

ORGAN RECITAL HALL / UNIVERSITY CENTER FOR THE ARTS

NOVEMBER 2 / 7:30 P.M.

VIRTUOSO SERIES

PATTY GOBLE
SOPRANO

DAN GOBLE
SAXOPHONES

RUSSELL HIRSHFIELD
PIANO



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM

***Il Rè pastore, KV 208* / WOLFGANG AMADEUS MOZART (1756-1791)**

L'amerò, sarò costante

***Ariettes oubliées* / CLAUDE DEBUSSY (1862-1918)**

C'est l'extase langoureuse

Il pleure dans mon cœur

Green

Spleen

***Hat City Sonata (2011)* / PIET SWERTS (b. 1960)**

I. Aowl and Scud

II. Night Song

III. Free Fall

INTERMISSION

***Arabesque (1891)* / CLAUDE DEBUSSY**

***Etude. Pour les arpèges composés (1915)* / CLAUDE DEBUSSY**

***Steady Study on the Boogie (1993)* / CHRISTIAN LAUBA (b. 1952)**

***Songs of Tagore (1992)* / FRANK TICHELI (b. 1958)**

Nightfall

Departure

Light

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Wolfgang Amadeus Mozart (1756-1791)

In Mozart's seria opera *Il rè pastore*, an aria of emotional declamation of faithfulness and constancy is heard from Aminta. The young shepherd finds he is the rightful king with a duty to marry Tamiri. Conflicted, he declares his dutiful love for Tamiri and his enduring love for his beloved Elisa.

L'amerò, sarò costante

*L'amerò, sarò costante
Fido sposo, e fido amante
Sol per lei sospirerò!
In sì caro e dolce oggetto
La mia gioja, il mio diletto,
La mia pace io troverò.*

Pietro Metastasio

I shall love her, I will be constant

I shall love her, I will be constant
Faithful spouse, and faithful lover
Only for her shall I sigh.
In so dear and sweet an object
My joy, my delight,
My peace shall I find.

Translation by Bard Suverkrop

Claude Debussy (1862-1918)

The most important French composer of the early 20th century, Claude Debussy was born in St. Germain in 1862 and admitted to the Paris Conservatory at the age of eleven. Debussy's style was revolutionary – often setting him at odds with the musical establishment – drawing inspiration from symbolist poetry, impressionistic painting, and exotic arts. His musical language is often characterized by colorful harmonies and a rhythmic flexibility that mirrors the freedom of sounds from nature, especially wind and water. Debussy devoted his earlier years to the composition of opera and orchestral music. Surprisingly, his first compositions for the piano came relatively late in life, the dance-inspired *Arabesques* of 1891.

Considered to be one of Debussy's first important sets of *mélodies*, ***Ariettes oubliées*** (*Forgotten Melodies*, 1885-87) is a group of six songs on poems of Paul Verlaine. These *mélodies* present Debussy's mature style of vocal writing that closely blends text and music. Holding the text with high regard, Debussy creates an intimate atmosphere that underscores and highlights the text with the music. (Carol Kimball)

The ***Twelve Etudes***, composed in 1915, are Debussy's last compositions for piano. He dedicated the collection to Chopin, whose own *Etudes* established a benchmark for 19th century virtuosos, as Debussy's would for the early 20th century. The composer's widest range of expressivity is reached in these works: unprecedented flexibility of rhythms and shifting tempos, harmonic writing extending traditions, and a greater variety of touches and articulations. "*Pour les arpèges composés*" ("For Composed Arpeggios") includes innovative harmonic passages.

