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Recital: An Alumni Affair Featuring Vocal and Solo Piano Music

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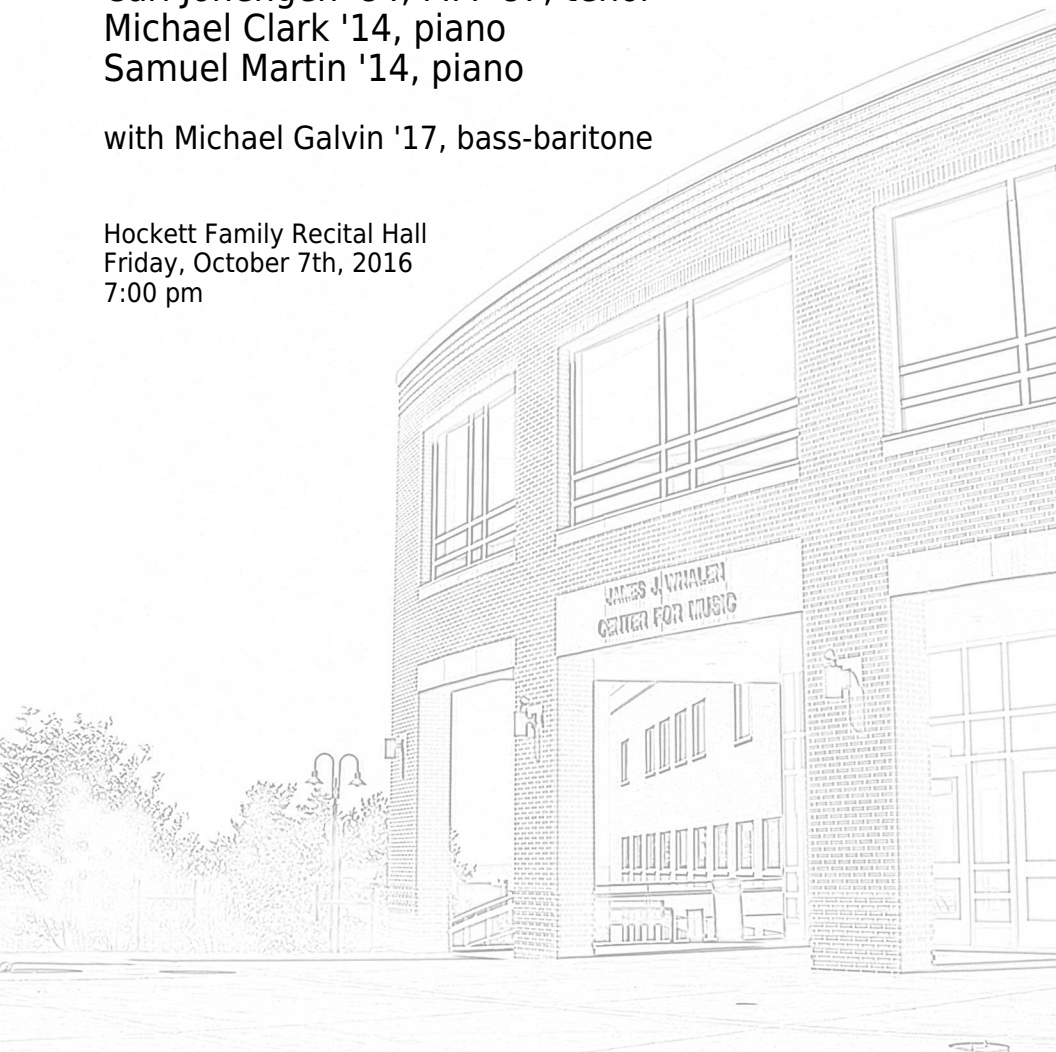
Jennifer Kay, Dawn Pierce, Ivy Walz, Carl Johengen, Michael Clark, Samuel Martin, and Michael Galvin

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



ITHACA COLLEGE

School of Music

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!

In den Beeren

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!

Among the Berries

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:
Mutter, nein, das hat nicht Not:
Beeren, schau, sind teuer,
Doch der Küsse, reif und rot,
Gibt es viele heuer!

Vergebliches Ständchen

Er:
Guten Abend, mein Schatz,
Guten Abend, mein Kind!
Ich komm' aus Lieb' zu dir,
Ach, mach' mir auf die Tür,
Mach' mir auf die Tür!

Sie:
Meine Tür ist verschlossen,
Ich laß dich nicht ein;
Mutter die rät' mir klug,
Wär'st du herein mit Fug,
Wär's mit mir vorbei!

Er:
So kalt ist die Nacht,
So eisig der Wind,
Daß mir das Herz erfriert,
Mein' Lieb' erlöschen wird;
Öffne mir, mein Kind!

Sie:
Löschet dein Lieb',
Lass' sie löschen nur!
Löschet sie immerzu,
Geh' heim zu Bett zur Ruh',
Gute Nacht, mein Knab!

Spannung

Er:
Gut'n Abend, gut'n Abend, mein
tausiger Schatz,
Ich sag' dir guten Abend;
Komm' du zu mir, ich komme zu dir,
Du sollst mir Antwort geben, mein
Engel!

Sie:
Ich kommen zu dir, du kommen zu mir?
Das wär' mir gar keine Ehre;
Du gehst von mir zu andern Jungfrauen,
Das hab' ich wohl vernommen, mein
Engel!

The Daughter:
Mother, no, there's no need of that:
look, berries are dear,
but kisses ripe and red
are plentiful this year!

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!

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!

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!

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 WCNV 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.