

NORTH PARK UNIVERSITY SCHOOL  
OF MUSIC, ART, AND THEATRE  
PRESENTS

*A Bird Sings its Song*

A GRADUATE RECITAL  
DIANA MONACELLI, SOPRANO  
PAULA GELPI, PIANO



ANDERSON  
CHAPEL

7:30PM

11.5.2022

This recital is in partial fulfillment of the  
Master of Music in Vocal Performance and Master of Music in Collaborative Piano programs.  
Diana Monacelli is a student of David Goversten.  
Paula Gelpi is a student of Terree Shofner-Emrich.

## PROGRAM

“Et exultavit” from *Magnificat*, BWV 243      Johann Sebastian Bach  
(1685 – 1750)

Jungjim Kim, *oboe*

“Quia respexit” from *Magnificat*, BWV 243

Mi Ran Choi, *cello*

Jenny Jung, *violin*

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Dawn’s Awakening      Florence Price  
(1887 – 1953)

Sonnet 25      Emma Lou Diemer  
(b. 1927)

Aspiration      Florence Aylward  
(1862-1950)

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3 Browning Songs      Amy Beach  
(1867-1944)

*The year’s at the Spring  
Ah, Love, but a day  
I send my heart up to thee*

## *INTERMISSION*

Almen se non poss’io      Vincenzo Bellini  
(1801 – 1835)

La farfalletta

“Meine Rose” Robert Schumann  
from *Sechs Gedichte und Requiem*, Op. 90 (1810 – 1856)

“Mein schöner Stern!” from *Minnespiel*, Op. 101

“Schlechtes Wetter”, from *Fünf kleine Lieder*, Op. 69 Richard Strauss  
(1864 – 1949)

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Soupir Henri Duparc  
(1848 – 1933)

Chanson triste

У сні мені марилося небо Mykola Lysenko  
(I Saw Heaven in a Dream) (1842 – 1912)

Гроза пройшла Kyrylo Stetsenko  
(The Storm Has Passed) (1882 – 1922)

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“Sing for Your Supper” Richard Rodgers  
from *The Boys of Syracuse* (1902 – 1979)

Robert Alonzo, *trumpet*  
Sid Smith, *drums*  
Catherine Larson, *soprano*  
Amelia Harlovic, *mezzo-soprano*

## PROGRAM NOTES, TEXTS, AND TRANSLATIONS

### Et exultavit, and Quia Respexit from *Magnificat*, BWV 243 Johann Sebastian Bach

#### Et exultavit

*Et exultavit spiritus meus in Deo  
salutari meo.*

*And my spirit rejoices in God  
my savior.*

#### Quia respexit

*Quia respexit humilitatem ancillae  
suae.*

*For He has regarded the lowliness of  
His handmaiden.*

*Ecce enim ex hoc beatam me dicent*

*Behold, from hence forth, I will be  
called blessed.*

Composed during the first year of Bach's residency in Leipzig, the *Magnificat* by J. S. Bach is set for a five-part choir, five solo voices, a baroque orchestra (including timpani and trumpets), and was J.S. Bach's first major large choral work using Latin texts. The *Magnificat* was initially composed in the key of E flat and was first performed during Christmas of 1723 with interpolated Christmas hymns, which the composer later removed from the work. Ten years later, during the Feast Day of the Visitation - the date that also marked the end of the official mourning period following the death of the Saxon King Friedrich August I - Bach re-orchestrated the original score changing the key to D major. This is the version we mostly hear these days, and it is known as BWV 243.

This masterpiece consists of eleven movements from the text of Luke 1:46–55, and is concluded by a twelfth doxology movement. In this part of Luke's Gospel, the angel Gabriel informs Mary that she is carrying the son of God in her womb and her cousin Elizabeth, despite her age, and thanks to divine intervention, is pregnant with St. John the Baptist. Mary travels to see her cousin, and as they rejoice, Mary declaims the words of the *Magnificat*, beginning "Magnificat anima mea Dominum" ("My soul magnifies the Lord"). "Et exultavit" will be performed in an adaptation for violin, violoncello, piano, and singing. In the introduction, the violin presents the melodic motif that the singer will sing after, accompanied by a continuo formed with the piano and the violoncello.

#### **Dawn's Awakening | Florence Price**

*I stood on a hill at daybreak and watched the rising sun.*

*I saw the night in its passing and the day that had just begun.*

*I stood on a hill at morning tide and watched the break of day.*

*I saw the stars in the heavens, as they faded slowly away.*

*I saw the sun in its splendor rise over the hazy mists,  
I felt the warmth of its shining rays, as the earth, it fondly kissed.  
I saw the sheep and the shepherd rise from a night of repose.  
I saw all the beauties of nature and the dew shine like pearls on the rose.*

*I saw the fields and the forest, I saw the river below,  
I saw the ships in the harbor, and wondered wither they'd go,  
I saw in the distance a city where slumbered the wicked and just.  
Close by on the hillside a graveyard where soon must mingle their dust.*

