



ALABAMA PIANO GALLERY
BIRMINGHAM

presents

Sadie Goodman, soprano

&

Cindy St. Clair, pianist

in Recital

Thursday, January 10, 2019
7:00 PM

Dr. Cindy St. Clair, pianist, has appeared throughout the United States and abroad as a soloist and collaborator. In August 2014, she was invited to the 39th Annual Classical Music Festival in Eisenstadt, Austria, where she participated in master classes at the Haydn Conservatory and appeared on the Gala Recital at the Esterházy Palace. She has been a featured soloist with the Huxford Symphony Orchestra, the University of Alabama Symphonic Band, and the Samford University Orchestra. She has also won several piano competitions in the region. In demand as a collaborative pianist, Dr. St. Clair has a wealth of experience working with vocalists, ensembles, instrumentalists, choirs, and music theatre groups.

Dr. St. Clair holds a Doctor of Musical Arts degree in Piano Performance from the University of Alabama. She also holds a Master of Music Degree in Piano Performance from the University of Alabama and a Bachelor of Music Degree in Piano Performance from Samford University. Major professors include Kevin Chance, Amanda Penick, Ronald Shinn, and Betty Sue Shepherd.

Dr. St. Clair also holds a Bachelor of Science degree in Paralegal Studies and Business from Samford University. She worked 16 years in the legal field prior to pursuing her degrees in music, during which time she spent many years serving on the Board of Directors for a professional association, mentoring students, and presenting lectures at professional conferences.

Dr. St. Clair is the Head of the Department of Music and Assistant Professor of Music at Judson College in Marion, Alabama. She is also the Director of the Quality Enhancement Plan of Judson College. She teaches applied piano, class piano, piano pedagogy, world music, and theory courses.

Performer Biographies

Dr. Sadie Goodman, soprano, holds Bachelor of Music in Vocal Performance and Master of Music Education degrees from Samford University, a Master of Music degree in Voice and Opera from Northwestern University, and a Doctorate of Musical Arts degree from the University of Alabama. Major professors include Paul A. Richardson, Sharon Lawhon, W. Stephen Smith and Susan Fleming.

Dr. Goodman has worked closely with living composers John Musto and Ricky Ian Gordon on the roles of Mid-Aged Woman and Rosasharn in their respective operas *Bastianello* and *The Grapes of Wrath*. Among other roles is Second Spirit in the Aspen Music Festival Opera Theatre Center's production of *Die Zauberflöte*. She has been a professional chorister and soloist for Cathedral Church of the Advent in Birmingham, and currently for the Eternal Word Television Network in Irondale. She has worked closely with composer Terre Johnson as the soprano soloist for the premieres of his works *Missa Femina* (2014), *Song of the Captive* (2016), and most recently *The Wind* (2017), which premiered in Carnegie Hall in New York City. A familiar face at Birmingham's Over the Mountain Festivals, Dr. Goodman will return as soprano soloist this February in Dan Forrest's *Requiem for the Living*.

Dr. Goodman formerly served on the faculty at Judson College as Assistant Professor of Music where she taught Applied Voice, Vocal Pedagogy, Opera Workshop, Vocal Literature, Music History, Class Voice and Diction for Singers. Currently she is a lecturer at Samford University and teaches Arts in Society and Graduate Music History Review. She also maintains a private voice studio in Mountain Brook, and specializes in classical voice training for high school students wishing to gain college scholarships in music.

Program

I

Cigánské melodie, opus 55

Antonín Dvořák
(1841-1904)

I. Má píseň zas mi láskou zní

II. Aj! Kterak trojhranec můj

III. A les je tichý kolem kol

IV. Když mne stará matka

V. Struna naladěna

VI. Široké rukávy a široké gate

VII. Dejte klec jestřábu ze zlata ryzého

II

from *Street Scene*

Kurt Weill
(1900-1950)

What good would the moon be?

Stars and the Moon

Jason Robert Brown
(b. 1970)

from *Natasha, Pierre & The Great Comet of 1812*

Dave Malloy
(b. 1976)

No One Else

III

Morgen!
Zueignung

Richard Strauss
(1864-1949)

He пой, красавица!

