Senior Recital-Emily Cottam

Emily Cottam

Dallas Heaton

Follow this and additional works at: https://digitalcommons.usu.edu/music_programs

Recommended Citation
Cottam, Emily and Heaton, Dallas, "Senior Recital-Emily Cottam" (2017). All Music Department Programs. 13.
https://digitalcommons.usu.edu/music_programs/13

This Student Recital is brought to you for free and open access by the The Caine College of the Arts Music Program Archives at DigitalCommons@USU. It has been accepted for inclusion in All Music Department Programs by an authorized administrator of DigitalCommons@USU. For more information, please contact dylan.burns@usu.edu.
- PROGRAM -

Aprile ........................................... Paolo Tosti (1846-1916)
Tormento
L'ultima canzone

Meine Liebe ist grün ............................ Johannes Brahms (1833-1897)
Liebest du um Schönheit ........................ Gustav Mahler (1860-1911)
Träume ............................................. Richard Wagner (1813-1883)
Mignon ............................................. Hugo Wolf (1860-1903)

- INTERMISSION -

Beau Soir ........................................ Claude Debussy (1862-1918)
L'attente ......................................... Camille Saint-Saëns (1835-1921)
Oh! quand je dors ................................ Franz Liszt (1811-1886)

Must the winter come so soon ............ Samuel Barber (1910-1981)
from Vanessa
Weep you no more, sad fountains ........ Roger Quilter (1877-1953)
Oh, do not grieve! ............................ Sergei Rachmaninoff (1873-1943)

Una voce poco fa ............................... Gioachino Rossini (1792-1868)
from Il Barbiere di Siviglia

Paolo Tosti was an Italian born composer that, in the latter half of his life, became a
British citizen. His style is characterized by light and sentimental melodies, also
called "salon" or "drawing room" music, and was particularly favored by English
audiences during his time as the royal family's music/singing teacher.

"Meine Liebe ist grün" utilizes poetry written by eighteen-year-old Felix
Schumann, son of Robert and Clara Schumann, and Brahms' godson. He died at an
early age due to consumption. "Liebest du um Schönheit" is a poem by Friedrich
Rückert (1788-1866) that has been set to music by a great number of composers.
Mahler's setting was written for his wife, Alma Schindler. "Träume" utilizes poetry
by Mathilde Wesendonck, one of Wagner's patrons. Wagner identified this piece as
being a "study" for his opera Tristan und Isolde, and elements from "Träume" can be
heard in the love duet in Act II. "Mignon" is a unique piece in Wolf's compositional
repertoire; known for his Lieder, this piece is unusually expressive and operatic in
style in comparison to his other works.

"Beau Soir" utilizes text by poet Paul Bourget (1852-1935), whose poetry Debussy
set frequently. Debussy's style for these works tends to deviate slightly, taking
similarities to Fauré or Massenet. Camille Saint-Saëns was a French child prodigy
in piano, organ, and composition. Influenced by composers such as Schumann, Liszt,
and Wagner, "L'attente" may have been modeled off of Wagner's setting of the same
under the title "Attente." Franz Liszt composed two versions of "Oh! quand je dors."
The first, with a virtuosic piano accompaniment, was composed in 1842, and the
second, more lyrical and popular version, was written in 1859, which will be the
one performed tonight.

Samuel Barber is a notable American composer of the 20th century for a wide
range of music, including orchestral, choral, and vocal works. With libretto by
Gian-Carlo Menotti (Barber's partner in life and music), Vanessa received the
Pulitzer Prize in 1958. Roger Quilter was an English composer of the early 20th
century who was known for his sizable art song output. Adding to the drawing room
ballad style, Quilter's music is characterized as having flowing vocal lines underlined
by a distinctly recognizable piano accompaniment. Sergei Rachmaninoff, while
mostly known for his dense, brooding piano works, also has a collection of over
seventy vocal works that are just as representative of his compositional style.

Il Barbiere di Siviglia, based off of the play of the same name by Pierre
Beaumarchais (Le Barbier de Séville, 1775), tells the story of Count Almaviva's
attempts to woo Rosina while in competition with Dr. Bartolo. Almaviva disguises
himself as a poor student named Lindoro in order to see if Rosina would love him
without his riches. In "Una voce poco fa," Rosina has written a love letter to Lindoro
in response to his flirtations.
These last four years that I have spent at USU have been the most enjoyable and rewarding years of my life thus far, and I am so grateful for the guidance and care that I received from Dr. Cindy Dewey, Prof. Dallas Heaton, and the rest of the voice faculty.

I would also like to thank my family for wholeheartedly supporting my decision to study music and always being the ones to tell me that I sang well (even on days when I did everything but that).

And, of course, I would like to thank my wonderful peers and friends for teaching me the joys of performance through their example and support.

Senior Recital of

- EMILY COTTAM, MEZZO-SOPRANO -

with

- DALLAS HEATON, PIANO -

Sunday, April 9, 2017
6:00PM
Caine Performance Hall