

Liberty University School of Music

presents

Student Recital Series

Senior Recital

Keren Kalaf, *soprano*

May 7, 2025

Doug Oldham Recital Hall

MUSIC 170

5:30 PM

STUDENT RECITAL SERIES: SENIOR RECITAL

Keren Kalaf, *soprano*
Dr. Samuel Wellman, *piano*

Program

Deh, vieni, non tardar
from *Le nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

Selections from *Dichterliebe Op. 48*

Robert Schumann
(1810-1856)

- I. Im wunderschönen Monat Mai
- II. Aus meinen Tränen spriessen

Ici-bas!

Gabriel Fauré
(1845-1924)

Beside the sea

Florence Price
(1887-1953)

Oliver Cromwell

Benjamin Britten
(1913-1976)

Selections from *Canciones Clásicas Españolas, Vol. I*

Fernando J. Obradors
(1897-1945)

- I. La mi sola, Laureola...
- II. Al Amor
- III. ¿Corazón, porque pasáis?
- IV. El majo celoso
- V. Con amores, la mi madre

- PROGRAM NOTES -

Deh, vieni non tardar

From *Le Nozze di Figaro* (*The Marriage of Figaro*), "Deh vieni, non tardar" is an Italian aria sung by the character of Susanna in the opera *Le Nozze di Figaro*. In this aria, Susanna is impersonating the Countess, and she pretends to sing this love song to the Count, but in reality, she is singing it to her fiancé, Figaro, who she knows is hiding nearby. The Austrian composer Wolfgang A. Mozart composed the music in 1785, and Lorenzo Da Ponte wrote the poem. A light texture with rhythmic stability characterizes the accompaniment in this piece. In this aria, Mozart displays romanticism and tenderness with simple chords featuring a staccato articulation and scales that suggest Sussana's longing and affection for her fiancé Figaro.

Deh, vieni, non tardar, oh gioia bella,
vieni ove amore per goder t'appella,
finché non splende in ciel notturna face,
finché l'aria è ancor bruna
e il mondo tace.

*Oh, come, do not delay, oh beautiful joy,
Come, where love calls you for its delights,
until the moon is no longer high in the sky,
while the air is still dark
and the world is silent.*

Qui mormora il ruscel,
qui scherza l'aura,
che col dolce sussurro il cor ristaura,
qui ridono i fioretti
e l'erba è fresca,
ai piaceri d'amor
qui tutto adescà.

*Here the river murmurs,
the air moves
with sweet whispers that feed the heart,
here the little flowers laugh
and the grass is fresh,
here everything entices
to the pleasures of love.*

Vieni, ben mio!
tra queste piante ascose!
Vieni!
ti vo' la fronte incoronar di rose!

*Come, my beloved,
among these hidden bushes!
Come!
I want to crown your head with roses!*

Dichterliebe Op. 48 (Poet's Love)

Dichterliebe (*Poet's Love*) is a song cycle (a collection of songs by a composer with a common theme) composed by a great composer of the Romantic Period, Robert Schumann. He composed this song cycle the year he got married, 1840. Schumann attempts to express his love for his beloved wife, Clara, through these love songs. The German poet Heinrich Heine was the creative hand behind these poems.

I. Im wunderschönen Monat Mai (*In the wonderful month of May*), is the first song within the song cycle *Dichterliebe* and narrates how the poet fell in love in the Spring. Just as in the flowers bloom during the spring, so did the love of the poet for his beloved. While he confesses his emotions, the piano accompanies with an undecided tonality that depicts the fragility of this new love, and its beauty.

- PROGRAM NOTES -

Dichterliebe Op. 48 (cont.)

I. Im wunderschönen Monat Mai

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

*In the wonderful month of May,
When all the buds burst into bloom,
Then it was that in my heart
Love began to blossom.*

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

*In the wonderful month of May,
When all the birds were singing,
Then it was I confessed to her
My longing and desire.*

II. Aus meinen Tränen spriessen (*From my tears there will spring*) is the second song within the song cycle *Dichterliebe*, expressing a mix of melancholy and devoted love. This song reveals the sadness and tears of the beloved because he yearns for his lover, but at the same time, it communicates his hope for an encounter with her outside her window. Schumann chose a simple and lyrical melody to accompany this poem, with a melody line based on step-wise motion and a few leaps. The piano accompaniment is subtle by the delicate using broken chords, passing notes, and delicate decoration, providing a soft harmonic foundation.

Aus meinen Tränen sprießen
viel blühende Blumen hervor,
und meine Seufzer werden
ein Nachtigallenchor.

*From my tears there will spring
many blooming flowers,
and my sighs will become
a chorus of nightingales.*

Und wenn du mich lieb hast, Kindchen,
schenk' ich dir die Blumen all',
und vor deinem Fenster soll klingen
das Lied der Nachtigall.

*And if you love me, child,
I will give you all the flowers,
and before your window shall sound
the song of the nightingale.*

Ici-bas!