Sergei Vasilyevich Rachmaninov
(1873-1943)

IV

from *La bohème*

Giacomo Puccini
(1858-1924)

Donde lieta

Notes, Texts & Translations

I

Cigánské melodie, opus 55

Antonín Dvořák
(1841-1904)

The youngest of eight children in a modest Bohemian family, Dvořák entertained his friends beginning at age ten on the violin, playing mazurkas, polkas and waltzes. He was sent away at age fourteen to learn German, violin, piano, and counterpoint. He played in bands for social occasions, but did not start composing until 1865. He is perhaps most famous for being a Czech nationalistic composer of symphonies.

Adolf Heyduk's original German poetry was set to music for performance by a German tenor. A few years later Heyduk translated the poetry into Czech, which more suits the flow of the gypsy melodies. Dvořák was also a great musicologist, and was known to take a large phonograph into the Bohemian countryside to record folk tunes. Though each song evokes a different mood, each portrays the freedom of a gypsy, whether expressed through joy or sorrow. Dvořák's mastery of song writing in this particular cycle is noted in the various styles of masterful piano accompaniments as well as the playful vocal lines.

I

*Má píseň zas mi láskou zní,
když starý den umírá,
a chudý mech kdy na šat svůj
sí tajně perle sbírá.*

My song sounds of love
when the old day is dying;
it is sowing its shadows
and reaping a collections of pearls.

*Má píseň v kraj tak toužně zní,
když svetem noha bloudí;
jen rodné pustý dálinou
zpěv volně z ňader proudí.*

My song resonates with longing
while my feet roam distant lands.
My homeland is in the distant wilderness -
my song stirs with nationalism.

*Má píseň hlučně láskou zní,
když bouře běží plání;
když těším se, že bídy prost
dlí bratr v umírání.*

My song loudly resounds of love
while unplanned storms hasten.
I'm glad for the freedom that I no longer have
a portion in the dying of a brother.

II

*Aj! Kterak trojhranec můj přerozkošně
zvoní,
jak cigána píseň, když se k smrti kloní!
Když se k smrti kloní, trojhran mu vyzvání
Konec písni, tanci, lásce, bědování.*

Ah! Why is my triangle ringing so
passionately?
As a gypsy song when death is imminent -
the death of a gypsy brings an end
to song, dance, love and all concerns!

IV

from *La bohème*
Donde lieta

Giacomo Puccini
(1858-1924)

Puccini's iconic opera about struggling Parisian artists in the late nineteenth century is one of the most famous of the genre. Its subject championed the vision of Romantic era opera, to center plot lines around the middle and lower classes in an effort to make opera more realistic and appealing to the public, especially when political turmoil of the past few decades saw many kings and emperors dethroned.

La bohème begins on Christmas Eve, when Rodolfo meets another tenant in his building, the beautiful seamstress Mimì, and they almost instantly fall in love. Over the course of the opera jealousy engulfs Rodolfo and his friend Marcello, who is in love with the vixen Musetta. Rodolfo's inability to make a living from writing fills him with guilt because he cannot provide for Mimì. He is overwhelmingly grieved when he discovers she is extremely ill with consumption and leaves her. She goes to look for him and finds him at a tavern with Marcello, whom she begs not to reveal her presence. Her cough betrays her, and Rodolfo confronts her. Though they still love each other, they agree to separate so she can find another man to provide for her. She sings this famous aria, mentioning the pink bonnet he bought her that first Christmas Eve together.

*Donde lieta uscì
al tuo grido d'amore,
torna sola Mimì
al solitario nido.
Ritorna un'altra volta
a intesser finti fior.
Addio, senza rancor.
Ascolta, ascolta.
Le poche robe aduna
che lasciai sparse.
Nel mio cassetto
stan chiusi quel cerchietto d'or
e il libro di preghiere.
Involgi tutto quanto in un grembiale
e manderò il portiere...
Bada, sotto il guanciale
c'è la cuffietta rosa.
Se vuoi serbarla a ricordo d'amor!
Addio, senza rancor.*

I came happily from my
little nest, to respond
to your call of love.
Yet, now Mimì must return
there all alone, to make
imitation flowers of silk.
Farewell then, with no ill-will.
Listen, please listen.
Please gather up the few belongings
that I have left scattered around.
Locked in my little drawer
there is a gold bracelet
together with my prayer book.
Wrap them up all together in an apron.
I will send the concierge to fetch them...
Pay attention, under my pillow
is the pink bonnet.
If you want, keep it as a souvenir of our love!
Goodbye, goodbye, without resentment.

