



COLLEGE OF MUSIC

University of North Texas
College of Music

Guest Artist Recital | Friday, October 27, 2023 | 7:30 pm | Recital Hall

**Contrasting Timbres: Music for
Soprano, Trombone, and Piano**
Dana Zenobi, Megan Boutin, Li-Wen Weng

Alme Ingrate (1705)Emperor Joseph I (1678–1711)

Dovunque il guardo giro, *La
passione di Gesù Cristo* (1730) Antonio Caldara (1620–1736)

Three Lorca Songs (2017)Matthew James Herman (b. 1973)

- I. Variación
- II. Balcón/Poema de la saeta
- III. El concierto interrumpido

from *A Summer's Journey* (2008) Eric Ewazen (b. 1954)

- I. The Stars
- III. The Linden Tree

from *Love While You May* (2014) Ashley H. Kraft (b. 1990)

3. Let Down/Tides
4. Broken/Ebb Tide
2. Wild Joy/Joy

--Intermission--

from *Mary Cassatt* (1994)Libby Larsen (b. 1950)

- IV. Europe Again
- V. Early Work
- VI. Degas

No Thank You, John (2007)David Pegel (b. 1986)

One hundred eighty-sixth program of the 2023–2024 season
Photography and videography are prohibited

Alme Ingrate

Alme, alme ingrata,
Deh'imparate
Ad amar ed amar bene,
Chi ben ama il petto ha forte

D'incontrar sino la morte,
né si stanca di soffrir pene.

--Anonymous

Dovunque il guardo giro

Dovunque il guardo giro,
Immenso Dio, ti vedo:
Nell'opre tue t'ammiro,
Ti riconosco in me.

La terra, il mar, le sfere
Parlan del tuo potere:
Tu sei per tutto, e noi
Tutti viviamo in te.

--Pietro Metastasio (1698–1792)

Variación

El remanso del aire
bajo la rama del eco.

El remanso del agua
bajo fronda de luceros.

El remanso de tu boca
bajo espesura de besos.

El balcón / Poema de la saeta

La Lola
canta saetas.
Los toreritos
la rodean,
y el barberillo
desde su puerta,
sigue los ritmos
con la cabeza.
Entre la albahaca
y la hierbabuena,
la Lola canta
saetas.
La Lola aquella,
que se miraba
tanto en la alberca.

Ungrateful Souls

Souls, ungrateful souls,
Ah, learn
To love, and love well,
One who loves well has a strong
heart

Even when meeting death,
It will not tire in the midst of suffering.

--trans. Dana Zenobi

Wheresoever I Turn my Gaze

Wherever I turn my gaze,
Immense God, I see you:
Through your works I admire you,
I recognize you in myself.

The earth, the sea, the spheres,
All speak of your power;
You are present in all things, and we,
All of us, live through you.

--trans. Dana Zenobi

Variation

The deep peace of the air
under the branch of the echo.

The deep peace of the water
under the canopy of stars.

The deep peace of your mouth
under the canopy of our kisses.

The Balcony / Poem of the saeta*

Lola
is singing saetas.
Would-be bullfighters
circle round her,
and the little barber,
in his doorway,
follows the rhythm
with his head.
Among the basil
and the mint,
Lola is singing
saetas.
That Lola
who'd gaze upon herself
so often in the pool.

*Saetas are devotional songs sung during Holy week processions in Seville. They are one of the genres of *Cante Jondo* (deep song).

El Concierto Interrumpido

Ha roto la armonía
de la noche profunda
el calderón helado y soñoliento
de la media luna.

Las acequias protestan sordamente
arropadas con juncias,
y las ranas, muecines de la sombra,
se han quedado mudas.

En la vieja taberna del poblado
cesó la triste música,
y ha puesto la sordina a su arístón
la estrella más antigua.

El viento se ha sentado en los
torcales
de la montaña oscura,
y un chopo solitario, el Pitágoras

de la casta llanura,
quiere dar con su mano centenaria
un cachete a la luna.

The Interrupted Concert

It has been broken; the harmony
of the deep night
by the frozen, sleepy pause-mark*
of the crescent moon.

The canals* protest in silence
draped with sedges*,
and the frogs, muezzins* of the
darkness,
hold their silence.

In the old tavern of the village
the mournful music has ceased,
and a mute has been placed on
the arístón*
by the most ancient star.

The wind has quieted on the
caverned slopes
of the dark mountain,
and a solitary poplar —the
Pythagoras
of the flattened plains —
tries, with his hundred-year-old hand,
to give a slap to the moon.

