

*Cassandra
Perez*



Senior Recital

MONDAY, MAY 12, 2025
PA MUSIC RECITAL HALL
3:00 PM



CALIFORNIA STATE UNIVERSITY, SAN BERNARDINO

Cassandra Perez, Soprano
Alastair Edmonstone

Monday, May 12, 2025 • 3:00 PM
California State University, San Bernardino
Performing Arts Music Recital Hall

PROGRAM

From, 36 Arie di Stile Antico.....Stefano Donaudy
Quando di Rivedro (1879-1925)
Amorosi miei giorni
O del mio amato ben

From, Mendelssohn Lieder Felix Mendelssohn
Liebblingsplatzchen (1809-1847)
Auf Flugeln des Gesanges
Fruhlingslied

From, 7 Melodies, Op. 2Ernest Chausson
Les Temps des Lilas (1855-1899)
Le Colibri
Les Papillons

From, The Aids Quilt Songbook.....Michael Djupstrom
In Bed Together (b.XXX)
No Giggly Time Herschel Garfein
Across the Sea (b.XXX)
Kevin Oldham
(b.XXX)

PROGRAM NOTES & TRANSLATIONS

Stefano Donaudy (1879–1925) was best known for his beautifully lyrical art songs, especially the collection titled *36 Arie di Stile Antico* (“36 Arias in Ancient Style”). These songs, often set to texts by his brother Alberto Donaudy, have become staples in the classical vocal repertoire—especially among lyric sopranos and tenors. Donaudy’s music often evokes the elegance and purity of 17th- and 18th-century Italian song, even though he was composing in the early 20th century. His songs are deceptively simple, lyrical, heartfelt, and deeply expressive.

Quando ti rivedrò This piece is part of Donaudy's collection, *36 Arie di Stile Antico*, specifically number 22, and was published around 1918. The lyrics were penned by his brother, Alberto Donaudy. The song's text delves into the emotional turmoil of longing and conflicted love. It begins with the line "Quando ti rivedrò," which translates to "When shall I see you again?" The narrator expresses deep sorrow over the separation, fearing that joy has vanished from life forever. Musically, Donaudy's composition blends romantic expressiveness with a neoclassical style. The melody is lyrical and emotive, making it a favorite among vocalists for its expressive depth.

Amorosi miei giorni This piece is number 27 in Donaudy's collection *36 Arie di Stile Antico*, published in 1918. The text was written by his brother, Alberto Donaudy, who collaborated with Stefano on many of his vocal works. The song reflects on cherished days of love, expressing a longing to relive those moments and find solace in the memory of a beloved's gaze and smile. It conveys a desire to escape life's deceptions, finding hope and peace in love's enduring presence. The melody is lyrical and emotive, making it a favorite among vocalists for its depth.

O del mio Amato Ben This song 18th piece in his collection *36 Arie di Stile Antico*, published in 1918, as well as one of the most beloved songs to be sung by vocalists. The lyrics were penned by his brother, Alberto Donaudy, and the song is renowned for its picture of longing and sorrow. The title translates to "Oh, of my dearly beloved," and the song delves into the depths of lost love and the ensuing desolation. The narrator mourns the absence of their beloved, conveying a sense of emptiness and despair. The music itself feels bittersweet, yet melancholic, conveyed through its lyrical melody and expressive harmonies.

Felix Mendelssohn

Born February 3, 1809, and passing away November 4, 1847, Mendelssohn left a huge mark on classical music in a relatively short life—he was a composer, pianist and conductor. He was born into a wealthy, intellectual Jewish family but later converted to Christianity (partly for social acceptance in 19th-century Germany). Mendelssohn was known for blending classical forms with romantic expressiveness; creating Lieder (art songs), oratorios, and Choral pieces that are still being performed to this day.

Liebingsplatzchen "Lieblingsplätzchen" ("Beloved Little Spot") is the third piece in his collection *6 Gesänge*, Op. 99, written between 1824 and 1845 and published posthumously in 1852. The text was penned by Friederike Robert and evokes a tranquil scene in a quiet valley with a small mill and brook, reflecting on nature and love in a simple, yet quiet, and melodic piano piece.