*I saw the church in the valley where worshipped the old and the young.  
And I heard the bells in its tow'r as a heav'nly anthem they sang.  
I listened again for the voices that rang in praise of our Lord,  
The hilltops echoed the music with hosannas in sweetest accord.*

Florence Price was born in 1887 in Arkansas where she studied piano and organ at the New England Conservatory of Music. In 1912, she was married to Thomas J. Price and moved to Little Rock until racial tension forced them to move from their hometown. Florence took first prize for her Symphony in E minor performed by the Chicago Symphony Orchestra which catapulted her into life as a composer. Price was the first Black woman to have her music played by a major American orchestra. She was a deeply religious person, so she brought the music of the African American church into her music, as well as influences from Dvořák, Tchaikovsky, and other European Romantic composers. Despite Price's immense talent, most classical music performers cast her to the side, and her work failed to gain popularity with the public. As Price herself wrote in a letter to conductor Serge Koussevitzky, "I have two handicaps, those of sex and race." Price's composition Dawn's Awakening is about overcoming adversity and waking up to a new dawn. This idea is demonstrated by the chromatic rising lines in the vocal part.

### **Sonnet 25 | Emma Lou Diemer**

*All things that I have loved, where are they now?  
A few have lingered in my sight and hearing  
My sister's hand, this flute, that apple bough  
Those hummingbirds are beauties still endearing  
And others charm my more reflective mind  
A bit of art, a line of verse, a motto  
A smell of pines, a draught of salt sea wind, a heron's call  
A cellos deep vibrato*

*But how shall I account, for lovely thing  
Too long since past for sight or for memories  
White ships that bore me fast  
With love's great wings  
Are they now, derelicts of midnight seas?*

*O fool!*

*Though of my sight and mind small part,  
All beauties past have havened in my heart,  
Have havened in my heart.*

Emma Lou Diemer was born in Kansas City, Missouri. Emma Lou played the piano and composed at a very early age becoming an organist in her church at age 13. Her great interest in composing music continued through College in Warrensburg, MO. She majored in composition at the Yale Music School and Eastman School of Music. Diemer studied in Brussels, Belgium on a Fulbright Scholarship and spent two summers of composition study at the Berkshire Music Center. Dorothy Diemer Hendry (1918-2006) (Emma Lou's sister) wrote hundreds of poems during her life as a teacher, administrator, editor, author, wife, mother, grandmother, great-grandmother, and gardener. In her works, she often writes of love, faith, nature, and death. "Sonnet 25" is a compelling story about losing the desire and love for things that once brought you joy. These joys are now derelicts from your past only found again through memories.

### **Aspiration | Florence Alyward**

*The eaglet soars towards the sun and knows no fear,  
Tho' cruel fate the life awaits, that ventures near;  
So to approach thy radiance bright  
My heart doth pine, content to die, can it but lie  
close to thine.*

Florence Aylward (1862-1950) grew up in Sussex. At the age of nine, she played the organ, piano, and studied composition at the Guildhall School of Music in London. She was known to compose ballads for voice and piano. This beautiful song is easy on the ears and paints a great picture of an eaglet soaring towards the sun, mesmerized by its brilliance and not realizing the cruel fate that lies ahead when its destination is reached. I interpret this song as taking a leap of faith towards something new and unknown, content in the fact that the effort may be in vain but doing it anyway.

### 3 Browning Songs | Amy Beach

#### **The Year's at the Spring**

*The year's at the spring,  
And day's at the morn;  
Morning's at seven;  
The hill-side's dew-pearl'd;  
The lark's on the wing;  
The snail's on the thorn;  
God's in His heaven—  
All's right with the world!*

#### **Ah, Love, but a day**

*Ah, Love, but a day,  
And the world has changed!  
The sun's away,  
And the bird estranged;  
The wind has dropped,  
And the sky's deranged;  
Summer has stopped.*

*Look in my eyes!  
Wilt thou change too?  
Should I fear surprise?  
Shall I find aught new  
In the old and dear,  
In the good and true,  
With the changing year?*

#### **I Send My Heart up to Thee**

*I send my heart up to thee, all my  
heart  
In this my singing,  
For the stars help me, and the sea,  
and the sea bears part;  
The very night is clinging  
Closer to Venice' streets to leave  
one space  
Above me, whence thy face  
May light my joyous heart to thee,  
to thee its dwelling place.*

Amy Beach (1867-1944) was a successful composer of art songs and the first female American to compose a full symphony. As a child, Beach began her study of music and became a prodigy-pianist. She began composing upon her marriage to Dr. H.H.A. Beach. She worked in a wide range of musical compositions from choral works, to mass settings, solos and ensembles. Beach's "Three Browning Songs", Op. 44 are set to the poetry of playwright and English poet, Robert Browning. Beach set the music to these around 1899-1900. She features deep textures and exciting movement from the accompaniment in a way that resembles a full orchestra. Beach uses clear direction in her harmonic transitions so that the text is communicated not only through words but also through the musical intensity and moments of climax.