*A calderón here is a fermata or pilcrow. Acequias are irrigation ditches. Sedges are flowering plants like grasses. In Islam, a muezzin is an official who calls worshipers to prayer. An arístón is a mechanical organ.

Die Sterne

Wie blitzen
Die Sterne
So hell durch die Nacht!
Bin oft schon
Darüber
Vom Schlummer erwacht.

Doch schelt' ich
Die lichten
Gebilde d'rum nicht,
Sie üben
Im Stillen
Manch heilsame Pflicht.

Sie wallen
Hoch oben
In Engelgestalt,
Und leuchten
Dem Pilger
Durch Heiden und Wald.

Sie schweben
Als Bothen
Der Liebe umher,
Und tragen
Oft Küsse
Weit über das Meer.

Sie blicken
Dem Dulder
Recht mild in's Gesicht,
Und säumen
Die Thränen
Mit silbernem Licht.

Sie weisen
Von Gräbern
Gar tröstlich und hold
Uns hinter
Das Blaue
Mit Fingern von Gold.

So sey denn
Gesegnet
Du strahlige Schar!
Und leuchte
Mir lange
Noch freundlich und klar.

The Stars

How fair
Is the night
With its great starry deep!
How oft have the stars
Called me gently
From Sleep.

I cannot
Complain
Of their waking me so.
They pour
Through the stillness
A healing for woe.

They float
High above us
In angel array.
They light
For the pilgrim
His dark, stumbling way.

They tremble
With love-vows
In loneliness sighed,
And bear
Many a kiss
O'er the ocean so wide.

They shine
With their love
In the sufferer's face,
Embroid'ring
His teardrops
With clear silver rays.

They guide us
Who lie in the grave
And the mould.
Up into
The blue
With their fingers of gold.

So be ye then
Blessed
Ye vast hosts of light!
And lighten
Me peacefully
On through the night.

Und wenn ich
Einst liebe,
Seyd hold dem Verein,
Und euer
Geflimmer
Laßt Segen uns seyn.
--Karl Gottfried von Leitner
(1800–1890)

Der Lindenbaum

Am Brunnen vor dem Tore,
Da steht ein Lindenbaum;
Ich träumt' in seinem Schatten
So manchen süßen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich musst' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier findest du deine Ruh'!

Die kalten Winde bliesen
Mir grad' in's Angesicht,
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Efernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!
--Wilhelm Müller (1794–1827)

And if
Love should take me
May love's bond be blessed,
And may your
Clear glittering
Peace on us rest.

The Linden Tree

Beside the dooryard fountain
There stands a linden tree.
How oft beneath its shadow
Sweet dreams have come to me.

Upon its bark so fragrant
Endearing words I've wrought,
In gladness or in sorrow
Its friendly shade I've sought,

Today I wandered sadly
While fell the deepening night,
I passed the tree in darkness.
I screened it from my sight.

The rustling of the branches
Seemed words by half expressed;
"Come here, beloved comrade,
And find your former rest."

The bitter winds were blowing
So coldly in my face.
My hat was borne behind me.
I turned and fled the place.

Now many leagues divide me
From that dear linden tree,
Yet still I hear it murmur
"Thou couldst find rest with me."

Let Down / Tides

Love in my heart was a fresh tide
 flowing
Where the starlike sea gulls soar;
The sun was keen and the foam
 was blowing
High on the rocky shore.

But now in the dusk the tide is
 turning,
Lower the sea gulls soar,
And the waves that rose in resistless
 yearning
Are broken forevermore.

Broken / Ebb Tide

Baren, broken.
No light, no song.

My day is barren and broken,
Bereft of light and song,
A sea beach bleak and windy
That moans the whole day long.

To the empty beach at ebb tide,
Bare with its rocks and scars,

When the long day goes by
And I do not see your face,
The old wild, restless sorrow
Steals from its hiding place.

Come back with singing,
And light.
My day is barren and broken,
Bereft of light and song.

Wild Joy / Joy

I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!

I am sandaled with wind and with
 flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!

IV. Europe Again

Oh how wild I am to get to my work. My fingers fairly itch and my eyes water to see a fine picture again. I have begun again on my cymbals, changed the background, and I am going to have the model with the splendid head like a Roman. Oh dear, to think that there is no one I can shriek to: Beautiful! Lovely! Oh painting, what aren't you!

V. Early Work

I took my painting to the Salon, rejected, on the grounds of being too bright. Again I took my painting, I toned it down, accepted. I sent my painting to the exhibition. It is the portrait of a child. Rejected by a jury of three, and one of them is a pharmacist.

