Liberty University School *of* Music

presents

Honors Recital

Dr. Mark Greenawalt, *director*

November 18, 2026
Center for Music and the Worship Arts Concert Hall
MUSIC 050
5:30 PM

Liberty University: Honors Recital

Program

Elijah, Op. 70, Part I — Felix Mendelssohn (1809-1847)
No. 3 “Ye People, Rend Your Hearts”
No. 4 “If With All Your Hearts”

Owen Crawford, *tenor*
Karissa Juhas, *piano*

Drei Romanzen Op. 28 No. 2, *Einfach* — Robert Schumann (1810-1856)

Aurelia Inskeep, *piano*

Elijah, Op. 70, Part II — Felix Mendelssohn (1809-1847)
No. 21 “Hear Ye, Israel”

Eve Hodges, *soprano*
Karissa Juhas, *piano*

Doctor Gradus Ad Parnassum — Claude Debussy (1862-1918)
trans. by Leigh Howard Stevens (b. 1953)

Ethan Brown, *marimba*

Gnomenreigen S.145 No.2 — Franz Liszt (1811-1886)

Jens Otterness, *piano*

Quando m’en vo soletta — Giacomo Puccini (1858-1924)
from *La Bohème*

Lydia Sutton, *soprano*
Dr. Wayne Kompelien, *piano*

Der Wanderer — Franz Schubert (1797-1828)

Aaron Webster, *bass*
Dr. Wayne Kompelien, *piano*

Nocturne in F sharp Major, Op.15 — Frédéric Chopin (1810-1849)

Faith Kopp, *piano*

Ah mes amis — Gaetano Donizetti (1797-1848)
from *La fille du regiment*

Willie Dykes, *tenor*
Karissa Juhas, *piano*

- PROGRAM NOTES -

Ye People Rend Your Hearts/If With All Your Hearts

One of the central figures in reviving interest in Bach's music, Felix Mendelssohn Bartholdy (1809–1847), composed the oratorio *Elijah* in the 1840s, drawing its story from the Old Testament. The work was first performed in English in Birmingham, England in 1846, with Mendelssohn conducting. The two selections performed here are given to the character Obadiah and combine a recitative with an aria. "Ye People, Rend Your Hearts" calls the people to repentance, while "If With All Your Hearts" offers encouragement to those who sincerely seek God. The first section is dramatic and direct, allowing the words to lead the musical expression. The aria that follows is more lyrical and hopeful, with a smoother vocal line and a more sustained character. Together, the two movements move from repentance to hope, making the change in musical character an important part of the interpretation.

Drei Romanzen* Op. 28 No. 2, *Einfach

Robert Schumann (1810-1856) is perhaps the platonic ideal of a Romantic composer. The son of a writer and a writer himself, Schumann worked to bring the magic of poetry to the piano with short "character pieces," a departure from the sonatas that defined the Classical and early Romantic periods. While his contemporaries pushed the limits of the piano through increasingly showy and virtuosic compositions, Schumann preferred that poetic emotion and simplicity reign.

Hear Ye, Israel

Felix Mendelssohn (1809-1847) was a German composer, conductor, and pianist. Known for compositional elegance and the effortless feel of his music, Mendelssohn has been both praised and criticized across the eras. His oratorio, *Elijah,* follows the life and times of the biblical prophet. "Hear Ye Israel," is performed as Elijah appears before King Ahab and Queen Jezebel. This strong and dignified solo piece offers an exhortation to heed the commandments of the Lord, and fear not because the Lord has the final authority. Mendelssohn sets the text of scripture to soaring melodies and dramatic recitative, demonstrating his expressive skill artistry.

Doctor Gradus Ad Parnassum

Written in his *Children's Corner suite* in 1908, Debussy's *Doctor Gradus Ad Parnassum* is a satirical take inspired by the dry, technical piano excercises written by Clementi and others. The piece opens with quick and diligent practicing by the student as he works through his exercise. as the piece continues, harmonies begin to shift as the student's mind wanders. but wait, he got bored and decided to switch keys! The music eventually returns to its start as it builds towards a riveting finale. Leigh Howard Stevens brings Debussy's piece to marimba, allowing a reinterpretation of its original sound.

Gnomenreigen S.145 No.2

Composed in Rome around 1862–1863 during his stay at the Monastery of the Madonna del Rosario, Franz Liszt's Gnomenreigen ("Dance of the Gnomes") is the second of two concert études written for a piano method book called the Grosse Klavierschule, created by Sigismund Lebert and Ludwig Stark. Liszt decided to dedicate the piece to his talented student Dionys Pruckner. Despite being created for an educational book, Gnomenreigen quickly became a staple in the Romantic concert repertoire. Through its vibrant musical character, the piece displays how Liszt was able to turn this technical exercize into very vivid, imaginative story-telling.

Quando m'en vo soletta

Quando men vo was written by librettists Luigi Illica and Giuseppe Giacosa and composed by Giacomo Pucinni for his opera La Boheme. Puccini, best known for his dramatic and passionate operas was born in Lucca, Italy on December 22, 1858. Following his father's early death, he was taken under the support of his uncle and after receiving a scholarship from Queen Margherita, he went on to study at the Music Conservatory in Milan. Puccini was heavily influenced by Guiseppe Verdi and Richard Wagner's techniques and artistry but developed their elements further into his own unique verismo style, even incorporating cultural folk melodies or themes in operas set in foreign countries. Quando men vo, also known as "Musetta's Waltz" was first performed in the Teatro Regio in Turin on February 1, 1896, and was mildly received but grew exponentially in popularity several months past. In this scene, Musetta, angry at being ignored by her lover, begins her aria as an act of seduction and provocation to win back the attention of her love, Marcello. Puccini masterfully composed this piece to allow for the singer to rise and fall with Musetta's blatant call for attention and gives area for ritardandos, high points, and low points until the song crescendos to a high B at the end as Musetta tells Marcello, "I know…you don't want to speak of your agony, but you feel yourself dying!" The performer should express Musetta's bold, full of life personality and passion as she is moved by her love and desire to get what she wants.