#### **Almen se non poss'io | Vincenzo Bellini**

*Almen se non poss'io  
seguir l'amato bene,  
affetti del cor mio,  
seguitelo per me.*

*At least, if I am not able  
to follow my beloved,  
you affections of my heart,  
go with him for me.*

*Già sempre a lui vicino,  
raccolti amor vi tiene,  
e insolito cammino  
questo per voi non è.*

*Already near him always,  
Love keeps you gathered,  
and the path to him is not  
an unfamiliar one for you.*

Being recognized as one of the greatest composers of his time, Vincenzo Bellini (1801-1835) established himself as one of the most significant representatives of *bel canto* in Europe during the beginning of the eighteenth century, along with Rossini and Donizetti. Among his best-known operas are *Norma*, *La Sonnambula*, *I Puritani*; as well as many songs such as “Malinconia”, “Per pietá, bell'idol mio” and the two songs featured in this recital, “Almen se non poss'io” and “La farfalletta”.

In the first song, “Almen se non poss'io”, with text by Pietro Metastasio, Bellini demonstrates his mastery over the use of melody to draw and color the sadness of the separation of two lovers. At the same time, the simplicity of the accompaniment allows the singer to express the meaning of the text freely.

### **La farfalletta (Little Butterfly) | Vincenzo Bellini**

*Farfalletta, aspetta aspetta;  
non volar con tanta fretta.  
Far del mal non ti vogl'io;  
ferma appaga il desir mio.*

*Little butterfly, wait, o, wait;  
don't fly away so quickly.  
I don't mean to harm you;  
stop and fulfill my wish.*

*Vo' baciarti e il cibo darti,  
da' perigli preservarti.  
Di cristallo stanza avrai  
e tranquilla ognor vivrai.*

*I want to kiss you and to feed you,  
to save you from danger.  
You shall have a crystal room  
and will always live in peace.*

*L'ali aurate, screziate,  
so che Aprile t'ha ingemmate,  
che sei vaga, vispa e snella,  
fra tue eguali la più bella.*

*I know that April gemmed,  
your golden, variegated wings,  
I know you're pretty, lively, and graceful,  
among your equals the most beautiful.*

*Ma crin d'oro ha il mio tesoro,  
il fanciullo ch'amo e adoro;  
E a te pari vispo e snello,  
fra i suo'eguali egli è il più bello.*

*But my beloved has golden hair,  
the lad I love and adore.  
And as you, he's lively and graceful,  
among his equals the most beautiful.*

*Vo' carpirti, ad esso offrirti;  
più che rose, gigli e mirti,  
ti fia caro il mio fanciullo,  
ed a lui sarai trastullo.*

*I want to snatch and offer you to him;  
dearer than roses, lilies, and myrtles,  
my lad will be to you,  
and you will be his plaything.*

*Nell'aspetto e terso petto  
rose e gigli ha il mio diletto.  
Vieni, scampa da' perigli,  
non cercar più rose e gigli.*

*In his looks, in his pure bosom,  
my darling has roses and lilies.  
Come, escape from danger,  
seek roses and lilies no more.*



In this cute song, with a colorful melody for the voice and a lively piano accompaniment, Bellini recounts the characteristics of a small butterfly and how it resembles his beloved. It starts asking the butterfly not to fly away so fast, and in the second verse, Bellini suddenly changes the mood of the music, with a minor mode and a dramatic twist in the melody, to tell the butterfly that she wants to kiss her and save her. The piano part makes the ideal musical cushion for the interpretation of the text. This musical structure repeats during the entire song, making it an interesting and joyful musical pair.

### **“Meine Rose” from *Sechs Gedichte und Requiem*, Op. 90**

**Robert Schumann**

*Dem holden Lenzgeschmeide,  
Der Rose, meiner Freude,  
Die schon gebeugt und blasser  
Vom heissen Strahl der Sonnen,  
Reich ich den Becher Wasser  
Aus dunklem, tiefen Bronnen.*

*To spring's fair jewel,  
To the rose, my delight,  
Already drooping and pale  
From the heat of the sun,  
I bring a beaker of water  
From the deep, dark well.*

*Du Rose meines Herzens!  
Vom stillen Strahl des Schmerzens  
Bist du gebeugt und blasser;  
Ich möchte dir zu Füßen,  
Wie dieser Blume Wasser,  
Still meine Seele giessen!  
Könnt ich dann auch nicht sehen  
Dich freudig auferstehen.*

*Rose of my heart!  
You droop and pale  
From the silent shaft of pain;  
I would silently pour out,  
My soul at your feet,  
As I pour water for this flower!  
Even though I might not then  
See you happily revive.*

Robert Schumann, historically recognized as one of the most outstanding representatives of German romanticism, not only marked a milestone in the development of musical piano writing to date but was also one of the prominent pioneers in the composition of German *lieder*. Upon his death in 1856, he left a musical legacy that continues to amaze and attract audiences every time his music is performed. His music, structurally complex yet beautifully simple to listen to, incorporates new harmonic, textural, and structural developments, leaving his distinctive mark on each composition. Among his main *Lieder* sets are *Frauen Liebe und Leben*, *Dichterliebe*, and *Myrthen*, among others.

