



# Western Music

Don Wright Faculty of Music

## STUDENT RECITAL

March 18<sup>th</sup>, 2025  
4:00 pm, von Kuster Hall  
Borui Pan, *voice*  
Melanie Cancade, *piano*

Don Quichotte à Dulcinée, M.84  
*Chanson romanesque*  
*Chanson épique*  
*Chanson à boire*

M. Ravel  
(1875-1937)

Songs of Travel  
*The Vagabond*  
*Let Beauty Awake*  
*The Roadside Fire*  
*Youth and Love*  
*In Dreams*  
*The Infinite Shining Heavens*  
*Whither must I Wander*  
*Bright is the Ring of Words*  
*I Have Trod the Upward and the Downward Slope*

R. Vaughan Williams  
(1872-1958)

**-Intermission-**

Schwanengesang, D.957  
*Liebesbotschaft*  
*Ständchen*

F. Schubert  
(1797-1828)

Marechiaro  
Non t'amo più  
Aprile

F. Tosti  
(1846-1916)

"Largo al factotum," from *Il Barbiere di Siviglia*

G. Rossini  
(1792-1868)

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*Don Quichotte à Dulcinée* by Maurice Ravel begins the program with three songs inspired by Cervantes' novel *Don Quixote*. Composed in 1933, these songs showcase Ravel's unique style and ability to blend humor with deep emotion. They are also stylistically varied, highlighting Ravel's ingenuity in character portrayal and harmonic exploration.

**"Chanson romanesque"** - The first song, *Chanson romanesque* ("Romantic Song"), captures Don Quixote's noble and idealistic spirit, with rhythms that resemble the sound of a Spanish guitar. It exudes heroism, and the vocal lines, while restrained, allow for a touch of romantic whimsy.

**"Chanson épique"** - Translating to "Epic Song," this second piece is a solemn and devotional song in which Don Quixote prays for protection. It uses modal harmonies that give it a medieval, sacred feel, bringing a sense of reverence to the program.

**"Chanson à boire"** - In *Chanson à boire* ("Drinking Song"), the music shifts to a lively and playful atmosphere. It's a boisterous, celebratory piece where Don Quixote indulges in drink. This song is rhythmically vigorous and provides a fun, lighthearted contrast, ending the set on a lively note.

Ravel's cycle is compact yet emotionally rich, blending humor, chivalry, and depth, making it a delightful counterpoint to the more melancholic tones of Schubert.

Paul Morand (1888–1976), the poet behind *"Don Quichotte à Dulcinée"*, was a French writer known for his modernist style and his exploration of themes like travel, identity, and relationships. He was deeply influenced by symbolism and his works often reflected a fascination with culture, history, and existential themes. The poem *Don Quichotte à Dulcinée* is a whimsical and romantic portrayal of the legendary figure Don Quixote and his devotion to Dulcinea, embodying the ideals of chivalric love. The piece captures a mix of nostalgia, humor, and longing, reflecting Morand's poetic sophistication and modern sensibilities. The poem was later set to music by Jacques Ibert in 1932.

Vaughan Williams's *Songs of Travel* takes the listener on a journey through life's joys, challenges, and reflections. Based on the poetry of Robert Louis Stevenson (1850–1894), the cycle is a narrative journey, from the excitement of youth to the wisdom of age. Vaughan Williams's English folk-inspired idiom is well-suited to expressing the contemplative, earthy, and honest emotions in these texts.

**"The Vagabond"** - This opening song establishes the theme of freedom and adventure, with a strong, rhythmic drive symbolizing the confidence and vigor of the traveler.

**"Let Beauty Awake"** - A lyrical and reflective piece, this song explores a moment of awe and admiration for beauty, slowing down the pace and adding a touch of tenderness.

**"The Roadside Fire"** - This romantic song expresses the warmth of love and companionship, offering a respite from the more solitary journeying themes.

**"Youth and Love"** - It's a piece that evokes both passion and melancholy, dealing with the transient nature of youth and romance.

**"In Dreams"** - This darker, more introspective song depicts the sadness of unfulfilled dreams, using

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haunting harmonies to convey a sense of longing.

"**The Infinite Shining Heavens**" - Here, Vaughan Williams presents a cosmic perspective, with the singer marveling at the beauty of the stars, emphasizing the vastness of nature.

"**Whither must I Wander**" - This nostalgic song recalls memories of home and past happiness, merging warmth and a sense of bittersweet farewell.

"**Bright is the Ring of Words**" - This penultimate song celebrates the beauty and power of words and music, making it a fitting tribute to the art of song itself.

"**I Have Trod the Upward and the Downward Slope**" - Concluding the cycle is a reflective piece summarizing the journey and the acceptance of life's transience.

This cycle's thematic richness and narrative arc make it a profound exploration of life and the human spirit, adding a philosophical dimension to the program.

