



Western Music

Don Wright Faculty of Music

STUDENT RECITAL

April 22nd, 2026
6:00 pm, von Kuster Hall
Borui Pan, *voice*
Sunhwa Her, *piano*

Elijah
For the mountains shall depart

F. Mendelssohn
(1809-1847)

Утро (Morning)
Не поёй, красавица (Do Not Sing, My Beauty)
В молчаньи ночи тайной (In the Silence of the Mysterious Night)
Здесь хорошо (How Fair this Spot)

S. Rachmaninoff
(1873-1943)

Allerseelen
Morgen!
Heimliche Aufforderung
Zueignung

R. Strauss
(1864-1949)

-Intermission-

St. John Passion, BWV 245
Betrachte, meine Seel

J. S. Bach
(1685-1750)

Steal Away
By an' By
Deep River
Were you there?

arr. H.T Burleigh
(1866-1949)

"È sogno? O realtà?" from *Falstaff*

G. Verdi
(1813-1901)

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Felix Mendelssohn (1809–1847)

From Elijah: "For the mountains shall depart"

Mendelssohn's *Elijah* (1846) stands as one of the great oratorios of the 19th century, blending Baroque influence with Romantic lyricism. Rooted in biblical narrative, the work portrays the prophet Elijah's spiritual trials and triumphs.

"For the mountains shall depart" is a moment of profound reassurance, setting words from the Book of Isaiah. The aria conveys divine constancy and faith: even as the physical world changes, God's love remains unwavering. Mendelssohn's setting is noble and serene, with a lyrical vocal line supported by harmonies that evoke both solemnity and warmth. The music reflects a balance between **devotional calm and emotional assurance**, opening the recital with a sense of spiritual grounding.

Sergei Rachmaninoff (1873–1943)

Four Songs

Rachmaninoff's songs represent one of the most expressive bodies of Russian vocal music. Deeply influenced by Russian poetry, they combine rich harmonic language with sweeping melodic lines, requiring both vocal depth and emotional nuance.

"Утро" (Morning) captures the freshness and quiet radiance of dawn, with delicate textures that suggest awakening and renewal.

"Не пой, красавица" (Do Not Sing, My Beauty) reflects nostalgia and longing, as memories of a distant homeland are stirred by song. The music is infused with a subtle oriental color, intensifying its emotional depth.

"В молчаньи ночи тайной" (In the Silence of the Mysterious Night) is intimate and contemplative, expressing love in hushed, almost secretive tones.

"Здесь хорошо" (How Fair This Spot) presents a moment of stillness and contentment, where nature and inner peace merge in a lyrical meditation.

Together, these songs form an emotional arc that moves from **external beauty to inner reflection**, highlighting Rachmaninoff's gift for blending expansive vocal writing with introspective atmosphere.

Richard Strauss (1864–1949)

Four Lieder

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Strauss's Lieder are celebrated for their lush harmonic language and their ability to elevate poetic imagery into vivid musical expression. These songs explore love, memory, and transcendence, each offering a distinct emotional world.

"Allerseelen" reflects on remembrance and longing, evoking the bittersweet memory of a past love.

"Morgen!" is one of Strauss's most serene and transcendent songs, portraying a vision of quiet fulfillment and eternal union.

"Heimliche Aufforderung" contrasts with energetic passion, depicting a secret invitation to escape into intimacy and joy.

"Zueignung" concludes the set with radiant gratitude and devotion, culminating in an expansive and triumphant vocal line.

This set traces a journey from **introspection to ecstatic affirmation**, requiring both lyrical sensitivity and dramatic intensity.

Intermission

Johann Sebastian Bach (1685–1750)

From St. John Passion, BWV 245 **"Betrachte, meine Seel"**

Bach's St. John Passion (1724) is one of the most profound sacred works of the Baroque period, reflecting on the suffering of Christ through a balance of narrative and meditation.

"Betrachte, meine Seel" is an aria of quiet introspection, inviting the listener to contemplate Christ's suffering with reverence and inner stillness. The music is simple and restrained, with a flowing accompaniment supporting a sustained, lyrical vocal line.

Rather than dramatic display, the aria emphasizes clarity, control, and inward expression, offering a moment of calm reflection and contrast within the program.

Harry T. Burleigh (1866–1949)

Four Spirituals

Harry T. Burleigh played a crucial role in bringing African American spirituals into the classical concert tradition. His arrangements preserve the emotional depth and cultural significance of these songs while presenting them in an art song framework.

"Steal Away" expresses quiet longing for freedom and spiritual release.

"By an' By" conveys hope and faith in eventual deliverance.

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"Deep River" is one of the most profound spirituals, symbolizing both physical and spiritual crossing into freedom.

"Were You There?" reflects on the suffering of Christ, inviting deep contemplation and personal connection.

These works embody themes of **faith, resilience, and transcendence**, and require a direct, sincere mode of expression that contrasts with the European art song tradition while complementing its emotional depth.

Giuseppe Verdi (1813–1901)

From Falstaff: "È sogno? o realtà?"

Verdi's *Falstaff* (1893), his final opera, represents a culmination of his dramatic and musical mastery. Unlike his earlier tragic works, *Falstaff* is a comedy infused with wit, complexity, and psychological nuance.

Ford's aria, *"È sogno? o realtà?"*, is a dramatic outburst of jealousy and inner turmoil. Believing his wife has betrayed him, Ford oscillates between suspicion, rage, and disbelief. The aria demands both vocal power and dramatic precision, as Verdi explores rapid emotional shifts within a tightly structured musical form.

For the baritone, this aria serves as a powerful vehicle for showcasing **dramatic intensity, vocal weight, and expressive range**, bringing the recital to a compelling and theatrical conclusion.

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