Schumann composed the set *Sechs Gedichte und Requiem*, Op. 90 in the year 1850. He used, for this Lied, texts of the Hungarian-Austrian poet Nikolaus Lenau. In this number, one of the best known of the set, the poet describes a rose that withers because of the sun's heat, so he waters it to revive it, even if he cannot see it again. In “Meine Rose”, the composer addresses the rose's beauty with the delicate melody featured on the piano at the beginning.

The voice and the piano enhance each other constantly during the entire piece; the melody merges between the piano's right hand and the voice, helping the constant flow of the music from the beginning to the end.

**“Mein schöner Stern!” from *Minnespiel* | Robert Schumann**

<i>Mein schöner Stern!</i>	<i>My lovely star!</i>
<i>Ich bitte dich,</i>	<i>I beg of you,</i>
<i>O lasse du</i>	<i>O do not let</i>
<i>Dein heitres Licht</i>	<i>Your serene radiance</i>
<i>Nicht trüben durch</i>	<i>Be dimmed by</i>
<i>Den Dampf in mir,</i>	<i>Dark clouds in me,</i>
<i>Vielmehr den Dampf</i>	<i>Rather help,</i>
<i>In mir zu Licht,</i>	<i>My lovely star,</i>
<i>Mein schöner Stern,</i>	<i>To transfigure the dark,</i>
<i>Verklären hilf!</i>	<i>Into light!</i>

<i>Mein schöner Stern!</i>	<i>My lovely star!</i>
<i>Ich bitte dich,</i>	<i>I beg of you,</i>
<i>Nicht senk' herab</i>	<i>Not to descend</i>
<i>Zur Erde dich,</i>	<i>To earth,</i>
<i>Weil du mich noch</i>	<i>Because you still</i>
<i>Hier unten siehst,</i>	<i>See me down here,</i>
<i>Heb' auf vielmehr</i>	<i>Rather lift me</i>
<i>Zum Himmel mich,</i>	<i>Up to heaven,</i>
<i>Mein schöner Stern,</i>	<i>My lovely star,</i>
<i>Wo du schon bist!</i>	<i>Where you already are!</i>

“Mein schöner Stern” is part of the set *Minnespiel* (Love Game), which includes four songs, two duets, and two quartets, and it was composed in 1849. In this set, Schumann takes the text from the German poet Friedrich Rückert. This song talks about the stars and all the radiance that transforms the darkness into light. The music expresses the meaning of the text through a melodic framework between the voice and the different registers of the different lines on the piano's part, drawing an almost contrapuntal framework throughout the song.

**“Schlechtes Wetter” from *Fünf kleine Lieder, Op. 69* | Richard Strauss**

<i>Das ist ein schlechtes Wetter,</i>	<i>This is dreadful weather,</i>
<i>Es regnet und stürmt und schneit;</i>	<i>It's raining and blowing and snowing;</i>
<i>Ich sitze am Fenster und schaue</i>	<i>I sit at my window and stare</i>
<i>Hinaus in die Dunkelheit.</i>	<i>Out into the darkness.</i>
<i>Da schimmert ein einsames</i>	<i>One solitary light flickers out there,</i>
<i>Lichtchen,</i>	
<i>Das wandelt langsam fort;</i>	<i>Moving slowly along;</i>
<i>Ein Mütterchen mit dem Laternchen</i>	<i>A little old woman with a lantern</i>

*Wankt über die Straße dort.  
Ich glaube, Mehl und Eier  
Und Butter kaufte sie ein;  
Sie will einen Kuchen backen  
Fürs große Töchterlein.  
Die liegt zu Hause im Lehnstuhl,  
Und blinzelt schläfrig ins Licht;  
Die goldenen Locken wallen  
Über das süße Gesicht.*

*Totters across the street.  
I fancy it's flour and eggs  
And butter she's been buying;  
She's going to bake a cake  
For her big little daughter.  
She lolls at home in the armchair,  
Blinking sleepily into the light;  
Her golden curls tumble down  
Over her sweet face.*

“Schlechtes Wetter” is the final song in a set of five pieces by Richard Strauss called *Fünf Kleine Lieder* (Five Little Songs). The poet is Henrich Heine. The five songs are as follows: “Der Stern” (The Star), “Der Pokal” (The Trophy), “Einerlei” (No Matter), “Waldesfahrt” (Forest Ride), and “Schlechtes Wetter” (Bad Weather). Richard Strauss (1864-1949 Munich, Germany) was a romantic composer who brought some of the most significant contributions to vocal music from his operas and art songs. These art songs were mostly written before or at the beginning of the 1900’s. In his most productive year (1899-1901 also known as his “song period”) he wrote six collections containing 31 songs. Almost all of these (Op. 10 to Op. 49) were published within two years. These songs display Strauss’s passionate lyricism and feature richly textured accompaniment. I interpret this song as a bitter woman at home during a terrible storm and looking out her window scoffing at an old woman as she walks past. Pay close attention to the piano part as it is integral in realizing this story with heavy textures in the piano to depict the storm and light twinkly notes to depict the flickering lights.

