Recital: An Alumni Affair Featuring Vocal and Solo Piano Music

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An Alumni Affair
Featuring Vocal and Solo Piano Music

Jennifer Kay ’94, mezzo-soprano
Dawn Pierce ’97, mezzo-soprano
Ivy Walz ’98, MM ’02, mezzo-soprano
Carl Johengen ’84, MM ’87, tenor
Michael Clark ’14, piano
Samuel Martin ’14, piano

with Michael Galvin ’17, bass-baritone

Hockett Family Recital Hall
Friday, October 7th, 2016
7:00 pm
Program

The Old Woman's Courtship  
American Folk, arr. Steven Kohn  
(b. 1957)

Michael Galvin & Samuel Martin

Canticle I: My beloved is mine and I am his, Op. 40 (1947)  
Benjamin Britten  
(1913-1976)

Carl Johengen & Samuel Martin

The Ocean Burial  
American Folk, arr. Steven Kohn  
Michael Galvin & Samuel Martin

Piano Sonata (1941)  
Aaron Copland  
(1900-1990)

Molto moderato  
Vivace  
Andante sostenuto

Michael Clark

Intermission

Selections from Romanzen und Gesänge, Op. 84 (1882)  
Johannes Brahms  
(1833-1897)

Sommerabend  
In den Beeren  
Vergebliches Ständchen  
Spannung

Jennifer Kay, Ivy Walz & Samuel Martin

Transcendental Etude in F Minor, No. 10 (1851)  
Franz Liszt  
(1811-1888)

Michael Clark

Selections from Siete canciones populares españolas (1915)  
Manuel de Falla  
(1876-1946)

El paño moruno  
Asturiana  
Jota  
Nana  
Polo

dawn pierce & Samuel Martin

L'isle joyeuse (1904)  
Claude Debussy  
(1862-1918)

Michael Clark
Translations

**Johannes Brahms, Romanzen und Gesänge, Op. 84**

**Sommerabend**

Die Mutter:
Geh’ schlafen, Tochter, schlafen!
Schon fällt der Tau auf’s Gras,
Und wen die Tropfen trafen,
Weint bald die Augen naß!

Die Tochter:
Laß weinen, Mutter, weinen!
Das Mondlicht leuchtet hell,
Und wem die Strahlen scheinen,
Dem trocknen Tränen schnell!

Die Mutter:
Geh’ schlafen, Tochter, schlafen!
Schon ruft der Kauz im Wald,
Und wen die Töne trafen,
Muß mit ihm klagen bald!

Die Tochter:
Laß klagen, Mutter, klagen!
Die Nachtigall singt hell,
Und wem die Lieder schlagen,
Dem schwindet Trauer schnell!

Die Mutter:
Singe, Mädchen, hell und klar,
Sing’ aus voller Kehle,
Daß uns nicht die Spatzenschar
Alle Beeren stehle!

Die Tochter:
Mutter, mag auch weit der Spatz
Flieh’n vor meinem Singen,
Fürcht’ ich doch, es wird den Schatz
Um so näher bringen.

Die Mutter:
Freilich, für so dreisten Gauch
Braucht es einter Scheuche,
Warte nur, ich komme auch
In die Beerensträuche!

---

**Summer Evening**

The Mother:
Go to sleep, daughter, go to sleep!
The dew is already falling on the grass,
and whoever is touched by the drops
will soon cry his eyes wet!

The Daughter:
Let him cry, Mother, let him cry!
The moonlight gleams brightly,
and the one for whom its beams shine
will soon dry his tears!

The Mother:
Go to sleep daughter, go to sleep!
Soon the screech owl will hoot in the forest,
and whoever hears that sound
must soon lament with the owl!

The Daughter:
Let him lament, Mother, let him lament!
The nightingale sings brightly,
and the one for whom its songs are sung
will lose his mourning quickly!

The Mother:
Sing, my girl, brightly and clearly,
sing with all your might,
so that the flock of sparrows
doesn't steal all the berries from us!

