

BUTLER UNIVERSITY SCHOOL OF MUSIC

SENIOR RECITAL

Ashton Roman, *trumpet*

Student of Allen Miller

with

Kevin Purrone, *piano*

Megan Dudenhoeffer, *alto saxophone*; David Strayhorn, *trumpet*

Grayson Buck, *horn*; Joseph Smith, *trombone*

Kelby Tarter, *tuba*; Matt Heitkamp, *tenor*

Eidson-Duckwall Recital Hall

Sunday, November 17, 2024 • 8:00 P.M.

Introduction and Fantasy

Bernard Fitzgerald
(1911-2005)

O Del Mio Dolce Ardor

Christoph Willibald von Gluck
(1714-1787)

Concertino

Caroline Charriere
(1960-2018)

"Agony" from *Into the Woods*

Stephen Sondheim
(1930-2021)

Matt Heitkamp, *tenor*

Concertino for Flugelhorn

Alan Ridout
(1934-1996)

I. Andante semplice

II. Energico

III. Adagio tranquillo

"Evermore" from *Beauty and the Beast*

Alan Menken
(b.1949)

intermission

Concerto for Alto Saxophone and Trumpet

Jean Rivier
(1896-1987)

III. Vivacissimo

Megan Dudenhoeffer, *alto saxophone*

Asturiana

Manuel de Falla
(1876-1946)

The Monk and His Cat

Samuel Barber
(1910-1981)

A Winter's Night

Kevin McKee
(b.1980)

"By the Sea" from *Sweeney Todd: The Demon Barber of Fleet Street*

Stephen Sondheim

Matt Heitkamp, *tenor*

La La Land

Justin Hurwitz
(b.1985)
arr. Brandon Ridenour
(b. 1985)

David Strayhorn, *trumpet*; Grayson Buck, *horn*
Joseph Smith, *trombone*; Kelby Tarter, *tuba*

*This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree in Music Education.*

Program Notes and Translations for Ashton Roman

Christoph Willibald von Gluck, O Del Mio Dolce Ardor

Christoph Willibald von Gluck was a composer who is widely known for his influence on opera. He blended French and Italian elements to create a drama-based performance, rather than a flashy one. He started writing Reform Operas, with his most famous one being *Orpheus ed Eurydice*. These operas changed the music of the time and led into the Classical Era. Gluck influenced many great composers including Wolfgang Amadeus Mozart.¹

Within the Reform Operas came *Paride ed Elena*. One of the most famous pieces to come from *Paride ed Elena* was “O Del Mio Dolce Ardor.” This piece has become a well-known Italian Aria² and continues to be a standard for classical singers. It follows the Greek Mythology story of Paris and Helen of Troy. Paris is a prince and sings to Helen in order to win her over.³ This Aria is an emotional confession of love, told through rich text and moments of embellishment.

O Del Mio Dolce Ardor

O del mio dolce ardor
Bramato oggetto,
L'aura che tu respiri,
Alfin respiro.

O vunque il guardo io giro,
Le tue vaghe sembianze
Amore in me dipinge;
Il mio pensier si finge
Le più liete speranze;
E nel desio che così
M'empie il petto
Cerco te, chiamo te, spero e sospiro.

O thou belov'd

O thou belov'd whom long
my heart desireth,
At length the air thou breathest
My soul inspireth.

Wherever mine eye may wander,
Still of thee some vague semblance
Doth love awake within me;
My every thought doth win me.
To yet fonder remembrance
and in this ardor all my
bosom so fireth
Thee I seek, thee I call, fondly and ever fonder.

¹ “Gluck.” Philharmonia Baroque Orchestra & Chorale.

<https://philharmonia.org/learn-and-listen/baroque-composers/christoph-willibald-gluck/>

² Silva, Angelo, Ryan Murphy, and Natalie Leonard. “Italian Art Song.” Pepperdine Digital Commons.
<https://digitalcommons.pepperdine.edu/scursas/2017/performance/7/#:~:text=O%20del%20mio%20dolce%20ardor%20is%20an%20Italian%20art%20song,Ranieri%20de'%20Calzabigi%20in%201769>

³ Fuller, Nicholas. “32. Paride Ed Elena (Gluck).” The Opera Scribe, May 24, 2023.
<https://operascribe.com/2017/09/22/32-paride-ed-elena-christoph-willibald-gluck/>

Stephen Sondheim, “Agony” from *Into the Woods*

Stephen Sondheim is one of the most influential composers of modern Broadway history, writing classics like *Into the Woods*, *Sweeney Todd*, and *Sunday in the Park with George*. He has won a multitude of awards for his work in musical theater including a Pulitzer Prize award.⁴ Sondheim also served as a lyricist on projects such as *West Side Story*, further cementing his name into a long list of beloved musicals.

Agony is a comedy-driven duet from *Into the Woods*. In Agony, Cinderella’s prince and Rapunzel’s prince have a sibling rivalry over whose torment is worse. Neither has an easy road to get to their princess, yet they try to emphasize their individual pain as worse before ending in agreement to marry their princesses someday. Sondheim creates this rivalry by starting with moments where each prince can explain his story, before interjecting each other. The duo occasionally sings together, acknowledging they’re both in pain, before reverting to expressing his own situation is worse.

