

Sonoma State University
Department of Music
Presents



A Senior Recital
Rachel Archambault, mezzo-soprano
Dan Cromeenes, piano

Sunday, May 5th, 2024
2:00 pm
Schroeder Hall

Rachel Archambault is from the studio of Mark Kratz

This recital is presented in partial fulfillment of the requirements
for the degree of Bachelor of Arts, Liberal Arts in Music.

PROGRAM

Betrayal at sunrise: 2 Italian songs

Già il sole dal Gange.....Alessandro Scarlatti (1660–1725)

Tu lo sai.....Giuseppe Torelli (1658–1709)

Of Dreams and Melodies: 2 German Songs

Beim winde.....Franz Schubert (1797–1828)

Wie Melodien zieht es mir.....Johannes Brahms (1833–1897)

Night and Day: 2 English Songs

Sure on this shining night.....Samuel Barber (1910–1981)

An April Day.....Florence B. Price (1887–1953)

Romanza de Socorro

Cuando está tan hondo.....Ruperto Chapí (1851–1909)

From *El barquillero*

L'amour: 2 French songs

Sept mélodies, Op. 2.....Ernest Chausson (1855–1899)

II. Le charme

V. Sérénade italienne

An Ending and a Beginning

Children Will Listen.....Stephen Sondheim (1930–2021)

From *Into the Woods*

Program Notes and Translations

Alessandro Scarlatti (1660–1725) was an Italian composer, who was best known for his operas and chamber cantatas. He left his home of Palermo at the age of 12 and moved to Rome, where he met Bernardo Pasquini, whose music greatly influenced his own. Scarlatti was quite prolific, writing some 115 operas, the first of which, *Gli equivoci nel sembiante* (1679), earned him the protection of Queen Christina of Sweden, who he stayed in service to until the year 1684. He became the *maestro di cappella* for the royal service in Naples, where he wrote more than 40 operas and other musical works until he left in 1702.

“**Già il sole dal Gange**” is from the opera, *L’Honestà negli amori*, which Scarlatti wrote in 1680 at the age of 19. This particular opera takes place in Algeria, North Africa and the character that sings it is a young pageboy named Sandino.

Già il sole dal Gange

Già il sole dal Gange
Più chiaro sfavilla,
E terge ogni stilla
Dell’alba che piange.

Col raggio dorato
Ingemma ogni stelo,
E gli astri del cielo
Dipinge nel prato.

Already, from the East, the sun

Already, from the East, the sun
Sparkles more brightly
And dries every drop
Of the dawn, which weeps.

With the gilded ray
It adorns each blade of grass,
And the stars of the sky
It paints in the field.

Giuseppe Torelli (1658–1709) was an Italian violinist, teacher, and composer. Giuseppe’s life consisted mostly of playing the violin and composing music. It wasn’t until his late 20’s that he became a more noticeable musician when he began to play violin with the Accademia Filarmonica. He was later elevated to the rank of composer because he was such a good violinist. Following his promotion to composer, Giuseppe studied under the composer Giacomo Antonio Perti and began composing and conducting for classical orchestras in different parts of Italy, Switzerland, and Germany.

“**Tu lo sai**” is an aria from the end of a solo cantata, *Come potetsi mai lasciarmi, infida?* Which translates to “How could you leave me, unfaithful woman?” The cantata as a whole is the complaint of a lover who feels that his affection for a woman has been completely betrayed.

Tu lo sai

Tu lo sai quanto t’amai,
Tu lo sai, lo sai crudel!
Io non bramo altra mercè,
Ma ricordati di me,
E poi sprezza un infedel.

You now know

You now know how I loved you,
You know it, cruel one!
I do not desire another love,
Just remember your old lover,

Bringing scorn to the unfaithful.

Franz Schubert (1797–1828) was an Austrian composer of the late Classical and early Romantic era. Despite living a short life, Schubert left behind 600 secular vocal works, 7 complete symphonies, sacred music, operas, incidental music, and a large body of piano and chamber music. His major works include: the art songs *Erlkönig*, *Gretchen am Spinnrade*, *Ave Maria*, his *Trout Quintet*, the opera *Fierrabras*, the incidental music to the play *Rosamunde*, and the song cycles *Die schöne Müllerin*, *Winterreise*, and *Schwanengesang*.