The Daughter:
Mother, even if the sparrow flies far away when I sing,
still I'm afraid my singing will bring my sweetheart all the nearer.

The Mother:
You're right, for such an impudent cuckoo
a scarecrow is needed;
just wait, I'll come into the berry bushes, too!
Die Tochter: The Daughter:
Mutter, nein, das hat nicht Not: Mother, no, there's no need of that:
Beeren, schau, sind teuer, look, berries are dear,
Doch der Küsse, reif und rot, but kisses ripe and red
Gibt es viele heuer! are plentiful this year!

Vergebliches Ständchen

Er: He:
Guten Abend, mein Schatz, Good evening, darling,
Guten Abend, mein Kind! good evening, sweet child!
Ich komm’ aus Lieb’ zu dir, I come from love of you;
Ach, mach’ mir auf die Tür, ah, open the door for me,
Mach’ mir auf die Tür! open the door for me!

Sie: She:
Meine Tür ist verschlossen, My door is locked,
Ich laß dich nicht ein; I won't let you in;
Mutter die rät' mir klug, Mother gives me good advice;
Wär’st du herein mit Fug, if you were permitted inside,
Wär’s mit mir vorbei! it would be all over for me!

Er: He:
So kalt ist die Nacht, The night is so cold,
So eisig der Wind, the wind is so icy,
Daß mir das Herz erfriert, that my heart will freeze
Mein’ Lieb’ erlöschen wird; and my love will be extinguished;
Öffne mir, mein Kind! open for me, sweet child!

Sie: She:
Löschet dein Lieb’, If your love is extinguished,
Lass’ sie löschen nur! let it go out!
Löschet sie immerzu, If it keeps going out,
Geh’ heim zu Bett zur Ruh’, go home to bed and rest;
Gute Nacht, mein Knab! good night, my boy!

Spannung

Er: He:
Gut’n Abend, gut’n Abend, mein Good evening, good evening, my
tausiger Schatz, precious treasure;
Ich sag’ dir guten Abend; I give you a good evening;
Komm’ du zu mir, ich komme zu dir, come to me, I will come to you;
Du sollst mir Antwort geben, mein you must answer me, my angel!

Sie: She:
Ich kommen zu dir, du kommen zu mir? I should come to you, and you to me?
Das wär’ mir gar keine Ehre; That would be no honor for me;
Du gehst von mir zu andern Jungfrauen, you go to other girls when you leave
me;
Das hab’ ich wohl vernommen, mein that I have heard from good sources,
Engel! my angel!

Fruitless Serenade

He: Good evening, darling,
good evening, sweet child!
I come from love of you;
ah, open the door for me,
open the door for me!

She: My door is locked,
I won't let you in;
Mother gives me good advice;
if you were permitted inside,
it would be all over for me!

He: The night is so cold,
the wind is so icy,
that my heart will freeze
and my love will be extinguished;
open for me, sweet child!

She: If your love is extinguished,
let it go out!
If it keeps going out,
go home to bed and rest;
good night, my boy!

Tension

He: Good evening, good evening, my precious treasure;
I give you a good evening;
come to me, I will come to you;
you must answer me, my angel!

She: I should come to you, and you to me?
That would be no honor for me;
you go to other girls when you leave me;
that I have heard from good sources, my angel!
Er:  
Ach nein, mein Schatz, und glaub' es nur nicht,  
Was falsche Zungen reden,  
Es geben so viele gottlosige Leut',  
Die dir und mir nichts gönnen, mein Engel!

Sie:  
Und gibt es so viele gottlosige Leut',  
Die dir und mir nichts gönnen,  
So solltest du selber bewahren die Treu'  
Und machen zu Schanden ihr Reden, mein Engel!

Er:  
Leb' wohl, mein Schatz, ich hör' es wohl,  
Du hast einen Anderen lieber,  
So will ich meiner Wege geh'n,  
Gott möge dich wohl behüten, mein Engel!