### **Soupir (Sigh) | Henri Duparc**

*Ne jamais la voir ni l'entendre,  
Ne jamais tout haut la nommer,  
Mais, fidèle, toujours l'attendre,  
Toujours l'aimer.*

*Never to see or hear her,  
Never to utter her name aloud,  
But faithful, always waiting for her,  
Always to love her.*

*Ouvrir les bras et, las d'attendre,  
Sur le néant les refermer,  
Mais encor, toujours les lui tendre,  
Toujours l'aimer.*

*To open my arms and, weary of waiting,  
To close them again on a void,  
Yet always to hold them out again,  
Always to love her.*

*Ah! Ne pouvoir que les lui tendre,  
Et dans les pleurs se consumer,  
Mais ces pleurs toujours les répandre,  
Toujours l'aimer.*

*Ah, able only to hold them out,  
And to waste away in tears,  
Yet always to shed those tears,  
Always to love her.*

*Ne jamais la voir ni l'entendre,  
Ne jamais tout haut la nommer,*

*Never to see or hear her,  
Never to utter her name aloud,  
But with a love always more*

*Mais d'un amour toujours plus  
tendre,  
Toujours l'aimer !*

*tender,  
Always to love her!*

Henri Duparc (1848-1933) was a French composer known to be highly eccentric and a perfectionist. In his youth, while studying law at college, he took composition classes with César Franck. Because he was obsessed with perfection, he burnt and threw away most of his compositions, because they were not good enough for his high standards. His productive life (regarding musical composition) only lasted around fifteen years. During this period of his life, he left us one duet, a symphonic poem, two orchestral works, and seventeen *mélodies*. Among his small collection of art songs composed between 1868 – 1869, five of them in Op. 2 feature poems by Goethe, Sully Prudhomme, Gabriel Marc, and Jean Lahor. The first song of the set Op.2, “Soupir”, with text by the French Poet Sully Prudhomme, starts with a longing melody in the piano introduction. The way that the musical texture is addressed directly reflects the meaning of the text: The loss of love, the desperation produced by waiting for him, always being faithful, can be heard in the constant dialogue between the voice and the piano.

### **Chanson Triste (Song of Sadness) | Henri Duparc**

*Dans ton cœur dort un clair de lune,  
Un doux clair de lune d'été,  
Et pour fuir la vie importune,  
Je me noierai dans ta clarté.*

*Moonlight slumbers in your heart,  
A gentle summer moonlight,  
And to escape the cares of life,  
I shall drown myself in your light.*

*J'oublierai les douleurs passées,  
Mon amour, quand tu berceras  
Mon triste cœur et mes pensées  
Dans le calme aimant de tes bras.*

*I shall forget past sorrows,  
My sweet, when you cradle  
My sad heart and my thoughts  
In the loving calm of your arms.*

*Tu prendras ma tête malade,  
Oh! quelquefois sur tes genoux,  
Et lui diras une ballade  
Qui semblera parler de nous;*

*You will rest my poor head,  
Ah! sometimes on your lap,  
And recite to it a ballad  
That will seem to speak of us;*

*Et dans tes yeux pleins de tristesses,  
Dans tes yeux alors je boirai  
Tant de baisers et de tendresses  
Que peut-être je guérirai.*

*And from your eyes full of sorrow,  
From your eyes I shall then drink  
So many kisses and so much love  
That perhaps I shall be healed.*

Chanson Triste is number four of the Op. 2 set, and is the first song he composed in 1868, with text by the French poet Jean Lahor (1840-1909). In this song, Duparc sets different voices to the piano part, including an *arpeggio* that remains during the entire piece and inner voices that appear subtly until the end. This movement of the piano helps the singer to enhance

the text in a delicate and expressive way. The tempo marking at the song's beginning is "lent avec un sentiment tendre et intime" (slow with a tender and intimate sentiment), which perfectly indicates the poem's mood.

### **У сні мені марилося небо (I Saw Heaven in A Dream)**

**Mykola Lysenko**

*У сні мені марилося небо  
Все в зорях яскравих кругом,  
І журно похилені верби  
Над ясноблакитним ставком.  
Будинок твій білий в гайочку  
У кетягах рясних бузка,  
В вікні твоя постать біліла*

*Хороша, сумна та струнка.  
Ти плакала, ясні перлини  
Бреніли на ясних очах,*

*І плакали пишні троянди,  
Й ридав соловейко в кущах*

*І з кожною тою сльозою  
Край ніг твоїх, в темнім гаю,  
Світляк самоцвітом займався  
І небо ронило зорю.*

*In my dreams, the sky appeared  
with bright stars all around  
and sorrowfully drooping willows  
above the clear blue pond  
Your house is all white  
In clusters copious of lilac  
Your figure in the window turned  
white*

*Fine, sad, and slender  
You wept bright pearls  
Your bright eyes trembled*

*And cried luxuriant roses  
And sobbed the nightingale in the  
bushes*

*and with every one of those tears  
By your feet, in the dark grove,  
A firefly like a gem caught fire  
and the sky dropped a star*