Agony

CINDERELLA'S PRINCE

Did I abuse her
Or show her disdain?
Why does she run from me?
If I should lose her,
How shall I regain
The heart she has won from me?

Agony!
Beyond power of speech,
When the one thing you want
Is the only thing out of your reach.

RAPUNZEL'S PRINCE

High in her tower,
She sits by the hour,
Maintaining her hair.
Blithe and becoming and frequently humming
A lighthearted air:
Ah-ah-ah-ah-ah-ah-

⁴ “Stephen Sondheim Society: Official Biography.” Sondheim Society. Accessed November 14, 2024.
<https://www.sondheimsociety.com/stephen-sondheim>

Agony!
Far more painful than yours,
When you know she would go with you
If there only were doors.

BOTH
Agony!
Oh, the torture they teach!

RAPUNZEL'S PRINCE
What's as intriguing-

CINDERELLA'S PRINCE
Or half so fatiguing-

BOTH
As what's out of reach?

CINDERELLA'S PRINCE
Am I not sensitive,
Clever,
Well-mannered,
Considerate,
Passionate,
Charming,
As kind as I'm handsome
And heir to a throne?

RAPUNZEL'S PRINCE
You are everything maidens could wish for!

CINDERELLA'S PRINCE
Then why no-?

RAPUNZEL'S PRINCE
Do I know?

CINDERELLA'S PRINCE
The girl must be mad!

RAPUNZEL'S PRINCE

You know nothing of madness
Till you're climbing her hair
And you see her up there
As you're nearing her,
All the while hearing her:
Ah-ah-ah-ah-ah-ah-ah-

BOTH

Agony!

CINDERELLA'S PRINCE

Misery!

RAPUNZEL'S PRINCE

Woe!

BOTH

Though it's different for each.

CINDERELLA'S PRINCE

Always ten steps behind-

RAPUNZEL'S PRINCE

Always ten feet below-

BOTH

And she's just out of reach.

Agony

That can cut like a knife!

I must have her to wife.

Alan Menken, “Evermore” from *Beauty and the Beast*

Alan Menken is a legendary composer who is known for his soundtracks to some of Disney’s biggest hits. He has written music for *The Little Mermaid*, *Aladdin*, *Tangled*, and several other Disney classics.⁵ He is an EGOT winner and has accumulated twenty-seven awards for various projects.⁶

⁵ Alan Menken. <https://www.alanmenken.com/>

⁶ “Awards.” Alan Menken. <https://www.alanmenken.com/awards>

Beauty and the Beast is a classic tale told in many different mediums. Menken wrote the music for the 1991 animated film, and was asked to come back to write three new songs for an updated live action version. “Evermore” was a new addition to the 2017 movie musical, alongside two other songs. “Evermore” gives more emotional depth to the Beast after he lets Belle leave to save her father. It focuses on his new feelings of love as he watches her run from the tower, hoping she’ll come back to see him again.

Evermore

I was the one who had it all
I was the master of my fate
I never needed anybody in my life
I learned the truth too late
I'll never shake away the pain
I close my eyes but she's still there
I let her steal into my melancholy heart
It's more than I can bear

Now I know she'll never leave me
Even as she runs away
She will still torment me
Calm me, hurt me
Move me, come what may
Wasting in my lonely tower
Waiting by an open door
I'll fool myself, she'll walk right in
And be with me for evermore

I rage against the trials of love
I curse the fading of the light
Though she's already flown so far beyond my reach
She's never out of sight

Now I know she'll never leave me
Even as she fades from view
She will still inspire me
Be a part of everything I do
Wasting in my lonely tower
Waiting by an open door
I'll fool myself, she'll walk right in

And as the long, long nights begin
I'll think of all that might have been
Waiting here for evermore

Manuel de Falla, Asturiana

Manuel de Falla was one of the greatest Spanish composers of the early twentieth century. A pianist first, he took private lessons in both piano and composition from Felipe Pedrell. This led to an interest in folk music and Spanish church music. Later on, de Falla took inspiration from Claude Debussy after meeting him, and continued to write his own extensive list of songs, operas, and ballets.⁷

Asturiana is the third song in the famous set, *Siete Canciones populares Españoles*, by de Falla. Translating to “Seven popular spanish songs,” Asturiana was third on the list. These folk songs were reharmonized and restructured by de Falla, giving new life to them.⁸ This beautiful lament tells the story of a person seeking comfort by going near a pine tree. The tree begins to mourn with the person and they are emotional together.

Asturiana

Por ver si me consolaba,
arrimeme a un pino verde.
Por verme llorar, lloraba.
Y el pino como era verde,
por verme llorar, lloraba!

Asturian Song

To see if it might console me,
I drew near a green pine.
To see me weep, it wept.
And the pine, since it was green,
Wept to see me weeping!