"Ici-bas!" (*Down Here*) portrays the vanity of life, the brevity of the things we love, and the longing for love and comfort that remains forever. The music was written by the French composer Gabriel Fauré, and Sully Prudhomme wrote the poem. The poem features three stanzas that start with the exact phrase: "Ici-Bas" and end with the same word: "Toujours." The flowing arpeggios of the piano accompaniment suggest the inconsistency and fragility of earthly love. The musical and poetic repetition adds to the idea of the vanity of life, and though the poet dreams for a love that remains forever, in the end, down here, everything will be the same, and nothing will last.

- PROGRAM NOTES -

Ici-bas! (cont.)

Ici-bas tous les lilas meurent,
Tous les chants des oiseaux sont courts,
Je rêve aux étés qui demeurent
Toujours...

*In this world all the lilies die,
All the songs of birds are short;
I dream of the summers that abide
Forever...*

Ici-bas les lèvres effleurent
Sans rien laisser de leur velours,
Je rêve aux baisers qui demeurent
Toujours...

*In this world lips brush but lightly,
And nothing of their velvet remains;
I dream of the kisses that abide
Forever...*

Ici-bas, tous les hommes pleurent
Leurs amitiés ou leurs amours;
Je rêve aux couples qui demeurent
Toujours...

*In this world every man is mourning
His friendships or his loves;
I dream of the couples who abide
Forever...*

Beside the sea

Is a captivating and comforting piece where the poet invites someone they love to accompany him/her through a tough time in their life. Imagine you are in front of a raging sea, and your soul is anxious, and you wish that someone you love was there to bring you comfort. To bring you back joy and hope amid these turbulent times. That is this piece's theme, a poem of invitation. This beautiful song was written by Florence Price, an African-American composer who is also considered the first recognized African-American female composer. The piano accompaniment starts very simple and light, with a repeating pattern of broken chords and arpeggios. However, at the climax of the piece, composer Price added more embellishments that build up the intensity of the middle/last section. The melody is gentle and captivating; it features quarter rhythms for most of the piece, which suggests it is sung as a poem.

Oliver Cromwell

Was composed by Benjamin Britten as part of his Volume 1 of Folk Song Arrangements. The text of this piece comes from a nursery rhyme from Suffolk, England, and it narrates the death of a controversial politician named Oliver Cromwell, who is best known for being the Lord Protector of England, Scotland, and Ireland during the republican Commonwealth. The melody encompasses a fast rhythm with some melodic leaps, and the text rhyme is sung like a tongue twister. The piano accompaniment is repetitive and forceful. The song features constant repetition, melodically and harmonically; the only thing constantly changing is the text. The piece starts loud and strong, and the last stanza changes to a softer and lighter dynamic. Another interesting detail of this piece is that Britten chose key moments where the singer is left without accompaniment. However, not long after, the accompaniment comes back strong. This effect gives a nice dynamic and musical balance to this piece.

- PROGRAM NOTES -

Canciones clásicas españolas

Fernando Obradors was a Spanish composer and conductor born in 1897. Obradors studied music with his mother, Julia, as well as Lluís Millet and Joan Lamote de Grignon, and he also studied in Paris. In 1944, he became the conductor of the Orquesta Filarmónica de Gran Canaria. He is best known for his collection of arrangements of Spanish poetry *Canciones clásicas españolas* in 1921. He is also famous for composing several zarzuelas.

I. La mi sola, Laureola, (*My only, Laureola*) unveils the tale of the unrequited love of Leriano for Laureola, from the story "Cárcel de Amor" (Prison of Love). Juan Ponce wrote the poem in the 16th century. The harmony reveals the depth of Leriano's aching love for Laureola, and the melancholic melody beautifully expresses his profound longing and sorrow.

La mi sola, Laureola.	<i>My one and only, Laureola</i>
La mi sola, sola, sola,	<i>My one and only, only, only,</i>

Yo el cautivo Leriano	<i>I'm the captive Leriano</i>
aunque mucho estoy ufano	<i>Even though I'm very arrogant</i>
Herido de aquella mano	<i>I'm wounded by that hand</i>
Que en el mundo es una sola.	<i>Of which in the whole world, there is only one.</i>

La mi sola, Laureola	<i>My one and only, Laureola</i>
La mi sola, sola, sola.	<i>My one and only, only.</i>

II. Al Amor (To Love), combines boldness and passion in a song. The poem was written by Spanish poet Cristóbal de Castillejo (1490-1550); he was very well known for his love poems; he advocated for the use of traditional Spanish form in Spanish poetry. This poem describes the lover's insatiable love for her beloved, in which the lover begs the beloved for affection. The accompaniment demonstrates the longing and the desperate desire for love. This thrilling melody features fast-paced rhythms and beautiful high notes to show the excitement of their love, which is a passionate and bold love song. The poem was written by Spanish poet Cristóbal de Castillejo (1490-1550); he was very well known for his love poems; he advocated for the use of traditional Spanish form in Spanish poetry. This poem describes the lover's insatiable love for her beloved, in which the lover begs the beloved for affection. The accompaniment demonstrates the longing and the desperate desire for love. This thrilling melody features fast-paced rhythms and beautiful high notes to create the development of the excitement of this love.