“**Beim Winde**” was a poem written by the Austrian poet and librettist, Johann Mayrhofer. This poem was meant to present a clear distinction between the world as it is and a better world in which living creatures leave the waking world behind and open to the truth of the dream world. He warns that the winds that can gently rock us to sleep can also build up a storm and destroy the dream world they had encouraged. He tells us to beware the storms and keep our dreams safe from the ravages they can inflict.

Beim Winde

Es träumen die Wolken,
Die Sterne, der Mond,
Die Bäume, die Vögel,
Die Blumen, der Strom,
Sie wiegen und schmiegen
Sich tiefer zurück,
Zum tauigen Bette,
Zur ruhigen Stätte,
Zum heimlichen Glück.

Doch Blättergesäusel
Und Wellengekräusel
Verkünden Erwachen.
Denn ewig geschwinde,
Unruhige Winde,
Sie stören, sie fachen.
Erst schmeichelnde Regung,
Dann wilde Bewegung,
Und dehnende Räume
Verschlingen die Träume.

Im Busen, im reinen,
Bewahre die deinen,
Es ströme dein Blut,
Vor rasenden Stürmen
Besonnen zu schirmen
Die heilige Glut.

In the wind

The clouds are dreaming,
as are the stars, the moon,
the trees, the birds,
the flowers, the river;
lulled, they nestle
more deeply down
to peaceful places,
dewy beds
And secret happiness.

But rustling leaves
and rippling waves
Herald the awakening;
for winds,
eternally fast and restless,
Moan and stir.
First coaxing,
then wildly agitated;
dreams are engulfed
By the expanding spaces.

Guard your dear ones
in your pure heart;
let your blood course,
that you may wisely protect
the sacred glow
from raging storms.

Johannes Brahms (1833–1897) was a German composer, pianist and conductor. He frequently composed for symphony orchestra, chamber ensembles, piano, organ, voice, and chorus. He was considered as both a traditionalist and an innovator by his contemporaries. His music contained roots in the structures and compositional techniques of the Classical masters that came before him, as well as purely Romantic motifs. While many of his contemporaries believed that his music was too academic, his musical contribution and crafting were admired by Arnold Schoenberg and Edward Elgar. He is sometimes referred to as one of the “3 B’s” of music, along with Bach and Beethoven because of their contributions to music.

“**Wie Melodien zieht es mir**” is a poem that was written by the German poet Klaus Groth. The poem itself is vague, never revealing what the “it” is. Despite the vague nature of the poem, it is still full of symbolism that somehow allows for the listener or reader to decide for themselves what “it” is.

Wie Melodien zieht es mir

Wie Melodien zieht es
mir leise durch den Sinn
wie Frühlingsblumen blüht es,
und schwebt wie Duft dahin.

Doch kommt das Wort und faßt es
und führt es vor das Aug’,
wie Nebelgrau erblaßt es
und schwindet wie ein Hauch.

Und dennoch ruht im Reime
verborgen wohl ein Duft,
den mild aus stillem Keime
ein feuchtes Auge ruft.

It moves like a melody

It moves like a melody,
Gently through my mind;
It blossoms like spring flowers
And wafts away like fragrance.

But when it is captured in words,
And placed before my eyes,
It turns pale like a gray mist,
And disappears like a breath.

And yet, remaining in my rhymes,
There hides still a fragrance,
Which mildly from the quiet bud
My moist eyes call forth.

Samuel Barber (1910–1981) was an American composer, pianist, baritone, and music educator. He is arguably one of the most celebrated composers of the 20th century. Barber studied composition for 9 years under Rosario Scalero at the Curtis Institute in Philadelphia, followed by nearly 25 years of study with his uncle, Sidney Homer, who was also a composer. Barber's music tended to avoid the experimental trends of musical modernism in favor of traditional 19th century harmony and form, though he did adopt some of the elements of modernism after 1940. Some of his most frequently performed works are *Sure on this shining night* and the song cycle, *Hermit Songs*.

“Sure on this shining night” is a poem that was written by James Agee from the perspective of an older man that is walking outside on a summer night, reflecting back on his life. The reflection at the end of this man's life brings forth the idea that, even in the darkest times in life, there is still kindness in the world. The man also marvels at the vastness of the universe and feels alone, yet comforted all the same.

Sure on this shining night

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.

Florence Price (1887–1953) was an American classical composer, pianist, organist, and music teacher. She was born in Little Rock, Arkansas and studied at the New England Conservatory of Music in Boston, Massachusetts. Price is noted as the first African-American woman to be recognized as a symphonic composer, as well as being the first to have a composition played by a major orchestra. She wrote over 300 musical works; including four symphonies, four concertos, choral works, art songs, chamber music, and music for solo instruments.