Samuel Barber, The Monk and His Cat

Samuel Barber was an American composer who is mostly known for his vocal works. Barber studied piano and composition at the Curtis Institute, but started writing his first opera at only nine years old. His skill in writing vocal music is just as good as his instrumental music. He won a Pulitzer prize for a piano concerto, and also wrote a cello concerto.⁹

⁷ Orchestra, Atlanta Symphony. “Manuel de Falla.” Atlanta Symphony Orchestra.
<https://www.aso.org/artists/detail/manuel-de-falla>

⁸“Siete Canciones Populares Españolas: Song Texts,...” Oxford Song.
<https://oxfordsong.org/song/siete-canciones-populares-espa%C3%B1olas>

⁹Libbey, Ted. “The Life and Music of Samuel Barber.” NPR, March 5, 2010.
<https://www.npr.org/2011/07/18/124272297/the-life-and-music-of-samuel-barber>

Barber wrote *The Monk and His Cat* in a cycle titled *Hermit Songs*. This song specifies the daily activities that occur from both the monk and the cat. They happily exist together, and the complexity of the rhythm and harmony change depending on the activity throughout the song. This piece shows Barber's skill at creating an atmosphere through his music.¹⁰

The Monk and His Cat

Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me, study.
Your shining eye watches the wall;
My feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art
Neither hinders the other;
Thus we live ever
Without tedium and envy.
Pangur, white Pangur,
How happy we are,
Alone together, Scholar and cat.

Stephen Sondheim, "By the Sea" from *Sweeney Todd: The Demon Barber of Fleet Street*

Sondheim's tenth show, *Sweeney Todd*, quickly became a hit with audiences. The show plays on the classic character of Sweeney, brought to life by a musically intricate score with many moving parts. The original production opened in 1979, and has been revived on Broadway several times. There was even a movie adaptation done in 2007 starring Johnny Depp.¹¹ "By the Sea" is a comedic love song from Mrs. Lovett to Sweeney Todd, where she plans out their life together. Going into great detail, she plans every detail until they're married and settled into a life together on the seaside.

By the Sea

MRS. LOVETT

¹⁰"The Monk and His Cat (Op. 29, No. 8)." Song of America, July 17, 2018.
<https://songofamerica.net/song/monk-and-his-cat-op-29-no-8/>

¹¹Everything Sondheim. <https://everythingsondheim.org/sweeney-todd-the-demon-barber-of-fleet-street/>

Ooh, Mr. Todd-
I'm so happy-
I could-
Eat you up, I really could!
You know what I'd like to
Do, Mr. Todd?
What I dream-
If the business stays as good,
Where I'd really like to go-
In a year or so...
Don't you want to know?

TODD
Of course.

MRS. LOVETT
Do you really want to know?

TODD
Yes, yes, I do, I do.

MRS. LOVETT
By the sea, Mr. Todd,
That's the life I covet
By the sea, Mr. Todd,
Ooh, I know you'd love it!
You and me, Mr. T.,
We could be alone
In a house wot we'd almost own
Down by the sea...

TODD
Anything you say...

MRS. LOVETT
Wouldn't that be smashing?
With the sea at our gate,
We'll have kippered herring
Wot have swum to us straight
From the straits of Bering.

Every night in the kip
When we're through our kippers,
I'll be there slippin' off your slippers
By the sea...
With the fishies splashing,
By the sea...
Wouldn't that be smashing?
Down by the sea-

TODD

Anything you say,
Anything you say.

MRS. LOVETT

I can see us waking,
The breakers breaking,
The seagulls squawking:
Hoo! Hoo!
I do me baking,
Then I go walking
With you-hoo...
Yoo-hoo...
I'll warm me bones
On the esplanade,
Have tea and scones
With me gay young blade,
Then I'll knit a sweater
While you write a letter,
Unless we got better
To do-hoo...

TODD

Anything you say...

MRS. LOVETT

Think how snug it'll be
Underneath our flannel
When it's just you and me
And the English Channel.

In our cozy retreat,
Kept all neat, and tidy,
We'll have chums over every Friday
By the sea...

TODD
Anything you say

MRS. LOVETT
Don't you love the weather
By the sea?
We'll grow old together
By the seaside,
Hoo! Hoo!
By the beautiful sea!

Oh, I can see us now - in our bathing dresses -
You in a nice navy - and me, stripes perhaps.
It'll be so quiet
That who'll come by it
Except a seagull?
Hoo! Hoo!
We shouldn't try it,
Though, 'til it's legal
For two-hoo!
But a seaside wedding
Could be devised
Me rumpled bedding
Legitimized.
Me eyelids'll flutter,
I'll turn into butter,
The moment I mutter
"I do-oo!"

By the sea, in our nest,
We could share our kippers
With the odd paying guest
From the weekend trippers.
Have a nice sunny suite
For the guest to rest in-

Now and then, you could do the guest in-
By the sea.
Married nice and proper,
By the sea-
Bring along your chopper
To the seaside,
Hoo! Hoo!
By the beautiful sea!