Dame Amor	<i>Give me, Love,</i>
besos sin cuento	<i>kisses without number,</i>
Asido de mis cabellos	<i>your hands seizing my hair,</i>
Y mi y ciento tras ellos	<i>give me eleven hundred of them,</i>
Y tras ellos mil y ciento	<i>and eleven hundred more,</i>
Y despues de	<i>and then...many more thousands,</i>
muchos millares tres!	<i>and three more!</i>

- PROGRAM NOTES -

Canciones clásicas españolas (cont.)

III. ¿Corazón, qué pasáis... (*My heart, why do you keep awake...?*), invites the audience into the lover's heart, where she tries to persuade herself that her beloved is in love with someone else. The song is very melodious, featuring mixed meter and dissonant harmonies that reflect the feelings of uncertainty. To evoke a sense of doubt, the piano plays staccato rhythms that simulate an insecure heart. The middle section is characterized by a melodic line featuring chromaticism where the singer sustains an "ah" to show her discouragement and sorrow. The piano supports the voice and adds more staccato and chromatic notes to the emotional tension.

Corazón, qué pasáis	<i>My heart, why do you keep awake</i>
las noches de amor despierto	<i>during the nights of love,</i>
Si vuestro dueño descansa	<i>if your beloved rests</i>
En los brazos de otro dueño	<i>in the arms of another lover?</i>

IV. El majo celoso (*The jealous lover*) paints the story of a young man who is in love with a young woman and he is experiencing jealousy due to his beloved's action. The poem narrates how the young lady attempts to calm his jealousy, and convince him that she loves him. The piano part at the beginning of the piece features fast scale patterns moving in stepwise motion, in staccato creating an anxious sensation before the voice comes in.

Del majo que me enamora	<i>Of the handsome man that makes me fall in love</i>
He aprendido la queja	<i>I've learned the complaint</i>
Que una y mil veces suspira	<i>That he sighs a thousand times</i>
Noche tras noche en mi reja:	<i>Night after night behind my gate:</i>
Lindeszas, me muero	<i>My dear, I'm dying</i>
De amor loco y fiero	<i>Of crazy and fierce love</i>
Y quisiera olvidarte	<i>And I would like to forget you</i>
Mas quiero y no puedo!	<i>But I want to, but I cannot!</i>

Le han dicho que en la Pradera	<i>They have told him that in the meadow</i>
Me han visto con un chispero	<i>They have seen me with another man</i>
Desos de malla de seda	<i>One with silk garments</i>
Y chupa de terciopelo.	<i>And a velvet jacket.</i>
Majezas, te quiero,	<i>My dear, I love you,</i>
o creas que muero	<i>Don't think I'm dying</i>
De amores perdida	<i>Of lost love</i>
Por ese chispero.	<i>For another man.</i>

- PROGRAM NOTES -

V. Con amores la mi madre (*With love, my mother*), full of tenderness, describes feelings of gratitude and love from a daughter to her mother. Through the poem, a daughter expresses her mother the comfort she has found in her mother's affection. This piece is delicate, characterized by pure and simple melody and accompaniment. The melody features simple rhythms, mostly in stepwise motion, while the piano supports the melody with chords. Composer Obradors shows the audience the emotional depth and cultural richness of Spanish classical music through the lines of this piece. Emphasizing the value of maternal love that is tender, bold, and faithful.

Con amores, la mi madre,
Con amores me dormí;
Así dormida soñaba
lo que el corazón velaba.

*With love, my mother,
With love I fall asleep;
So asleep I dreamed
of what the heart watched.*

Que el amor me consolaba
Con más bien que merecí;
Adormecióme el favor
que amor me dio con amor.

*That love comforted me
With more good than I deserved;
The aid lulled me to sleep
What love gave me with love*

Dio descanso a mi dolor
La fe con que le serví.
Con amores, la mi madre,
Con amores me dormí.

*Gave rest to my pain
The faith with which I served
With love, my mother,
With love I fall asleep.*

I want to express my gratitude to my Lord Jesus Christ for guiding me to Liberty and allowing me to learn from outstanding professors and be a part of a fantastic school. Also, I thank the Lord for giving me the strength, endurance, and peace I needed to complete this program. All glory and praise to Him because this achievement was due to Him. I want to thank my voice professor, Ms. Warren, thank you so much for all the training that you have invested in me; thank you for all your guidance and correction, and thank you for believing in me; if I'm here, it is because of the Lord and you. Also, I want to thank Dr. Wellman for accompanying me on the piano, for your effort in practicing with me, and for helping me arrive now.



Furthermore, I want to thank my amazing parents for always supporting and encouraging me. Thank you both for fighting for me and loving me more than I asked. I do this in honor of you both. Finally, I would like to thank my friends and church family for their steadfast love of me and their constant prayers. I do not take for granted the blessing of communing with the people of God. Thank you all for coming to share this moment with me. If there is anything worthy of praise, that is Jesus; I pray you all have a higher view of him after tonight. All the glory belongs to Christ.

Keren Kalaf is a student of Ms. Madison Warren.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Science in Music Vocal degree.

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