la la la!

For you always ask so many questions, tra la la la la la la.  
I can't answer or speak, but to leave you with my song.  
La la la la la la!

**Der Hirt auf dem Felsen, D 965**

Wenn auf dem höchsten Fels ich steh,  
ins tiefe Thal herneider seh,  
und singe, und singe,  
fern aus dem tiefen, dunkeln Thal  
schwingt sich empor der Wiederhall,  
der Wiederhall der Klüfte.

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

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

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

Der Frühling will kommen,  
der Frühling meine Freud,  
nun mach ich mich fertig zum Wandern bereit.

**The Shepherd on the Rock, D 965**  
(Translation: Lionel Salter)

When on the highest cliff I stand,  
gaze down into the deep valley  
and sing,  
the echo from the ravines  
floats upwards from the dark valley  
far away.

The further my voice travels,  
the clearer it returns to me  
from below.  
So far from me does my love dwell  
that I yearn for her more ardently  
over there.

With deep grief I am consumed,  
my joy is at an end;  
all hope on earth has left me;  
I am so lonely here,  
I am so lonely here.

So longingly sounded the song in the wood,  
so longingly it sounded through the night,  
drawing hearts heavenwards  
with wondrous power.

Spring is coming,  
Spring, my joy;  
now I will make ready to go journeying.

## *Program Notes*

**Johann Sebastian Bach** (1685-1750), considered to be one of the greatest composers of all time, wrote music for nearly every musical genre of his time, including a great deal of keyboard music that is still performed today. Bach's *Prelude and Fugue in E major, BWV 854* is from Book I of his *Well-Tempered Clavier*, a collection of preludes and fugues written in each of the 12 major and minor keys. One of Bach's most widely studied and performed works, this collection is one of the basics in a pianist's repertoire, thus earning itself the reputation as the "Old Testament" of piano literature.

**Alessandro Scarlatti** (1660-1725) was born in Palermo, Sicily, but was sent to Rome when he was 12 years old to study music. *Già il sole dal Gange* is from his opera *Honesty in Love Affairs*. When he wrote this, his second opera, he was 19 years old. He was already married and a father, and he had been appointed the music director to Queen Christina of Sweden, who lived in Rome. The person singing this piece in the opera is Saldino, a pageboy. He is alone onstage, admiring the sunrise.

**Antonio Lotti** (1667-1740) was an Italian composer during the Baroque period. He sang as a choirboy at St. Mark's Cathedral in Venice; later in life he became the music director there. He also wrote about 30 operas and many cantatas. While the origin of *Pur dicesti, o bocca bella* is not clearly identified, it is found in a compilation manuscript entitled '32 Arias by Sigr. Anto. Lotti.'

**George Frideric Handel** (1685 –1759) was a German Baroque composer who was a leading composer of concerti grossi, operas and oratorios. He lived most of his life in Great Britain. His most famous piece is Messiah; other well-known works are Water Music and Music for the Royal Fireworks. He deeply influenced many of the composers who came after him, including Haydn, Mozart, and Beethoven, and his style helped lead the transition from the Baroque to the Classical era. *Lascia ch'io pianga* is from Handel's opera *Rinaldo*. This opera was a hit in 1710 because the Italian singing style was new and fascinated England. In this piece, Rinaldo's fiancée, the hapless Almirena, has been lured off to a magic garden which, while beautiful, has forever separated her from her beloved Rinaldo.

**Ludwig van Beethoven** (1770-1827) was a German composer and pianist whose innovative work led the way from the stricter musical forms of the Classical era into the more loosely structured and emotional music of the Romantic period. Beethoven composed his *Sonata in D minor, op. 31, no. 2* in 1802, during the same time that he wrote the Heiligenstadt Testament, an almost suicidal letter describing the deep pain of his struggles with deafness. Nicknamed "The Tempest" for its supposed relation to Shakespeare's play of the same name, this music reflects some of the bleakest and most tempestuous moments of Beethoven's life.

**Wolfgang Amadeus Mozart** (1756 – 1791) is among the most significant and enduringly popular composers of European classical music. His enormous output includes works that are widely acknowledged as pinnacles of symphonic, chamber, piano, operatic, and choral music. Many of his works are part of the standard concert repertoire and are widely recognized as masterpieces of the classical style. *Laudate Dominum, K.339* is from the Solemn Vespers that was commissioned by the Archbishop Colloredo while Mozart was in residence at Salzburg. This piece is a brilliant setting of Psalm 116. Mozart finished the song *Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte, K.520*, when he was beginning work on Don Giovanni. The song was intended for a friend to use in courtship. In the song, Mozart's passion and almost romantic expression anticipate the music of Schubert. *Deh vieni non tardar, K.492*, is one of Mozart's most well known and well loved soprano arias from his comedic opera *Le Nozze di Figaro* (The Marriage of Figaro) In this piece, Susanna is teasingly singing about an unnamed lover all the while knowing that Figaro is spying on her and becoming outraged.

**Alberto Ginastera** (1916-1983) was an Argentinean composer known for his nationalistic music that combines Argentine folk songs with modern composition techniques. Ginastera composed his *Rondo on Argentine Children's Folk-Tunes, op. 19* in 1947 towards the end of his stay in America, where he had fled from Juan Peron's new government in Argentina. The piece is characterized by its contrast between sections, its clever rhythms, and its crashing finale.