The lady in black is a stranger, an afternoon concert goer...intent on someone or something not on stage. A few boxes away a gentleman op'ra goer...through his glasses, intent on her. The two connected by the velvet rail and their elbows steadying their glasses. Their eyes gazing...intently, not at the op'ra, not on each other.

VI. Degas

Degas said to me, "I will not believe that a woman can draw so well."
'Degas.'

He came to see me in my studio. He knew of my work. Five years accepted at the Paris Salon. Of course I knew his work, and his critics: "Yesterday I spent the day in the atelier of Degas. After many trials and attempts, after chasing in ev'ry direction, he has fallen in love with laundresses and dancers." An original boy, this Degas.

Degas said to me, "Women should not express opinions about style since they have no sense of what style ought to be." My answer to Degas: I paint my answer.

Degas at the showing...standing, considering, studying my painting...turns and walks away, muttering, "What drawing! What style!" Degas said to me, "You modeled the back?" I reply, "No. I know what a woman's back is." Degas said to me, "I will not believe that a woman can draw so well."

No, Thank You, John

I never said I loved you, John:

 Why will you tease me, day by day,
And wax a weariness to think upon
 With always "do" and "pray"?

You know I never loved you, John;

 No fault of mine made me your toast:
Why will you haunt me with a face as wan
 As shows an hour-old ghost?

I dare say Meg or Moll would take

 Pity upon you, if you'd ask:
And pray don't remain single for my sake
 Who can't perform that task.

I have no heart?—Perhaps I have not;

 But then you're mad to take offence
That I don't give you what I have not got:
 Use your common sense.

Let bygones be bygones:

 Don't call me false, who owed not to be true:
I'd rather answer "No" to fifty Johns
 Than answer "Yes" to you.

Let's mar our pleasant days no more,

 Song-birds of passage, days of youth:
Catch at to-day, forget the days before:
 I'll wink at your untruth.

Let us strike hands as hearty friends;

 No more, no less: and friendship's good:
Only don't keep in view ulterior ends,
 And points not understood

In open treaty. Rise above

 Quibbles and shuffling off and on:
Here's friendship for you if you like; but love,—
 No, thank you, John.

Alme Ingrate - Emperor Joseph I

The trombone was utilized frequently for courtly and sacred functions during the reign of Holy Roman Emperor and head of the Hapsburg monarchy Joseph I. Joseph I reigned from 1705–11, but had been crowned king of Hungary and Rome roughly 15 years earlier. Emperor Joseph I was a music enthusiast who employed a large complement of musicians. This piece, composed by the emperor himself, is one of many examples of music for solo voice, continuo, and alto trombone from the period.

Dovunque il guardo giro - Pietro Metastasio Set by Antonio Caldara

Venetian composer Antonio Caldara is best known to modern singers as the creator of "Sebben, crudele." Caldara dedicated the vast majority of his compositional energy to vocal works. He worked at the Barcelona court of Charles III, who succeeded Holy Roman Emperor Joseph I upon his death in 1711. Caldara held positions at a wide variety of courts across Europe and was well regarded in his time, especially in oratorio and sacred vocal genres.

Federico García Lorca (1898–1936) Set by Matthew Herman

Federico García Lorca was a Spanish poet, playwright, and theater director whose writing drew inspiration from his home region of Andalusia. Lorca's style is also heavily influenced by musical forms and styles, specifically the work of Debussy, Beethoven, Chopin, and Manuel de Falla. Lorca was associated with many leading artists of his time, including Salvador Dalí, with whom he collaborated on theatrical projects. His poetic themes include folk and gypsy cultures, the relationship between joy and sorrow, and sexual identity. Lorca was assassinated at age 38 by fascist militants, possibly due to his identity as a gay man and/or his political leanings.

Matthew Herman is Associate Professor of Music and Music Theory Division Chair at Western Kentucky University. They also serve as Adjunct Associate Professor of Music Theory at Shenandoah University in Winchester, VA. Their compositions have been played throughout the United States and abroad. Performances of their woodwind sonatas have taken place at the International Double Reed Conference, the International Clarinet Festival, and at the Weill Recital Hall of Carnegie Hall. They have served as composer-in-residence on several occasions, including Scranton University in 2007 and Central Dauphin School District in 2009. In addition to their published compositions, Dr. Herman also served as the chief editor for the *New Elson's Pocket Music Dictionary*, published in 2009 by Theodore Presser Company. Their research interests include the late works of Shostakovich and the pedagogical techniques developed by Vincent D'Indy at the Schola Cantorum of Paris.