Mykola Lysenko (1842-1912) is known as the father of Ukrainian classical music. During his life, he was a composer, ethnomusicologist, pianist, and conductor. He even founded his own School of Music and Drama in Kyiv. A compilation of his works exists in 22 volumes published in Kyiv and among those works are several operas. The list of Lysenko's operatic compositions includes *Black Sea Cossacks* (1872), *Christmas Night* (1873–1882), *The Drowned Maiden* (1883), *Taras Bulba* (1890), and the operettas *Natalka from Poltava* (1889) and *Aeneas* (1911). Lysenko was enamored by folkloric stories and would often transcribe Ukrainian folk music while in school. He eventually arranged over 500 folk songs. Lysenko left behind an incredible collection of 133 art songs that beautifully describe life in 19th and early 20th-century Europe. "I Saw Heaven in a Dream" is a beautiful poem by Semen Nadson. It uses gorgeous imagery to depict what someone would see only in their dreams. The heart-wrenching text shows a person in love that has lost their beloved and can only see them in their dreams. I think that the music of Lysenko beautifully brings this poetry to life.

## **Гроза пройшла (The Storm Has Passed)**

**Kyrylo Stetsenko**

*Гроза пройшла  
Зітхнули трави,  
Квітки головки підняли,  
І сонце тепле і ласкаве  
Спинило погляд на землі.  
Здала розвіялись тумани,  
Знов ясно, пахоці, тепло...  
Спинилась кров,  
замовкли рани,  
Прибите серце ожило.  
Літає радість, щастя світе,  
Дзвенять пташки  
в садах рясних,  
Сміються знову трави, квіти,  
А сльози ще тремтять на них.*

*The storm has passed  
the grass sighed,  
flowers raised their heads,  
and the sun is warm and kind  
Stopped looking at the ground.  
The mists have cleared from afar  
It's clear again, fragrances, warmth...  
The blood stopped,  
The wounds fell silent,  
The nailed heart came to life.  
Joy flies, happiness shines,  
The birds are ringing  
in the abundant gardens,  
Grasses, flowers are laughing again.  
And tears still tremble on them.*

Kyrylo Stetsenko (1882-1922) born in central Ukraine, is described as a free spirit whose art songs often spoke of joy, sorrow, tsarist repression, revolution, censorship, exile, and war. His music passionately expresses Ukraine's poetic soul through the beauty of his music. In school, Stetsenko studied the Ukrainian church music of Dmytro Bortniansky, Maksym Berezovsky, Artem Vedel, and others who were masters of their craft. During his lifetime he also met with Mykola Lysenko who was the most important Ukrainian composer of the time and participated in several ethnomusicological expeditions. Stetsenko then began working as a music teacher, music critic, church conductor, and composer. I chose the song "The Storm Has Passed" by Stetsenko because it gives me hope for when the war in Ukraine will end and there will be peace, abundant gardens will bloom, and the grasses and flowers will laugh again.

## **"Sing for Your Supper", from the musical *The Boys from Syracuse***

**Richard Rodgers**

*Sing for your supper, and you'll get breakfast  
Songbirds always eat  
If their song is sweet to hear  
Sing for your luncheon, and you'll get dinner  
Dine with wine of choice  
If romance is in your voice.*

*I heard from a wise canary,  
Trilling makes a fellow willing  
So, little swallow, swallow now  
Now is the time to  
Sing for your supper and you'll get breakfast*

*Songbirds are not dumb  
They don't buy a crumb of bread  
It's said...  
So sing and you'll be fed.*

*I heard from a wise canary,  
Trilling makes a fellow willing  
So, little swallow, swallow now  
Now is time to sing for your supper,  
And you'll get breakfast.  
Songbirds are not dumb  
They never buy a crumb of bread  
It is said...  
So sing, and you'll be fed, oh yeah  
Just sing and you'll be fed.*

In this charming and swinging trio from the musical, *The Boys from Syracuse*, three neglected wives Adriana, Luciana, and Luce perform the flirtatious song they must sing to keep their marriages afloat. *The Boys from Syracuse* by Richard Rodgers and lyrics by Lorenz Hart are based on William Shakespeare's play *The Comedy of Errors*, adapted by librettist George Abbott. The musical score includes swing and other contemporary rhythms popular in the 1930's. The show was also the very first musical based on a Shakespeare play. *The Comedy of Errors* was also roughly based on a Roman play, *The Menaechmi*, or *the Twin Brothers*, by Plautus. The show premiered on Broadway in 1938 and Off-Broadway in 1963.

In this story, a pair of identical twins named 'Antipholus of Ephesus' and 'Antipholus of Syracuse' were separated as children due to a shipwreck. Comically, their brother's servants, both named Dromio, are also identical twins separated in childhood. Throughout the show, a comedy of errors takes off as the three wives (featured in "Sing for Your Supper") Adriana, Luce, and Luciana mistakenly swap husbands. In this trio, the wives are gossiping about how they can spice up their marriages.

