



# Western Music

Don Wright Faculty of Music

## STUDENT RECITAL

April 11<sup>th</sup> 2026  
12:00pm, Von Kuster Hall  
Isabella Lauer, *mezzo-soprano*  
Olena Bratishko, *piano*

Vani sono i lamenti / Svegliatevi nel core from *Giulio Cesare*

G. F. Handel  
(1685-1759)

Liederkreis Op. 39

R. Schumann  
(1810-1856)

*In der Fremde*

*Intermezzo*

*Waldesgespräch*

*Schöne Fremde*

*Auf einer Burg*

*In der Fremde*

La Regata Veneziana

G. Rossini  
(1792-1868)

*Anzoleta avanti la regatta*

*Anzoleta co passa la regatta*

*Anzoleta dopo la regatta*

Duetto buffo di due gatti

Antonia Sidiropoulos, *soprano*

### **-Intermission-**

Tonadillas

E. Granados  
(1867-1916)

*El majo timido*

*El tra-la-la y el Punteado*

*Callejeo*

*La maja dolorosa*

*El majo discreto*

Stojala Ja i Slukhala Vesnu

K. Stetsenko  
(1882-1922)

Nebo z morem obnjalosja

Ni, ne spivaj pisen' veselykh

Y. Stepovyi  
(1883-1921)

Khotila b ja pisneju staty

K. Stetsenko

In the beginning

J. Heggie  
(1961)

The haughty snail king

A route to the sky

*This recital is presented in partial fulfillment of the requirements  
for the Master of Music (Performance) degree.*



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### Program Notes

*Svegliatevi nel core* comes from Act 1 of Handel's opera *Giulio Cesare in Egitto*, sung by the young Sesto as he vows to avenge his father Pompeo's murder, ordered by Tolomeo, the King of Egypt. The da capo aria is driven by fury, grief and revenge.

*Liederkreis op. 39* contains twelve songs set to poetry by Joseph von Eichendorff and Robert Schumann himself. The songs, instead of following a direct narrative, are linked by awakened memories, longing and wonder, described by Schumann as "my most romantic music ever, with much of you in it, dearest Clara".

Rossini's *La Regata Venenziana* is a cycle of three canzonettas set to poetry by Count Carlo Pepoli in Venetian dialect, telling the story of a young woman, Anzoleta, who watches and cheers on her lover Momolo as he competes in a Venetian gondola race. The *Duetto buffo di due gatti* is universally attributed to Rossini, however, was not actually written by him. The work draws on a whimsical cat cavatina by Danish composer C.E.F. Weyse and melodic fragments from Rossini's 1816 opera *Otello*. It was first published pseudonymously before attaching itself to Rossini's name.

Granados's *Tonadillas*, set to text by Fernando Periquet, are a collection of independently performed pieces characterized by 19<sup>th</sup>-century Madrid and reoccurring *majo* and *maja* characters present in Spanish art, specifically in works by Granados's idolized artist, Francisco de Goya. The piano composed throughout *Tonadillas* mimic the sound and texture of a Spanish guitar.

The Ukrainian art songs on today's program were composed against a backdrop of sustained cultural repression. In 1876 the Emperor of Russia prohibited the printing of any original works or translations in the Ukrainian language, banning Ukrainian-language stage performances and public readings. For Ukrainian composers, writing and performing art song in their own language was considered an act of defiance.

Kyrylo Stetsenko was a prolific Ukrainian composer, conductor, and eventually an Orthodox priest, who continued the tradition of national Ukrainian music established by Mykola Lysenko. Yakiv Stepovyi was one of the first modern Ukrainian composers who sought to move away from traditional folk forms. Both Stetsenko and Stepovyi died tragically young, their pieces represent a brief surge of Ukrainian art song in the early 20th century before it was once again suppressed.

Jake Heggie is one of America's most celebrated living composers, best known for his operas and nearly 300 art songs, with works performed on five continents. Heggie's writing is marked by dramatic storytelling and a strong blend between operatic, gospel and jazz compositional styles.

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