A Summer's Journey - Eric Ewazen

Eric Ewazen studied with Samuel Adler, Milton Babbitt, Gunther Schuller, Joseph Schwantner, Warren Benson, and Eugene Kurtz at the Eastman School of Music and The Juilliard School. He has been on the faculty of The Juilliard School since 1980, and has been a lecturer for the New York Philharmonic's Musical Encounters Series. He has also served on the faculties of the Hebrew Arts School and the Lincoln Center Institute. He served as Vice President of the League of Composers – International Society for Contemporary Music from 1982–1989, and was also composer-in-residence for the Orchestra of St. Luke's.

Ewazen composed *A Summer's Journey* in 2007 for Chicago Symphony bass trombonist Charles Vernon and soprano Alison Vernon. Inspired by Schubert's *Lieder*, Ewazen chose poems set by Franz Schubert (German versions included). Ewazen states that his intention was to compose in a lyrical style evocative of Schubert's *Shepherd on the Rock* and *Auf dem Strom*. He explains, "The soprano and trombone sometimes alternate melodies with the trombone commenting on the soprano's emotions, but sometimes the two join together in soaring and lyrical duets." This program presents two of the five songs in the cycle.

Mary Cassatt by Libby Larsen

"Mary Stevenson Cassatt was a central figure in establishing the work of the impressionists firmly in fine American art collections. Born in Allegheny, Pennsylvania (now part of Pittsburgh), Cassatt pursued her painting career chiefly in Europe. She was part of upper-crust Victorian Pennsylvania society and was expected to maintain certain social roles. While decorously adhering to the expectations of her class, she nevertheless lived the life of an independent working artist, fiercely following her vision with a leader's voice. Her deep friendships with patron Louise Havermeier and artist Edgar Degas frame the chronology of her life and work.

What I am drawn to in Mary Cassatt is her extraordinary paintings and her strong voice. Here is a Victorian woman who painted, wrote and spoke with a clear, single-minded purpose - to paint. She had powerful friendships centered in her art. While she was devoted to her parents, siblings, nieces and nephews, there is no evidence that she cared to pursue a marriage partnership. In Victorian times, she would have had to sacrifice her work to do so. Cassatt was also keenly aware of and involved in her world beyond her art, figuring strongly in the suffragette movement, caring deeply for the plight of the less fortunate, concerned fully with the political climate of Europe and America during World War I.

Mary Cassatt (1844–1926) is a portrait of the artist. I have combined the mezzo-soprano as the embodied character of Cassatt with the trombone as Cassatt's spirit to create a fuller understanding of the artist. The libretto is fashioned from Cassatt's letters, articles written by her contemporaries, and some material I wrote based on my research. *Mary Cassatt* was commissioned by the Keller Foundation. I am deeply indebted to the Foundation for its faith in art and art's role in human history." - Libby Larsen

This program presents the middle three songs of Larsen's seven-song cycle.

No, Thank You, John - Sara Teasdale (1884–1933) Set by David Pegel

Sara Teasdale was the first winner of the Pulitzer Prize (then called the Columbia Poetry Prize) in 1918. She published seven books of lyric poetry and was highly regarded during her lifetime. Her work centers the female perspective, and is often autobiographical. It centers on themes of love, beauty, and death, and is described by critics as having musical qualities in the verse.

2011 ASCAP Mancini Fellow David Anthony Pegel (b. 1986) completed his doctor of musical arts in composition at the University of Miami in Coral Gables, FL, where he studied under professors Dr. Dorothy Hindman, Dr. Dennis Kam, and Dr. John Stewart. He received his master and bachelor of music in theory and composition at the University of Tennessee, Knoxville, under the direction of Dr. Kenneth A. Jacob. Dr. Pegel has received performances of more than fifty original works and arrangements in multiple concerts across the Eastern United States and abroad. He has received premieres by groups such as Eastman Tuba-Mirum, Tarleton State University Wind Ensemble, the West Virginia University Horn Ensemble, Georgia Intermediate Mixed All-State Choir 2007, the Oak Ridge Youth Symphony Orchestra, the University of Miami Frost Chorale and Mancini Orchestra, the University of Tennessee Chamber Singers and New Music Orchestra, and others. Specializing in sacred choral music and instrumental chamber music, Pegel's influences are very diverse—citing Appalachian bluegrass, Renaissance church music, hard rock, Irish folk dances, and EDM. His compositional philosophy stems from the belief that any writing technique is worth using, and that the strongest music often merges progressive and innovative practices with long-standing traditions, creating a synthesis that at once challenges the audience and gives them a sense of familiarity.