## BIOGRAPHIES



**Diana Monacelli**, soprano and classical guitarist, is an Italian-American Chicago native currently completing her Master of Music in Vocal Performance at North Park University in Chicago, IL studying under David Govertsen. In 2019, Diana completed her Bachelor of Music Education at North Park University studying both classical voice and classical guitar. She made her opera debut in the Summer of 2021 as Lepido (pants role), in Handel's *Silla* with

Chicago Summer Opera. In the Fall of 2021, she performed as Adolfo (pants role) in Handel's *Faramondo* with North Park University's opera program. In April 2022 Diana premiered as the first female Jumper in the contemporary opera, *The Falling and The Rising*, at The Edge Theatre in Chicago. She recently won second place in the North Park University Performance Awards Competition Graduate Division 2022. In her undergraduate studies, she won first place in the North Park University's Chamber Music Competition as a guitarist. She studied the role of Susanna as a virtual artist with the Vincero Academy and will be performing scenes from this opera at Carnegie Hall in January of 2023. This Fall 2022 she will sing the role of Bastienne in Mozart's opera, *Bastien und Bastienne*, in an improv opera. In December, Diana will be performing the roles of Suor Dolcina and La Prima Cercatrice in Puccini's, *Suor Angelica*, with Music on Site in Wichita, Kansas. When she is not performing she enjoys sharing her passions through teaching, spending time with family and friends, and traveling! After graduation, she plans to continue teaching and seeking performance opportunities around Chicago and beyond.



Raised in Argentina, **Paula Gelpi** began her professional career by graduating from the Gilardo Gilardi Music Conservatory, specializing in transverse flute, performing piano, and teaching. She also graduated from the National University of Arts (Buenos Aires, Argentina), specializing in piano performance and harpsichord, both summa cum laude; and from the Colón Theater Art Institute as a Vocal

Coach. Currently, she is pursuing a Master of Music in Collaborative Piano at North Park University in Chicago, working under Professor Terree Shofner-Emrich's supervision.

She accompanied the NATS competitions and masterclasses at the invitation of Dana Brown (2021) and participated in master classes by Shannon McGinnis, and Kit Bridges. Paula also played for the choir of the Music Institute of Chicago during its summer session in 2022. Besides maintaining a performing career, she teaches piano at Bucktown Music, NorthSide Music Academy, and Logos Music Christian Academy, where she also conducts the Elementary and Junior High Plucked strings ensemble and accompanies the



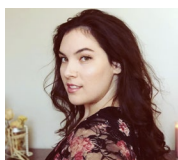
Senior High choir. She currently accompanies Nina Wallenberg's studio cello class at the Music Institute of Chicago in Winnetka and the vocal studio of Judith Haddon. She studied with renowned Argentinian professors such as Gabriela Martínez, Mercedes Pomilio, and Elsa Carranza. She has also studied chamber music with Pierre Blanchard, José Bondar, Guillermo Opitz, Rafael Gíntoli, Stanimir Todorov, and Jordi Mora-Griso, among others.

**Robert Alonzo**, a Chicago native has 20+ years of experience performing music and has joined programs like Merit School of Music, All-City, Jazz Ambassadors, and Gallery 37. He had the pleasure of being taught by Willie Pickens, Tito Carillo, Pat Mallinger, Pharez Whitted, Michael McLaughlin, Jon Faddis, Xavier Custodio, and Travis Heath. While attending Northeastern Illinois University, Robert had the pleasure of working with Mayo Tiana, Victor Garcia, Jim Seeley, Steve Duncan, Marquis Hill, and many more. He also had the privilege to tour China with NEIU's Big Band. Additionally, Robert traveled to Orvieto, Italy where he performed with other musicians from around the United States. You can find Robert teaching as the Band Director at The Noble Academy Chicago and also working as a freelance musician with different groups like Sonora Dinamita, Willy Dynamite, Trabuco, Afincao, Orchestra Leal, Calaveras, and Caribe Project.



**Mi Ran Choi** is an emerging Chicago-based cellist, educator, and academic completing their Master of Arts degree in Applied Music Pedagogy at Northeastern Illinois University (NEIU). Originally a violinist from Los Angeles, Mi Ran performed in various LA venues, most notably with The Piano

Guys at the Pantages Theatre in June 2014, as well as the Greek Theatre, Colburn Conservatory's Zipper Hall, and at private recitals in West Hollywood. Mi Ran picked up the cello when they were 16 and went on to major in cello performance at Los Angeles City College and later at North Park University in Chicago (NPU). At NPU, they played as principal cellist in the University Orchestra, was active as a chamber musician, served as the orchestra assistant, studied abroad in Thailand in Summer 2019, and earned a Certificate in Music for Social Change and Human Values and 1st Place in the 2020 School of Music Service Awards. At NEIU, they remain active as a chamber musician, was a proud recipient of the Nada Spasojevich Endowment Award, and presented a lecture-recital on the pedagogical significance of Isang Yun's Sieben Etüden für Violoncello Solo. Passionate for accessible and empowering music education, Mi Ran maintains a teaching studio with the Chicago West Community Music Center's Westside Instructional Strings and Harp (WISH) Program and serves as junior cello faculty at NEIU's Community Music Program. They additionally serve as a board member of Crossing Borders Music and serve the Human Values Collective as a teaching team member and web designer. In their free time, they enjoy biking through Chicago and trying new coffee blends.