Translation:

When I walk all alone in the street people stop and stare at me and look for my whole beauty from head to feet
And then I taste the slight yearning which transpires from their eyes and which is able to perceive from manifest charms to most hidden beauties.

So the scent of desire is all around me, it makes me happy!
And you, while knowing, reminding and longing, you shrink from me? I know it very well:
you don't want to express your anguish, but you feel as if you're dying!

- PROGRAM NOTES (CONT.) -

Der Wanderer

Composed in 1816, Schubert's *Der Wanderer* is an early masterpiece of German Lied that explores the longing for a place to call home. The poem follows a solitary traveler who, surrounded by mountains, valleys, and the sea, feels disconnected from the world around him and yearns for an imagined homeland where he might find friendship, belonging, and peace.

Schubert's music reflects the wanderer's emotional journey, contrasting the bleakness of his present surroundings with the warmth and hope of the homeland he dreams of finding. This dream, however, remains elusive. In the song's haunting conclusion, a ghostly voice offers a devastating answer to the wanderer's search: "There, where you are not, there is happiness." The wanderer is left suspended between the hope of belonging and the painful possibility that happiness will always remain just beyond his reach.

Translation:

I come from the mountains;
the valley steams, the ocean roars.
I wander, silent and joyless,
and my sighs for ever ask: Where?

Here the sun seems so cold,
the blossom faded, life old,
and men's words mere hollow noise;
I am a stranger everywhere.

Where are you, my beloved land?
Sought, dreamt of, yet never known!
The land so green with hope,
the land where my roses bloom,

Where my friends walk,
where my dead ones rise again,
the land that speaks my tongue,
O land, where are you?

I wander, silent and joyless,
and my sighs for ever ask: Where?
In a ghostly whisper the answer comes:
"There, where you are not, is happiness!"

Nocturne in F sharp Major, Op.15

Fryderyk Chopin was born in 1810 and died in 1849. He is a polish composer and pianist, who had a strong ability to combine brilliant piano technique, melody, formal design, and adventurous harmonies to create a large amount of piano music. He was a leading composer of the Romantic Era. His music embodies the technical and expressive characteristics that are key to the piano.

Chopin is known for his Rubato, which is demonstrated clearly in his Nocturne in F-Sharp Major. This Nocturne should be listened to as if it were a song. This piece blurs the distinction between 'vocal' substance and 'pianistic' ornament. This piece is in the overarching form of ABA'. The opening section begins with a long-short motive that appears throughout the whole piece. The middle section, the doppio movimento (meaning twice as fast), takes on a whole new character, with a fast-moving pace and a 5:2 polyrhythm that adds to the intensity. However, Chopin unites these two contrasting sections with a long-short rhythm that you can hear within the polyrhythm in the overarching melody. In the A' Section, most is the same, with subtle differences that still have enough similarities to show the listener that we are back home again.

- PROGRAM NOTES (CONT.) -

Ah mes amis

"Ah! Mes amis" is one of the most celebrated tenor arias in the bel canto repertoire. Sung by Tonio in La fille du regiment (The Daughter of the Regiment), the aria marks his joyful declaration of love for Marie and his determination to win her hand in marriage. Famous for its dazzling vocal demands, particularly its series of nine high Cs, the aria combines vocal skill and youthful enthusiasm, making it a favorite showpiece for tenors and audiences alike.

Translation:

Ah, my friends, what a day for celebrating!
I will soon be marching by your side.
Love, which drove me to distraction,
From now on drives me to glory and fame.
A happy day for you and me!
I will soon be marching by your side.
Yes, she for whom I live and breathe,
Has yielded to my pleading.
And this sweet hope of joy and happiness,
Come dance into my head and my heart.
Ah, my friends, what a day for celebrating!
I will soon be marching by your side.

Destiny has granted me every wish.
She gave me her love, and now I have her hand.
What a happy day, as you see!
I was first a soldier, and now a husband-to-be!

Liberty University School of Music Upcoming Events

Jazz Combos	*Center for Music and the Worship Arts, Instrumental Room M160* Thurs, Nov 19, 7:30 PM
***Christmas on the Boulevard: POPS**	*Center for Music and the Worship Arts, Concert Hall* Thurs, Dec 3, 7:30 PM
***Christmas on the Boulevard: CLASSIC**	*Center for Music and the Worship Arts, Concert Hall* Tues, Dec 8, 7:30 PM
Opera: L'elisir d'amore	*Center for Music and the Worship Arts, Concert Hall* January 28-30, 7:00 PM
Opera: L'elisir d'amore	*Center for Music and the Worship Arts, Concert Hall* Sun, Jan 31, 2:00 PM

****Ticketed Event.** Tickets can be purchased at **www.liberty.edu/tickets**.*

We would like to thank the
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Dr. Dondi Costin, President
Dr. Stephen Müller, Dean, School of Music
The School of Music Administration, Faculty, and Staff

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