**Fernando J. Obradors** (1897-1945) was a Spanish composer whose early music education was at home, where he studied the piano with his mother, and at the Municipal Music School of Barcelona. In more theoretical musical matters, this gifted and popular composer was self-taught in harmony, counterpoint, and composition. He became the conductor of the Liceo and Radio Barcelona Orchestras, as well as the Philharmonic Orchestra of Gran Canaria (the Canary Islands), and he wrote a number of symphonic works and zarzuelas, but his most important compositions were his four volumes of songs, *Canciones clásicas españolas*, published in the 1940s. In them, his neoclassical style is light, and his songs are both charming and exciting.

**Enrique Granados** (1867–1916) was a Spanish composer and pianist of classical music; he is commonly considered to be a representative of musical Nationalism, and as such his music is in a uniquely Spanish style. He was also a talented painter in the style of Goya. Granados wrote piano music, chamber music, songs, zarzuelas, and an orchestral tone poem based on Dante's *Divine Comedy*. Many of his piano compositions have been transcribed for the classical guitar and are generally considered as some of the most beautiful music in the guitar repertoire.

**Joaquín Rodrigo** (1901-1999) was a Spanish composer, and virtuoso pianist, of classical music. Rodrigo became blind at the age of three as a result of childhood illness. He studied musicology in Spain, France and Germany before settling in Madrid. Throughout his life, Rodrigo was frequently honored by governments, universities, academies and other civil and musical organizations in many different countries. Joaquín Rodrigo's numerous and varied compositions include eleven concertos for various instruments, more than sixty songs, choral and instrumental works, and music for the theatre and the cinema.

**Fryderyk Chopin** (1810-1849) was a Polish composer who is best known for his piano music, which utilizes highly expressive melodies and innovative harmonies. The piano nocturne, a musical form made famous by Chopin, is usually a lyrical, pensive piece evocative of the night. *Nocturne in E minor, op. 72, no. 1* is one of Chopin's earliest, written when he was only 17 years old.

**Sergei Rachmaninoff** (1873-1943) was a Russian composer and talented pianist whose technical abilities were legendary. With his ability to stretch the interval of a 13th with one hand, Rachmaninoff could perform music impossible for most pianists, and he used that ability to compose some of the most challenging music in piano repertoire. He often struggled with depression, which added a haunting sound to much of his music. The melancholy and almost desperate sound of the *Elégie in E-flat minor, op. 3, no. 1* earn its title of "Elegie," a type of music typically written as a lament for the dead. Rachmaninoff composed this piece at the age of 19, infusing his music with a depth of emotion quite remarkable for one so young.

**Franz Schubert** (1797-1828) was an Austrian composer, considered the last master of the Viennese Classical school and one of the earliest proponents of Romanticism. Although he died at the young age of 31, he wrote some six hundred romantic songs (lieder) as well as many symphonies, sonatas, string quartets, some operas and many other works. *Shepherd on the Rock, D965 (Der Hirt auf dem Felsen)* was the last song he composed. This song stands apart from most of Schubert's other lieder for solo voice not only because it is scored for a second instrument but also because of its multi-sectional, cantata-like character. This piece is believed to have been written for the operatic soprano Anna Milder-Hauptmann, who had asked Schubert to compose a brilliant concert aria for her, specifying a piece which would allow her to express a wide range of feelings and would be suitable for a 'large audience.' As a result, the work is more like an operatic aria than Schubert's other lieder. The vocal line, solo instrument and piano are closely interwoven, thus creating a natural texture which does equal justice to the piece's claims to be treated both as a chamber work and as a concertante aria.

### *A special note of thanks*

Christa and Michele would like to thank the following people: Bill and Sherry Owen, Virginia Voulgari, Andrés Peláez, Kathy Boone, Adam and Ester Cobarrubio, Adam Cobarrubio Jr., David and Ellen Zilverberg, Merlin Quiggle, Sarah Baker, Kara Meissner, Mizue Fells, Ken Prettyman, Brad Murphy, Ben Thomas, Grace Yoo, and Heidi Wolyniak.

### *Upcoming Events*

#### *Recitals*

Our intermediate instrumental recital will be held on Tuesday, April 4th. Our intermediate and advanced vocal recital will be held on Tuesday, April 11th. And our advanced instrumental recital will be held on Tuesday, April 18th. All recitals start at 7:30 P.M. and are held here in the chapel. Admission is free.

#### *Concerts*

The next ensemble performance is Friday, April 7th at 7:30 P.M. here in the chapel. This will feature our wind ensemble and various small groups. Tickets are \$5 (suggested donation). Works will include compositions by John Williams, Mendelssohn, and Grainger .

Our final concert for the year will be our spring concert choir and chamber choir concert to be held on Friday, April 28 at 7:30 P.M. here in the chapel. Tickets are \$7 adults and \$5 students/seniors. The choirs will also be at UPC in Seattle on March 26 and at Bellevue Christian Reformed Church on April 30.

#### *The Music Department*

The Northwest University Music Department has over 65 music majors and 21 music minors. There are four full time professors, three part time professors, ten adjuncts, one media director and one secretary. Students can major in Music, Music Education, Music Ministry, or Contemporary Music Industry. The department also offers private lessons to all students. This year 125 students are taking lessons. Most types of lessons are available.

Auditions for ensemble groups will be held at the beginning of the school year. Auditions for most groups are for parts only. Vocal jazz holds auditions for membership. Wind and string ensemble do not hold auditions of any kind.

#### *The University*

Northwest College became Northwest University as of January 1, 2005. The university is accredited by the Northwest Commission of Colleges and Universities and is as member of the Council for Christian Colleges and Universities.