“An April Day” was originally a poem that was written by Joseph Seamon Cotter, Jr. about a nice day in April, where the wind is gently blowing. It is a beautiful description of how he viewed the perfect April day.

An April Day

On such a day as this I think,
On such a day as this,
When Earth and sky and nature's world
Are clad in April's bliss;
And balmy zephyrs gently waft
Upon your cheek a kiss;
Sufficient is it just to live
On such a day as this.

Ruperto Chapí (1851–1909) was a Spanish composer and was a co-founder of the Spanish Society of Authors and Publishers. He grew up in Villena, and at the age of 9, he joined the Música Nueva Band where he quickly became a virtuoso. He was so virtuosic in fact, that he went on to lead that very same band at the age of 15. During this time of his life, he also acted as an interpreter for those in neighboring towns because he was versed in all of the dialects in the region of Spain he lived in. When he was 16, he started writing symphonic, band, choral and chamber works, as well as *zarzuelas* and operas under the tutelage of Emilio Arrieta at the Madrid Conservatory. He was one of the most celebrated composers of his time with the most celebrated work of his being *La revoltosa* (The Troublemaker).

“**Cuando está tan hondo**” is a song from Chapí’s *zarzuela*, *El barquillero* (The Wafer-seller). Barquilleros were a familiar sight around parks and squares of Madrid at the turn of the century. A gentle woman, Socorro, is in love with one of these street vendors and is determined to remain faithful to him, despite her mother being strongly opposed to their match. This ‘*romanza*’ lies at the heart of her wishing to stay faithful to the barquillero while also trying to appease her mother.

Cuando está tan hondo

¡Cuando está tan hondo
quien mata el querer!
¡Para él!
¡Ay! ¡yo no creo que estoy para él!

Cuando el amor se apodera
del alma de una mujer,
¡ay! ¡ay
no hay poder que lo eche fuera
Que es muy grande su poder
Cómo he de olvidarte
si vivo para él?
Si no hay fuerza bastante en el mundo
que tuerza el querer –

Quiero que me vuelva loca
con su labia el picarón
diciendome así bajito
con todo su corazón
¡Ojitos de cielo! ¡Carita de gloria!
¡Ramito de flores! ¡Boquita de miel!
Dame el calorcito de tu cuerpecito
¡por Dios que me muera de frío sin él!
¡Cómo he de olvidarle
si le llevo aquí!
Si aun le escucho llorando en mi reja
cantándome así:
Un corazón sin amores
es una flor sin aromas,
una noche sin estrellas,
un arbolito sin hojas
Quiereme chiquilla,
quiereme por Dios,
que tengamos perfumes y estrellas
y hojitas los dos.

¡Cuando está tan hondo
quien mata el querer!
¡Para él!
¡Ay! ¡ya lo creo que estoy para él!

When it is so deep

When it is so deep
Who could want to kill love?
For him!
Ay! I don't believe I am for him!

When love captures
The soul of a woman,
Ay!
There is no power that can oust it,
It is too great to try.
How can I forget him
If I live for him?
If there is not enough strength in the world
To wreck love–

I want him to drive me mad
With his roguish blarney
Speaking softly to me
With all his heart.
“Heavenly eyes, glorious little face,
Posy of flowers, mouth of honey!
Give me the warmth of your little body,
By heaven, I'll die of cold without it!”
How can I forget him
If he comes here?
If I still hear him weeping at my window,
Singing to me like this:
“A loveless heart
Is a flower without fragrance,
A night without stars,
A tree without leaves.
Love me, my darling,
Love me for God's sake,
That we may have the fragrance and the
stars
And the leaves, both of us.”

When it is so deep
Who could want to kill love?
For him!
Ay! I believe I am meant for him.

Ernest Chausson (1855–1899) was a French Romantic composer. Before becoming a composer, Chausson studied law and was appointed a barrister for the Court of Appeals in Paris to please his father, despite the fact that he wasn't interested in the profession. He also dabbled in writing and drawing before 1879, when he began attending the composition classes of Jules Massenet at the Paris Conservatoire. His music is commonly divided into three periods; the first being identified as being stylistically dominated by the influence of Massenet, the second period, which began in 1886, was marked by a more dramatic character, and the third period began in 1894 and was influenced by Chausson's reading of symbolist poets and Russian literature.