- translation by Alice Kim

Не пой, красавица!

Sergei Vasilyevich Rachmaninov
(1873-1943)

Some Russians liken native poet Alexander Pushkin's influence to that of Shakespeare's in Britain, because he created many new words for the language and aided its rise from plebeian status in an era when French was the fashionable spoken language of the Russian elite. Pushkin's poem was written in 1828 during the second Russo-Turkish war, which saw Georgian armies defeat the Ottoman and Russian empires.

For his final project at the Moscow Conservatory, 19-year-old Sergei Rachmaninov composed one-act opera *Aleko* on a text by Pushkin. The composer would return to Pushkin's works throughout his career, including for songs like (translated) "Oh, never sing to me again!" The main theme in the accompaniment is recognizable as a lament bass, fitting for the oppressive text, recalling the haunting effects of a remembered lost love.

*Не пой, красавица, при мне
Ты песен Грузии печальной;
Напоминают мне оне
Другую жизнь и берег дальний.*

Oh, never sing to me again, fair maiden
Those sad songs from Georgia;
They recall to me
Another life and distant shores.

*Увы, напоминают мне
Твои жестокие напевы
И степь, и ночь, и при луне
Черты далекой, бедной девы!*

Alas! your ardent singing
Stirs up all my memories
Of the steppes, of night, of moonlight
Shining on a humble girl.

*Я призрак милый, роковой,
Тебя увидев, забываю;
Но ты поёшь, и предо мной
Его я вновь воображаю.*

Seeing you, I can forget
This beautiful and fateful image;
But when you sing
She rises up again before me.

- translation by Gaïané Issaakian-Arnould

III

*A les je tichý kolem kol,
jen srdce mír ten ruší,
a černý kouř, jenž spěchá v dol,
mé slze v lících, mé slze suší.*

*Však nemusí jich usušit,
necht' v jiné tváře bije.
Kdo v smutku může zazpívat,
ten nezhyne, ten žije, ten žije!*

The forest is quiet all around;
only the heart is disturbing the peace.
As if black smoke is flowing,
tears flow down my cheeks and so they dry.

They need not dry -
let other cheeks feel them.
The one who can in sorrow sing
will not die but lives and lives on.

IV

*Když mne stará matka zpívat, zpívat učíval
podivno, že často, často slzívala.
A teď také pláčem snědé líce mučím,
když cigánské děti hrát a zpívat učím!*

When my old mother taught me to sing,
Strange that she often had tears in her eyes.
And now I also weep,
when I teach gypsy children to play and sing!

V

*Struna naladěna,
hochu, toč se v kole,
dnes, snad dnes převysoko,
zejtra, zejtra, zejtra zase dole!*

*Pozejří u Nilu
za posvátným stolem;
struna již, struna naladěna,
hochu, toč, hochu, toč se kolem!*

The string is taut -
young man turn, spin, twirl!
Today reach the heights,
tomorrow down again!

After tomorrow, at the Nile,
at the holy table,
The taut string is stretched -
turn young man - turn and twirl!

VI

*Široké rukávy a široké gatě
volnější cigánu nežli dolman v zlatě.
Dolman a to zlato bujná prsa svírá;
pod ním volná píseň násilně umírá.
A kdo raduješ se, tvá kdy píseň v kvěť,
přej si, aby zašlo zlato v celém světě!*

Wide sleeves and wide trousers have
more freedom than a robe of gold.
The robe of gold constricts the chest
and the song within the body dies.
He who is happy - his song blooms with wishes
that the whole world would lose its taste for gold.