Sie:  
Ach, nein, ich hab' kein' Anderen Lieb,  
Ich glaub' nicht gottlosigen Leuten,  
Komm' du zu mir, ich komme zu dir,  
Wir bleiben uns beide getreue, mein Engel!

He:  
Oh, no, darling, don't believe  
what false tongues say;  
there are so many godless people  
who begrudge the two of us everything, my angel!

She:  
And if there are so many godless people  
who begrudge the two of us everything,  
then you yourself should keep your faith  
and put their gossip to shame, my angel!

He:  
Goodbye, darling; I can tell from what you say  
that you prefer another man to me;  
so I will go my way;  
may God keep you well, my angel!

She:  
Oh, no, I don't love anyone else;  
I don't believe godless people;  
come to me, I will come to you;  
we will both be faithful to one another, my angel!

---

**Manuel de Falla, Siete canciones populares españolas**

**El paño moruno**

Al paño fino, en la tienda,  
una mancha le cayó.  
Por menos precio se vende,  
porque perdió su valor.  
¡Ay!

**The Moorish cloth**

On the delicate fabric in the shop  
there fell a stain.  
It sells for less,  
for it has lost its value.  
Ay!

**Asturiana**

Por ver si me consolaba,  
arrimeme a un pino verde.  
Por verme llorar, lloraba.  
Y el pino como era verde,  
por verme llorar, lloraba!

**Asturian song**

To see if it might console me  
I drew near a green pine.  
To see me weep, it wept.  
And the pine, since it was green,  
wept to see me weeping!
**Jota**

Dicen que no nos queremos, porque no nos ven hablar.
A tu corazón y al mío, se lo pueden preguntar.

Ya me despido de tí, de tu casa y tu ventana.
Y aunque no quiera tu madre. 
Adiós, niña, hasta mañana.

**Nana**

Duérmete, niño, duerme, duerme, mi alma, duérmete, lucerito, de la mañana.
Nanita, nana, duérmete, lucerito de la mañana.

**Polo**

¡Ay!
Guardo una pena en mi pecho que a nadie se la diré.
¡Malhaya el amor, malhaya y quien me lo dió a entender!
¡Ay!

**Jota**

They say we're not in love since they never see us talk;
let them ask your heart and mine!

I must leave you now, your house and your window, and though your mother disapprove, goodbye, sweet love, till tomorrow.

**Lullaby**

Sleep, little one, sleep, sleep, my darling, sleep, my little morning star.
Lullay, lullay, sleep, my little morning star.

**Polo**

Ay!
I have an ache in my heart of which I can tell no one.

A curse on love, and a curse on the one who made me feel it!
Ay!
Biographies

Jennifer Kay

Mezzo-soprano Jennifer Kay sings regularly with the Rochester-based early music ensemble, Publick Musick (including a feature performance in Boston) the Bloomington Early Music Festival, and a recording of Bach Lutheran Masses. She has been a featured soloist at the Rochester Bach Festival, Oneida Civic Chorale, Colgate University, Cayuga Vocal Ensemble and Hamilton College. Two of her recent chamber recital performances have aired on WCNY radio. A member of the Ithaca College faculty since 2005, Dr. Kay holds Masters and Doctoral degrees in voice performance from Boston University and a Bachelors degree from Ithaca College in music education and performance. An article by Dr. Kay on the songs of Howard Boatwright will be published in an upcoming issue of the Journal of Singing, and she has just completed recording Boatwright's songs, along with those of composer David Sisco, for a soon-to-be-released CD.

dawn pierce

Mezzo-soprano dawn pierce is a native of Olean, New York, and currently an assistant professor of voice at Ithaca College. Reviewers laud her as “vocally impressive and dramatically convincing,” while students describe her teaching as “creative,” “energetic,” and “inspiring.” On the operatic stage, she recently performed Charlotte in Werther with Mobile Opera, Carmen in Carmen with the Southern Illinois Music Festival, Olga in Eugene Onegin with Opera Carolina and Opera Company of Middlebury, and Madelon and Bersi in Andrea Chenier with Nashville Opera. She earned a Performing Artist Certificate and a Master's in Opera Performance from the AJ Fletcher Opera Institute and holds Bachelor's degrees in Vocal Performance and Music Education from Ithaca College. www.dawnpierce.com