Ariettes oubliées

C'est l'extase langoureuse

*C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Parmi l'étreinte des brises,
C'est, vers les ramures grises,
Le chœur des petites voix.*

*Ô le frêle et frais murmure,
Cela gazouille et susurre!
Cela ressemble au cri doux
Que l'herbe agitée expire...
Tu dirais, sous l'eau qui vire,
Le roulis sourd des cailloux.*

*Cette âme qui se lamente
En cette plainte dormante,
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne,
Dont s'exhale l'humble antienne
Par ce tiède soir, tout bas?*

Il pleure dans mon cœur

*Il pleure dans mon cœur
Comme il pleut sur la ville.
Quelle est cette langueur
Qui pénètre mon cœur?*

*Ô bruit doux de la pluie
Par terre et sur les toits!
Pour un cœur qui s'ennuie,
Ô le bruit de la pluie!*

*Il pleure sans raison
Dans ce cœur qui s'écœure.
Quoi! nulle trahison?
Ce deuil est sans raison.*

*C'est bien la pire peine
De ne savoir pourquoi,
Sans amour et sans haine,
Mon cœur a tant de peine!*

Forgotten Melodies

It is languorous ecstasy

It is languorous ecstasy,
It is amorous fatigue,
It is all the tremors of the woods
In the embrace of the breezes,
It is, in the grey branches,
The choir of tiny voices.

O the frail, fresh murmuring!
That twittering and whispering
Is like the sweet cry
Breathed out by the ruffled grass...
You would say, beneath the swirling waters,
The muted rolling of the pebbles.

This soul which mourns
In this quiet plaint,
It is ours, is it not?
Mine, say, and yours,
Breathing a humble anthem
In the warm evening, very softly?

Tears fall in my heart

Tears fall in my heart
Like rain upon the town,
What is the languor
That pervades my heart?

O gentle sound of the rain
On the ground and on the roofs!
For a listless heart,
O the sound of the rain!

Tears fall without reason
In this despondent heart.
What! No treason?
This sorrow is without reason.

Indeed it is the worst pain
Not to know why,
Without love and without hate,
My heart feels so much pain!

Green

*Voici des fruits, des fleurs,
des feuilles et des branches,
Et puis voici mon cœur
qui ne bat que pour vous.
Ne le déchirez pas
avec vos deux mains blanches,
Et qu'à vos yeux si beaux
l'humble présent soit doux.*

*J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer
à mon front.
Souffrez que ma fatigue, à vos pieds reposée,
Rêve des chers instants qui la délasseront.*

*Sur votre jeune sein, laissez rouler ma tête
Toute sonore encore de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.*

Spleen

*Les roses étaient toutes rouges,
Et les lierres étaient tout noirs.*

*Chère, pour peu que tu te bouges,
Renaissent tous mes désespoirs.*

*Le ciel était trop bleu, trop tendre,
La mer trop verte et l'air trop doux.*

*Je crains toujours, -- ce qu'est d'attendre!
Quelque fuite atroce de vous.*

*Du houx à la feuille vernie
Et du luisant buis je suis las,*

*Et de la campagne infinie
Et de tout, fors de vous, hélas!*

Frank Ticheli (b. 1958)

The poems for this work were taken from Rabindranath Tagore's *Gitanjali* ("Song Offerings"), written in India around 1910 during a restless, almost sleepless period in the poet's life. Introduced to the West in 1912, they became widely recognized for their simple, captivating descriptions of nature, and their yearning, spiritual tone. Almost every line is filled with natural images, and a wandering, restless mood is ever present. (Frank Ticheli)

Green

Here are fruits, flowers,
leaves and branches,
And here, too, is my heart,
that beats only for you.
Do no destroy it
with your two white hands,
And to your lovely eyes
may the humble gift seem sweet.

I arrive still all covered with dew
That the morning wind has turned to ice
on my brow.
Let my weariness, resting at your feet,
Dream of dear moments that will soothe.

On your young breast let me rest my head
Still ringing with your last kisses;
Let it be appeased after the good tempest,
And let me sleep a little as you rest.

Hopelessness

The roses were red,
And the ivy all black.

Dearest, the slightest movement from you
Brings back my deep despair.

The sky was too blue, too tender,
The sea too green and the air too soft.

I always fear – how dread this waiting –
That you might flee from me!

Of the holly with its glossy leaves
And of the shining box tree, I am weary.

And the boundless countryside,
And of everything, except of you, alas!

Songs of Tagore (1992)

Nightfall

The day is no more, the shadow is upon the earth. It is time that I go to the stream to fill my pitcher.