Performer Bios

Dr. Megan Boutin is the Assistant Professor of Music in Trombone at Texas A&M University-Commerce. Dr. Boutin has performed, presented, and adjudicated at conferences and festivals including the International Trombone Festival, American Trombone Workshop, Midwest Clinic, International Women's Brass Conference, Big 12 Trombone Conference, and Music by Women Festival. She is the winner of the 2019 International Women's Brass Conference Tenor Trombone Category II solo division, and has been a guest soloist at the Midwest Clinic. Boutin has held the position of principal trombone with the Temple Symphony Orchestra, Austin Civic Orchestra, and Tri-Cities Opera Company Orchestra (Binghamton, NY). She has performed with the Buffalo Philharmonic Orchestra, Austin Symphony Orchestra, Paducah Symphony Orchestra, Bangor Symphony Orchestra, as well as Austin Lyric Opera, Austin Symphony Brass Quintet, Stiletto Brass Quintet, Mirari Brass Quintet, and Athena Brass Band.

As an educator, she has been a featured guest artist for conferences as well as performed and presented masterclasses at universities throughout the United States. She served as a coach to the International Trombone Association's Quartet Competition 2021 winners, and was an assistant conductor for the TAMUK Trombone Choir's performance at the 2021 Midwest Clinic. An advocate for diversity and inclusion in music, Boutin is a member of the International Women's Brass Conference and serves with their mentorship program. A native of Brunswick, Maine, Boutin holds degrees from Ithaca College (B.M., music education), the Eastman School of Music (M.M.) and the University of Texas at Austin (D.M.A.). Principal teachers include Dr. Harold Reynolds, Mark Kellogg, Dr. John Marcellus, and Dr. Nathaniel Brickens. Boutin has held positions as the Assistant Professor of Music at Murray State University, and Adjunct Professor of Trombone at Texas A&M University-Kingsville.

Li-Wen Weng, born in Taipei, Taiwan, started to learn piano at age 4. At the age of 9, she was selected to represent Taiwan to perform her own composition in Singapore, Japan and Australia. She was invited as a prize winner to perform at Carnegie Hall in November 2017. Her past awards include the 2nd Prize of the Alexander & Buono International Piano Competition and the 2nd Prize of the Grand Prize Virtuoso International Music Competition. She was invited as a prize winner to perform at the Wiener Saal Recital Hall in Salzburg. In addition, she participated in several music festivals in Berlin and Salzburg and studied with Susanne Gruetzmann, Kevin McCutcheon, and Andrzej Jasinski.

Besides performing as a solo pianist, Li-Wen is also an active collaborative pianist. Her experience includes accompanying vocalists, instrumentalists, and chamber musicians in masterclasses, recitals, and competitions. Li-Wen holds a master's degree from the Jacobs School of Music at Indiana University, where she studied with Evelyn Brancart. She obtained her doctor of musical arts in piano performance from the University of Illinois Urbana-Champaign under the guidance of William Heiles. Teaching and performing are her passions, and she enjoys sharing her passion in music with everyone.

Dana Zenobi is a nationally recognized interpreter of Art Song by women and voice pedagogy scholar. *Joys Abiding: Soprano Baritone Duets by Historical Women Composers*, Dr. Zenobi's 2022 album (Navona Records) and annotated score anthology (Classical Vocal Reprints) with baritone Oliver Worthington and pianist Chuck Dillard, has been warmly received. She has also garnered operatic success in roles ranging from Mozart and Verdi to Mark Adamo and Philip Glass, appearing with Austin Opera, Lyric Opera Cleveland, The Living Opera, Opera in the Heights, line upon line percussion ensemble, and Austin Civic Orchestra. Both her performing and studio teaching have received accolades from The American Prize. At Butler University, she teaches studio voice, pedagogy, diction, and vocal literature courses, and directs the Butler University Vocal Competition for high school students. A grateful recipient of the 2020 National Association of Teachers of Singing (NATS) Vocal Pedagogy Award, Zenobi has presented at conferences and festivals including the regional and national NATS, International Music By Women Festival, Voice Foundation, Pan American Vocology Association (PAVA), Bel Canto Boot Camp, and Associated Colleges of the South Gender Studies Conference. In addition to Art Song by women, her research interests include voice acoustics, teaching technology, and music performance anxiety. Zenobi serves as the Indiana District Governor for NATS, and is on the board of El Sistema Indianapolis. Originally from Northport, NY, she earned both DMA (voice performance & pedagogy) and MM (opera performance) from The University of Texas at Austin. She holds a dual bachelor's degree in music and women's studies from Duke University. www.danazenobisoprano.com