Ivy Walz

Ivy Walz, BM 1998, MM 2002. Since graduating from Ithaca College, Ivy has performed with nationally acclaimed opera companies Cincinnati Opera, Syracuse Opera, Des Moines Metro Opera, the Spoleto Festival and Tri-Cities Opera. Ivy has worked extensively as an oratorio soloist, contributing significantly to the musical culture of the Finger Lakes region. She performs a wide variety of vocal and musical styles and is a proponent of modern American music. She has worked with internationally known composers such as Jake Heggie, John Musto, and Dana Wilson. She earned her DMA from CCM at the University of Cincinnati in 2014. She is on the voice faculty at Ithaca College, School of Music. www.IvyWalz.com
Carl Johengen

Tenor Carl Johengen has appeared in recital, concert, and opera settings throughout the United States, performing music from Monteverdi and Bach to Lou Harrison and Arvo Pärt. He has appeared with orchestras in Rochester, Syracuse, Milwaukee, Hartford, Green Bay, in New York at Avery Fisher, Alice Tully, and Carnegie Halls, at the Berkshire Choral Festival, and the Boston Early Music Festival. He has been a member of the voice faculty of the Ithaca College School of Music since 2007. He holds the Doctor of Musical Arts degree in voice at the Eastman School of Music, and Bachelor’s and Master’s degrees from Ithaca College.

Michael Galvin

Michael Galvin is a senior performance major at Ithaca College. He has performed Handel's *Messiah*, Mozart's *Requiem* and Bach's *St. John Passion* with the Cathedral of All Saints Choir of Men and Boys under the direction of Woodrow Bynum. He was an apprentice with Albany Pro Musica, performing Corigliano's *Fern Hill*, Bach's *Magnificat in D minor* and Haydn's *Lord Nelson Mass*. Michael has also taken part in the Vancouver International Song Institute and Si Parla, Si Canta in Urbania, Italy. Ithaca College credits include Cadmus/Somnus in Handel’s *Semele* and Gideon March/Mr. Dashwood (cover) in Adamo’s *Little Women*.

Michael Clark

Michael Clark is a pianist, teacher and scholar based in Houston, TX. He earned his MM in performance and pedagogy at the University of Houston and BM in performance at Ithaca College. His principal teachers include Nancy Weems, Jennifer Hayghe, and Courtney Crappell. Clark teaches students of all ages at Music Academy of Houston and Lone Star College-North Harris. His recent scholarly projects include publications in the *MTNA e-Journal* and on claviercompanion.com and presentations at the MTNA National Conference, the MTNA Collegiate Chapters Piano Pedagogy Symposium, and the New York State Music Teachers Association Conference.

Samuel Martin

Pianist Samuel Martin is a dynamic artist in demand as a partner for recital, chamber, choral, orchestral, opera, and musical theater performances. Upcoming highlights of the 2016-2017 season include appearances with the Cincinnati Song Initiative and Music for All Seasons (Cincinnati). Additionally, he will serve as coach and répétiteur for Cincinnati Chamber Opera's production of Manuel de Falla's *La vida breve*. In the recent past, he has served on the coaching staffs of the International Performing Arts Institute (Bavaria, Germany), the Opera Company of Middlebury (VT), and the CCM Summer Opera Studio (Cincinnati). A native of New York, Martin holds degrees from the University of Cincinnati’s College-Conservatory of Music and Ithaca College; his major teachers were Kenneth Griffiths, Charis Dimaras, Brian DeMaris, and Diane Birr. He is the Founder and Artistic Director of the Cincinnati Song Initiative.