The evening air is eager with the sad music of the water. Ah, it calls me out into the dusk. In the lonely lane there is no passer-by, the wind is up, the ripples are rampant in the river.

I know not if I shall come back home. I know not whom I shall chance to meet. There at the fording in the little boat the unknown man plays upon his lute.

Departure

I MUST launch out my boat. The languid hours pass by on the shore---Alas for me!

The spring has done its flowering and taken leave. And now with the burden of faded futile flowers I wait and linger.

The waves have become clamorous, and upon the bank in the shady lane the yellow leaves flutter and fall.

What emptiness do you gaze upon! Do you not feel a thrill passing through the air with the notes of the far-away song floating from the other shore?

Light

LIGHT, my light, the world-filling light, the eye-kissing light, heart-sweetening light!

Ah, the light dances, my darling, at the center of my life; the light strikes, my darling, the chords of my love; the sky opens, the wind runs wild, laughter passes over the earth.

The butterflies spread their sails on the sea of light. Lilies and jasmines surge up on the crest of the waves of light.

The light is shattered into gold on every cloud, my darling, and it scatters gems in profusion.

Mirth spreads from leaf to leaf, my darling, and gladness without measure. The heaven's river has drowned its banks and the flood of joy is abroad.

Patty Goble

As a professional singer and actress, Patty was last seen on Broadway as Miss Jones in **How to Succeed in Business Without Really Trying** starring Daniel Radcliffe and John Laroquette. She has been a member of six original Broadway companies that include the critically acclaimed **Ragtime** with Brian Stokes Mitchell and Audra McDonald, **Curtains** starring David Hyde Pierce, **The Woman in White, Bye, Bye Birdie** with John Stamos and the Tony Award winning Musical Revivals of **La Cage aux Folles** and **Kiss Me, Kate**. Throughout her career, she has joined the companies of Toronto, Broadway and The Music Box Tour of **The Phantom of the Opera** having performed the roles of both Christine and Carlotta. She has toured the United States and Canada in the productions of **Kiss Me, Kate**, Andrew Lloyd Webber's **The Music of the Night** and **Cats** (Jellylorum/Griddlebone).

Carnegie Hall appearances have included the NY premiere of the controversial hit opera **Jerry Springer, the Opera** starring Harvey Kietel, **South Pacific** (PBS) with Reba McEntire and Alec Baldwin, **Show Boat** with Nathan Gunn and **The Sound of Music** with the esteemed Stephanie Blyth. She performed in Gershwin's **Of Thee I Sing**, the Kern/Hammerstein operetta **Music in the Air** at City Center ENCORES!, **Candide** (PBS) with the New York Philharmonic at Avery Fisher Hall starring Kristin Chenoweth and Sir Thomas Allen, and **Noël and Cole in Love** at Merkin Concert Hall.

As a concert soloist, she has sung with the Symphony Orchestras of Akron, Alabama, Annapolis, Edmonton, Colorado Springs, Louisville, North Carolina, Oregon and Orlando. Regional credits have earned her rave reviews as Anna in **The King and I** (opposite Lou Diamond Phillips), Meg in **Damn Yankees** and Mother Abbess in **The Sound of Music**. Her soprano voice can be heard on the original cast recordings of **Kiss Me, Kate, Ragtime, Curtains** and **South Pacific** (at Carnegie Hall). She recently recorded Songs of Love and Life, for voice and wind ensemble by Frank Ticheli with the University of North Texas Wind Ensemble with Eugene Migliaro-Corporon conducting.

Patty serves on the faculty of the School of Music, Theatre, and Dance at Colorado State University where she teaches courses in musical theatre. She holds a Master of Music degree in Vocal Performance from the New England Conservatory, a Bachelor of Music Education from the University of Northern Colorado, and is proud to be distinguished alum of Casper College in Casper, WY. Her voice teachers include Shari Anderson and Karen Holvik.

Russell Hirshfield has appeared in recital throughout the United States, and in Brazil, China, Belgium, England, Serbia, Costa Rica, and South Africa, programming traditional and contemporary music. In 2017-18 he presents recitals at Oxford University in England and at the Royal Flemish Academy in Brussels, and in Colorado, Connecticut, Wyoming, Nebraska and Kansas.