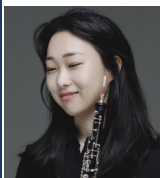


**Amelia Harlovic** is a mezzo-soprano, singer-songwriter, and music teacher from Chicago, IL. She graduated with honors from Northern Illinois University (BM Vocal Performance) where she focused her studies in art song, choral repertoire, and choral conducting. After teaching elementary music and choir for two years, she began pursuing her masters degree at North Park University in Chicago where she graduated with distinction (MM Vocal Performance) in 2022. An avid songwriter, Harlovic has performed her original music in venues and festivals all over the city of Chicago, as well as surrounding suburbs and midwest cities. She was recently invited to give a presentation at the College of DuPage where she performed her original songs while accompanying herself on piano. Harlovic is currently serving as alto section leader at Our Lady of Mount Carmel in the Lakeview neighborhood of Chicago. When she is not performing, Harlovic is a dedicated teacher of voice and piano. When in the classroom, she utilizes her songwriting skills with educational songs for elementary-aged students focusing on aural skills, movement, and positivity.



**Jenny Jung** was born in Seoul Korea, beginning her violin study there at the age of six. Ms. Jung was awarded scholarships at Northwestern University where she studied with Roland and Almita Vamos. Ms. Jung received a Master's Degree from New England Conservatory of Music with Masko Ushioda and currently she is completing her doctorate from the University of Illinois, Urbana Champaign where she studied with Sibbi Bernhardsson from Grammy award-winning Pacifica Quartet.

As a former member of the Civic Orchestra of Chicago, she has worked with many acclaimed musicians such as Yo-Yo Ma. She served in many orchestras as a concertmaster including Chautauqua Festival Orchestra. She plays with Chicago Folks Operetta, Chicago Chamber Opera, and Chicago Classical Symphony. Ms. Jung has performed in renowned concert halls throughout North America, Europe, and Asia as a chamber musician and a recitalist. Her recent recital includes a recital in Seoul. Ms. Jung is also a passionate educator. She was a Teaching Assistant of Sibbi Bernhardsson in UIUC and recently held a faculty position at Benedictine University teaching violin, viola, and chamber music. She is currently a faculty member at Merit School of Music and teaches in private studios in Chicago and Schaumburg.



**Jungmin Kim** is an oboist based in Chicago. She is a current member of Song-Pa Philharmonic Orchestra and an Ensemble group Oulim. Her ensemble group, Oulim has currently been selected as one of the Young-Adults Project Groups representing Seoul, Korea, and is anticipating performing at various venues in Seoul. While she was completing her degrees, she performed with Missouri All State-Collegiate Orchestra, Marshall Philharmonic Orchestra, Seoul Citizen Philharmonic Orchestra, Bu-Chen Pops Orchestra, and Pa-ram woodwind Quintet.



**Catherine Larson** is a current graduate student in the Master of Music in Vocal Performance program at North Park University where she has performed the role of Rosimonda in Handel's *Faramondo* (2021), the Soldier in Zach Redler and Jerre Dye's *The Falling and the Rising* (2022) and received first place in North Park University's Annual Performance Awards (2022). From Highland, Indiana, she has a B.A. in Music from Saint Mary-of-the-Woods College in Terre Haute, IN, where she was the first Musician of Promise scholarship recipient and a member of the Chorale and Madrigals, a small, auditioned female ensemble. They traveled locally, as well as internationally where they competed in the Mayo International Choral Festival in May 2019 and won 1st place. In 2019, they published a CD *Lineage* (2019) where she was a featured soloist. Last summer, Catherine had the pleasure to perform the role of Terra in the international premiere of *Pluto* by Michael J. Polo and covered the role of Donna Anna in Mozart's *Don Giovanni* as part of the Vienna Summer Music Festival (2022.) Outside of school, Catherine serves as a freelance performer for a variety of events such as funerals, weddings, etc. She is also a choral scholar at the First Presbyterian Church in Lake Forest, IL, and teaches voice and beginning piano at Bucktown Music. Catherine is looking forward to graduating this December as well as performing the role of Bastienne in Mozart's *Bastien and Bastienne* for North Park University's Opera Workshop presentation (2022.)

## **SCHOOL OF MUSIC, ART, AND THEATRE MUSIC PROGRAM**

North Park University has been an accredited instructional member of the National Association of Schools of Music since 1940. The program seeks to complement a broad liberal arts education with intensive professional training that aspiring musicians need. Our students benefit from a relevant curriculum, attentive faculty, and programs where academic and performance studies are integrated. Two undergraduate degrees in music are offered: Bachelor of Music Education and Bachelor of Arts in Music, with concentrations in composition, general studies, jazz studies (instrumental), performance, and two master of music degrees, in vocal performance and collaborative piano (vocal coaching). We are also pleased to offer a Certificate in Arts Management and a Certificate in Music for Social Change and Human Values, based on the El Sistema-inspired philosophy of music instruction developed by celebrated Venezuelan economist and musician Maestro José Antonio Abreu.

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