VII

*Dejte klec jestřábu ze zlata ryzého;
nezmění on za ni hnůzda trněného.
Komoni bujněmu, jenž se pustou žene,
zřídka kdy připnete uzdy a třemene.
A tak i cigánu příroda cos dala:
k volnosti ho věčným poutem, k volnosti
ho upoutala.*

Given a cage to live in made of pure gold,
the Gypsy would exchange it
for the freedom of a nest of thorns.
Just as a wild horse rushes to the wasteland,
seldom bridled and reined in,
so too the gypsy nature has been given
eternal freedom.

- translations by Gayle Royko Heuser

II

from *Street Scene*

What good would the moon be?

Kurt Weill
(1900-1950)

Young Kurt Weill enjoyed prominence as an opera composer in Germany. Under the Nazi regime his music was banned until the end of World War II, during which he relocated to New York City. *Street Scene* was written soon after this, after the play by Langston Hughes, which depicts lower-middle class working families of the rural East Side on two hot summer days. Weill won the first ever Tony Award for Best Original Score for this work in 1947, and envisioned it a cross between traditional European opera and American musical theater.

In Act I of *Street Scene*, Harry Easter serenades his employee Rose Maurrant, proposing to buy her an apartment and make her dreams come true if she becomes his mistress. After he bids her goodnight, she daydreams about the love she hopes to find if she refuses his offer.

Stars and the Moon

Jason Robert Brown
(b. 1970)

American musical theater composer, director, actor, and lyricist boasts such important works for the genre as *The Last Five Years* and song cycle *Songs for a New World*, in the style of musical theater. These and other works have been revolutionary for the development of modern American musical theater with their colloquial style and modern approach to subject material. “Stars and the Moon” is a popular cabaret song in a strophic style.

from *Natasha, Pierre & The Great Comet of 1812*

No One Else

Dave Malloy
(b. 1976)

Composer and lyricist Dave Malloy grew up in Ohio and began writing and directing theater pieces in 2000 in California. Premiered in 2012, *Natasha, Pierre & The Great Comet of 1812* contains rock, pop, and classical elements. Malloy carefully chose excerpts from Tolstoy’s *War and Peace* for this musical about several Russian noble families in the early 19th century. In Act I the young, beautiful, naïve Countess Natasha Rostova has just become engaged to handsome Prince Andrei Bolkonsky, and sings this ballad in attempt to distract herself from the pain of separation. His regiment has departed to the west to meet Napoleon Bonaparte’s army, but she pretends he has returned from the war and is waiting in the drawing room for her.

III

Morgen!
Zueignung

Richard Strauss
(1864-1949)

Richard Strauss’s talent saw him rise from composing at age six to having 140 works by age eighteen. He became the director of the music at the court in Meiningen at age 21, and a few years later, the director at the Munich Court Opera. Two of his biggest influences were trips abroad to Italy and the music of Franz Liszt, which developed his skill at writing tone poems and orchestral pieces.

“Morgen!” was composed in the year 1894 when *Don Juan* and Strauss’s first opera *Guntram* premiered. His marriage that year to soprano Pauline de Anha marked a turning point in his romantic song writing.

*Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde, wird
uns, die Glücklichen, sie wieder einen inmitten
dieser sonnenatmenden Erde
Und zu dem Strand, dem weiten wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes
Schweigen.*

And tomorrow the sun will shine again
And on the path that I shall take,
It will unite us, happy ones,
again, amid this same sun-breathing earth
And to the shore, broad, blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze into each other’s eyes,
And the speechless silence of bliss shall
fall on us.

Composed in 1885, “Zueignung” was written for the lead tenor at the Munich Court Opera. It was published in the first set of songs that Strauss published in his lifetime, *Opus 10*, all on poems by Austrian lawyer and poet Hermann von Gilm.

*Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle, Liebe
macht die Herzen krank,
Habe Dank.*

Yes, dear soul, you know
That I’m in torment far from you,
Love makes hearts sick -
Be thanked.

*Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnestest den Trank,
Habe Dank.*

Once, reveling in freedom,
I held The amethyst cup aloft
And you blessed that draught -
Be thanked.

*Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an’s Herz dir sank,
Habe Dank!*

And you banished the evil spirits,
Till I, as never before,
Holy, sank holy upon your heart -
Be thanked.

- translations by Richard Stokes