In 2017 Phaedra Records released *Seeker – The Piano Music of Piet Swerts*. The recording has been featured on Belgian Radio Klara and well received by critics in Holland (*Opusklassiek*), Belgium (*Flanders Art Magazine*) and the United States (American Record Guide).

Mad Dances - American Music for Saxophone and Piano, with saxophonist Dan Goble, was released by Albany Records in 2010. American Record Guide identified Hirshfield "... a highly skilled and flexible artist who digs into the thorny passages, yet renders the handful of special moments with wonderful touch and sincerity." (ARG, September/October 2011)

Dr. Hirshfield is Professor of Music at Western Connecticut State University. He served on the faculty of Northwestern State University in Louisiana, and as visiting professor at the State University of Campinas, Brazil.

He has presented master classes and conference lectures throughout the United States and abroad. Hirshfield was a member of the Artist Faculty for the 2017 International Piano Festival in Bačka Palanka, Serbia. He was Guest Artist for the 2015 Piano Master Class Series at New York University, and a member of the piano faculty for the 2013 Oxford University Piano Festival in England.

Hirshfield trained in New Haven and later studied at the Eastman School of Music, Boston University, and the University of Colorado. His teachers include Robert Spillman, James Avery, Anthony di Bonaventura, and Alvin Chow. His adventuresome programming was deemed "challenging even to the most ambitious pianist..." (Boulder Daily Camera).

Dan Goble currently serves as the Director of the School of Music, Theatre, and Dance and Professor of Music at Colorado State University (CSU) in Fort Collins, Colorado. Previous to his appointment at CSU, Dr. Goble served as the Dean of the School of Visual and Performing Arts (SVPA) at Western Connecticut State University (WCSU) in Danbury, CT, where for 21 years his leadership roles also included Chair of the Department of Music and Coordinator of Jazz Studies.

An arts administrator who is also an active performer, Dr. Goble has performed with the New York Philharmonic for over 18 years, and has been featured with the orchestra as the saxophone soloist on Prokofiev's *Romeo and Juliet*, Mussorgsky's *Pictures at an Exhibition*, and Ravel's *Bolero*, among other works. In addition to the New York Philharmonic, Dr. Goble has performed with the New York City Ballet, The American Symphony Orchestra, The Mariinsky Orchestra, the New York Saxophone Quartet, and the Harvey Pittel Saxophone Quartet.

Committed to recording and promoting contemporary works for the saxophone, his critically acclaimed CD *Freeway*, includes significant compositions by Pulitzer Prize winning composers Charles Wuorinen and John Harbison (CRI 876). His recording of *Quartet, Opus 22*, by Anton Webern, conducted by Robert Kraft, is available on the Naxos label, and his most recent project with pianist Russell Hirshfield, *Mad Dances, American Music for Saxophone and Piano* (Troy 1251), features the music of David Diamond, William Albright, David Del Tredici, Libby Larsen, and Kevin Jay Isaacs.

On the international stage, Dr. Goble has toured extensively with the New York Philharmonic, including the historic visit to North Korea in 2008, as well as recent tours to Europe, Japan, Taiwan, South Korea, and China. He was a featured performer at the 2004 Thailand International Saxophone Conference in Bangkok, Thailand, and has performed recitals in Japan, China, and in Europe. He was the First Prize-winner at the 1993 Louise D. McMahon International Competition, and has won or placed in numerous other prestigious competitions, including, the Concert Artist Guild International Competition, the Ima Hogg International Young Artist Competition, and the Fischhoff Chamber Music Competition.

Dr. Goble received his Doctor of Musical Arts and Master of Music degrees from the University of Texas at Austin and his Bachelors degrees in Saxophone Performance and Music Education from the University of Northern Colorado. Recently, he was named distinguished alum of Casper College in his hometown of Casper, Wyoming. His saxophone teachers include Roger Greenberg, Thomas Kinser, Harvey Pittel, and Albert Regni.

Dan Goble is a D'Addario performing artist.

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