

Spring 5-4-2017

Savoring Life's Journey - Emily McAndrew Degree Recital

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Emily McAndrew, soprano

Assisted by Joshua Goines, *piano*

“Savoring Life’s Journey”

Presented in partial fulfillment of a MMus Vocal Performance degree.

Thursday, May 4, 2017 – 8:00 p.m.

Howard Performing Arts Center

**Twelve Poems of Emily Dickinson (1949-1950)Aaron Copland
(1900-1990)**

“I had no intention of composing a song cycle,” wrote Copland. His interest in the Dickinson poems began with The Chariot and he gradually added others. The cycle is Copland’s longest work for solo voice. Copland explained, “Each song is meant to be complete in itself, but I prefer them to be sung as a cycle. They seem to have a cumulative effect.” Each poem is dedicated to a composer friend.—Vivian Perlis

- | | |
|--|---------------------------|
| 1. Nature the gentlest mother | To: David Diamond |
| 2. There came a wind like a bugle | To: Elliot Carter |
| 3. Why do they shut me out of Heaven? | To: Ingolf Dahl |
| 4. The world feels dusty | To: Alexi Haieff |
| 5. Heart, we will forget him | To: Marcelle de Munziarly |
| 6. Dear March, come in! | To: Juan Orrego Salus |
| 7. Sleep is supposed to be | To: Irving Fine |
| -pause- | |
| 8. When they come back | To: Harold Shapero |
| 9. I felt a funeral in my brain | To: Camargo Guarnieri |
| 10. I’ve heard an organ talk sometimes | To: Alberto Ginastera |
| 11. Going to Heaven! | To: Lukas Foss |
| 12. The Chariot | To: Arthur Berger |

-intermission-

**La Bonne Cuisine – Four Recipes (1947)Leonard Bernstein
(1918-1990)**

These charming and witty pieces were taken from an 1899 cookbook by Parisian chef Émile Dumont titled “La Bonne Cuisine Français (Fine French Cooking). Art song aficionados may notice the ironic reference to Gabriel Fauré’s song cycle “La Bonne Chanson” including musical allusions to French “mélodie” (late 19th century French art song) amidst other more distinctly American musical influences.

- I. Plum Pudding
- II. Queues de Boeuf (Ox-Tails)
- III. Tavouk Gueunksis (Turkish Soup)
- IV. Civet à Toute Vitesse (Rabbit at Full Speed)

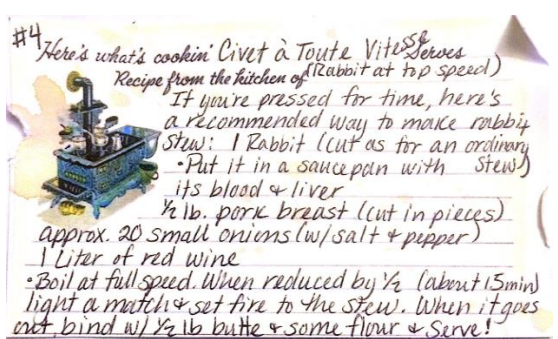
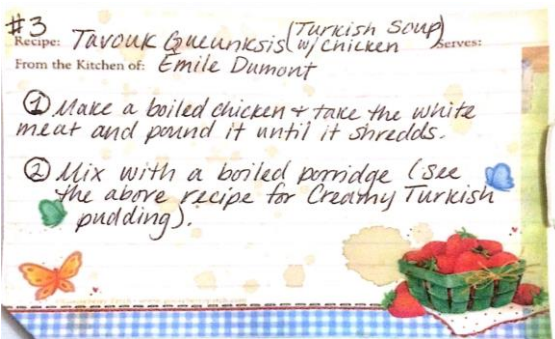
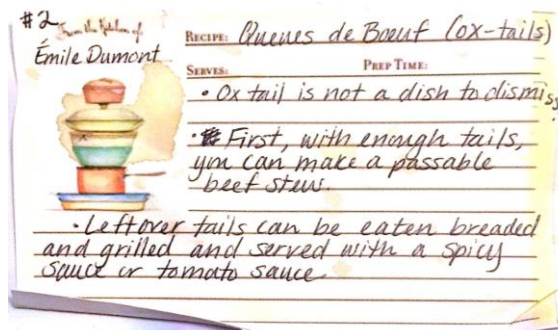
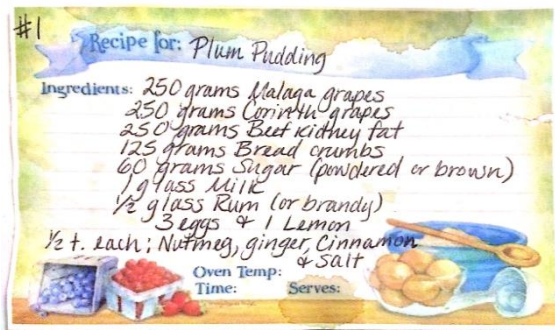
Fünf Rückertlieder (1901-1902).....Gustav Mahler (1860-1911)

Mahler simultaneously set these five pieces for voice with piano and for voice with orchestra. They were never intended to be a cycle, each piece being thematically and structurally unique. In fact, Mahler never even specified a performance order for the pieces. Their only linking element is that they are all settings of poems by Friedrich Rückert (1788-1866). Rückert was a linguist as well as a poet. His poems are elegantly simple, an element often reflected in Mahler's beautiful, transparent accompaniment. The interplay between this accompaniment and the voice in these pieces is an anticipation of Mahler's later works, including "Das Lied von der Erde".

1. *Liebst du um Schönheit (If You Love For the Sake of Beauty)*
2. *Ich atmet' einen linden duft (I Breathed a Gentle Fragrance)*
3. *Blickemir nicht in die Lieder! (Do Not Look Into My Songs)*
4. *Um Mitternacht (At Midnight)*
5. *Ich bin der Welt abhanden gekommen (I Have Been Lost to the World)*

ACKNOWLEDGEMENTS

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Please silence all electronic devices and refrain from recording and the use of flash photography for the duration of the performance. Your cooperation is greatly appreciated.