**Schwanengesang (Swan Song), D. 957**, is a song cycle composed by **Franz Schubert** in the final year of his life, in 1828. This collection of 14 songs is not a true song cycle in the traditional sense because it was not conceived as a unified work by Schubert. However, it is often grouped together under the title *Schwanengesang* due to its thematic and emotional cohesion, and its publication after Schubert's death. It was compiled by the composer's friend and music publisher **Anton Diabelli**, who selected these particular works for publication. The songs are settings of texts by various poets, most notably **Heinrich Heine** and **Rellstab**, with one song set to a poem by **Goethe**.

In "**Liebesbotschaft**" (Love's Message), Heinrich Heine's poem portrays the intimate and hopeful yearning of someone in love. The speaker entrusts a message of love to a bird, asking it to fly to the beloved and deliver the emotions of affection and desire. The tone is gentle and optimistic, conveying the sweetness of love and the longing to share one's feelings. Schubert's setting complements the tenderness of the words with a flowing, lyrical melody, enhancing the warmth and delicacy of the message, making it one of the more serene pieces in the *Schwanengesang* cycle.

"**Ständchen**" (*Serenade*) by Ludwig Rellstab is a romantic and lyrical song where the speaker serenades their beloved under the moonlight, expressing love and longing. The speaker describes the night as a perfect time to declare affection, with nature—the moon and stars—providing a romantic backdrop. The piano accompaniment in Schubert's setting mirrors the gentle movement of the serenade, with its flowing, graceful melody. The piece radiates charm and beauty, evoking the intimacy of a serenade and capturing the essence of romantic devotion. It is one of the most well-loved and frequently performed songs in the cycle.

Heinrich Heine (1797–1856) was a German poet known for his romantic yet often ironic and satirical verse. His poems often explore themes of love, nature, and political commentary. Heine's work in *Liebesbotschaft* reflects his unique blend of passion and irony, capturing the vulnerability of the lover and the delicate hopefulness of romance. On the other hand, **Ludwig Rellstab** (1799–1860), primarily known as a poet and critic, was more focused on lyrical and reflective themes, especially nature and

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personal experience. His poem *Ständchen* highlights a more traditional, idealized form of love, celebrating the beauty of serenades and intimate moments.

"**Marechiaro**" is a famous Neapolitan song composed by Francesco Paolo Tosti in 1885, with lyrics by Salvatore Di Giacomo. This piece is a beautiful and evocative tribute to the picturesque seaside district of Marechiaro in Naples, capturing the essence of romance, natural beauty, and the charm of Italian coastal life.

The song is an ode to Marechiaro, a small but enchanting neighborhood in Naples. The lyrics describe a moonlit night where a lover calls out to his beloved, enchanted by the sight of the sea and the sound of waves. He insists that even the sea and the stars seem to celebrate their love. The imagery of flowers on the balcony, the glistening water, and the warm Mediterranean breeze paints a dreamy, passionate scene.

"**Non t'amo più**" ("I No Longer Love You") is a dramatic Italian art song composed by Francesco Paolo Tosti, with lyrics by Errico (Enrico) Golisciani. Written in the late 19th century, it is one of Tosti's most famous romanze, known for its deeply emotional and sorrowful nature.

The song tells the story of a lost love and a heart that has grown cold. The singer, once deeply in love, now declares that their passion has faded, despite past moments of joy and devotion. The lyrics express a mix of regret, detachment, and finality, making it a powerful piece of dramatic storytelling.

Unlike typical love songs that dwell on yearning or heartbreak, *Non t'amo più* stands out because of its firm and resolute tone. The protagonist does not weep or plead; instead, they state the end of love with a sense of dignity and certainty.

"**Aprile**" is a beloved Italian art song (romanza) composed by Francesco Paolo Tosti in the late 19th century, with lyrics by Luigi Stecchetti (a pseudonym for Olindo Guerrini). This piece beautifully captures the essence of spring (aprile means "April" in Italian), using poetic imagery and a flowing, expressive melody to evoke themes of love, nature, and renewal.

The lyrics of *Aprile* celebrate the arrival of spring, describing blooming flowers, the warmth of the sun, and the joy of new beginnings. The song conveys a sense of hope and passion, likening the rebirth of nature to the blossoming of love. It expresses the idea that just as the world awakens in April, so too does the heart become filled with love and happiness.

"**Largo al factotum**" is a famous baritone aria from *Il Barbiere di Siviglia* (The Barber of Seville), an opera composed by Gioachino Rossini in 1816. It appears in Act 1, Scene 2 and is sung by Figaro, the opera's quick-witted and charismatic barber.

The aria introduces Figaro, the clever and resourceful barber of Seville, who is known throughout the city for his many talents—shaving, hair-cutting, matchmaking, delivering messages, and solving problems. Count Almaviva, in disguise, enlists Figaro's help to win the love of Rosina, who is kept under strict watch by her guardian, Dr. Bartolo. Figaro's reputation and self-confidence are on full display in this lively and energetic piece.

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