Auf Flügeln des Gesanges This romantic and dreamy song describes carrying a loved one away "on wings of song" to a magical, peaceful, and exotic place filled with fragrant meadows, gentle murmuring palm trees, and moonlit waters. The piano accompaniment is soft and gentle, evoking the feeling of flying or gliding through a dreamscape.

Frühlingslied There are a few other pieces that have the same name from Mendelssohn, however, this piece is a vocal arrangement that comes from 6 Lieder, Op. 71. The text (Spring Song) vividly portrays the arrival of spring, urging humanity to awaken and embrace the rejuvenating season. The piano accompaniment features lively rhythms that reflect the stirring of nature.

Ernest Chausson

Amédée-Ernest Chausson (1855-1899) was a French Romantic composer whose music is rich, emotional, and often filled with an intimate, almost bittersweet elegance. He was not widely known as Debussy or Fauré, but he's absolutely treasured by musicians and vocalists who love expressive depth and poetic sensitivity. His musical style was known to be a blend of Wagnerian drama and French lyricism, often introspective, atmospheric, and harmonically rich.

Les Temps des Lilas Translated as "The time of Lilacs", this is a poignant and expressive song composed in 1890 that reflects on the fleeting nature of love and the sorrow of its loss. It is often associated with Chausson's larger work, *Poème de L'Amour et de la mer* (Op. 19) The music itself is very expressive and dramatic. It peaks of lilacs and roses that will not return this spring, symbolizing lost love and the melancholy that accompanies it.

Le Colibri The text (*The Hummingbird*) paints a vivid picture of a green hummingbird—the "king of the hills"—who, upon seeing the dew and sunlight, darts into the air and drinks deeply from a golden flower's rosy cup. He drinks so much love that he dies, unaware if he had emptied it. The piano accompaniment features flowing arpeggios that mirror the hummingbird's flight, while the vocals is meant to be lyrical and expressive.

Les Papillons (The Butterflies) is a delightful art song composed in 1882 as the third piece in his *Sept Mélodies*, Op. 2. This early work showcases Chausson's sensitivity to text and his ability to translate poetic imagery into music. The song paints a vivid picture of snow-colored butterflies fluttering over the sea, symbolizing the speaker's yearning to escape and reach the beloved. The piano accompaniment is very lively, capturing a picture of fluttering butterflies, with the continuous use of sixteenth notes.

The Aids Quilt Songbook

This was a powerful musical project that took place in the early 1990's and arranged by William Parker, a baritone who was diagnosed with HIV in 1986. Unsatisfied by the medias approach to concerts benefitting aids, Parker sought to create a song cycle that would reflect the experiences by those who had/experienced a life with HIV/AIDS. As a result he gathered many composers to join in adding their songs to the song cycle, thus it's name "The Aids Quilt Songbook".

In Bed Together Written by Michael Djupstrom (1980-), the song paints a moment between a couple who are in bed, watching TV and reading the entertainment section. When one mentions that a famous soprano Leontyne Price is performing nearby, the other suggests they should attend, noting it might be their last chance to see her. This is where the song begins to depict, sorrow, morality, and an unknown future. Djupstrom's music complements the text with a restrained and lyrical piano accompaniment, allowing the emotional weight of the words to resonate deeply.

No Giggly Time "*No Giggly Time*" is a compelling and thought-provoking song composed and written by Herschel Garfein (1958-), that presents a peer educator who is conducting an HIV prevention workshop, teaching her class that the topic of safe sex is not one for laughter or embarrassment, but should be embraced. The music is more uplifting while also being serious in some segments to show it's still educational.

Across the Sea This song was written by Kevin Oldham (1960-1993), and was also part of the musical, *Titanic*. It reflects themes of longing, mortality, and the enduring nature of art. Oldham, who was diagnosed with HIV in 1988, imbued the piece with a deep sense of introspection. The song presents itself, as mostly as bittersweet, as well as a "quiet" hopeful with emotional depth.