“**Le charme**” is a poem that was written by Armand Silvestre and it is the second song in Chausson's Op. 2, *Sept mélodies*. The poem expresses the speaker's experience of falling in love at first sight. There is a description of the overwhelming impact of the other person's smile and gaze on the speaker's emotion and state of being. The poem explores the impact that love can have on an individual, particularly through the power of non-verbal communication.

“**Sérénade italienne**” is a poem that was written by the French poet and novelist, Paul Bourget and it is the fifth song in Chausson's Op. 2, *Sept mélodies*. The poem paints a picture of an evening boat ride under the stars where two lovers “exchange their souls.”

Le charme

Quand ton sourire me surprit,
Je sentis frémir tout mon être;
Mais ce qui domptait mon esprit,
Je ne pus d'abord le connaître.

Quand ton regard tomba sur moi,
Je sentis mon âme se fondre;
Mais ce que serait cet émoi,
Je ne pus d'abord en répondre.

Ce qui me vainquit à jamais,
Ce fut un plus douloureux charme,
Et je n'ai su que je t'aimais
Qu'en voyant ta première larme!

The Charm

When your smile caught me unawares,
I felt my whole being shiver;
but what was taming my spirit,
At first I did not realize.

When your gaze fell on me,
I felt my soul melt;
but what this emotion was
I could not at first tell.

That which conquered me for ever
was a more sorrowful charm,
and I only knew that I loved you
Upon seeing your first tear!

Sérénade italienne

Partons en barque sur la mer
Pour passer la nuit aux étoiles;
Vois, il souffle juste assez d'air
Pour enfler la toile des voiles.

Le vieux pêcheur italien
Et ses deux fils qui nous conduisent
Écoutent, mais n'entendent rien
Aux mots que nos bouches se disent.

Sur la mer calme et sombre, vois:
Nous pouvons échanger nos âmes,
Et nul ne comprendra nos voix
Que la nuit, le ciel et les lames.

Italian serenade

Let's go out on a boat on the sea
to pass the night beneath the stars;
see, just enough air is blowing
To fill the canvas of the sails.

The old Italian fisherman
and his two sons who steer us
listen, but understand nothing
Of the words that our lips speak.

On the sea, calm and dark, see:
we can exchange our souls,
and none but the night, the sky and waves
Will understand our voices.

Stephen Sondheim (1930–2021) was an American composer and lyricist. He is regarded as one of the most important figures in 20th-century musical theater and is credited for reinventing the American musical. His musicals tackled many unexpected themes that ranged beyond the genre's traditional subjects, all while addressing the darker elements of the human experience. His music and lyrics contained complexity, sophistication, and ambivalence about certain aspects of life. His love for theater began when he was 9 and he saw *Very Warm for May*. He met Oscar Hammerstein II when he was 10 because he was close friends with his son, and was deeply influenced by his love of musical theater. He had 20 major works, many of which were hits when they appeared on Broadway.

“Children Will Listen” is from Sondheim's 1987 musical, *Into the Woods*. In this song, the Witch addresses the audience directly, to remind them that children are always listening, even when people don't expect them to and that they should be mindful of what children are hearing. It is a song about preserving the innocence of children, while also serving as a warning to parents that children can be susceptible to outside influences and that their innocence depends on the actions and words of others.

Children Will Listen

How do you say to your child in the night?
Nothing's all black, but then nothing's all
white
How do you say it will all be alright
When you know that it might not be true?
What do you do?

Careful the things you say
Children will listen
Careful the things you do
Children will see and learn
Children may not obey,
but children will listen
Children will look to you
For which way to turn
To learn what to be
Careful before you say,
"Listen to me"
Children will listen

Careful the wish you make
Wishes are children
Careful the path they take
Wishes come true, not free
Careful the spell you cast
Not just on children
Sometimes the spell may last
Past what you can see
And turn against you
Careful the tale you tell
That is the spell
Children will listen

How can you say to a child who's in flight?
"Don't slip away and I won't hold so tight"
What can you say that no matter how slight
Won't be misunderstood?
What do you leave to your child when
you're dead?
Only whatever you've put in its head
Things that your mother and father had said
Which were left to them to
Careful what you say
Children will listen
Careful you do it too

Children will see and learn
Guide them then step away
Children will glisten
Tamper with what is true
Children will turn
If just to be free
Careful before you say,
"Listen to me"
Children will listen

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