

DOMINICAN UNIVERSITY OF CALIFORNIA

*The Department of Music and Performing Arts presents:*

***Senior Recitals***

***Dana Al-Suwaidi, soprano***  
***Crystal Smith, mezzo-soprano***

Monday, May 18<sup>th</sup>, 2010 at 7:00 pm  
Angelico Concert Hall

*With*

Cheryl Ziedrich, piano  
Natasha Lowell, violin  
Joanna Sitzmann, alto  
Dawn Marie Hamilton, clarinet  
Sarah Bayless, flute  
Monica Scott, cello  
Yoon-Hee Park, piano

Ridente la calma, K. 210a

W.A. Mozart  
(1736-1791)

Terra e mare

Giacomo Puccini  
(1858-1924)

Crystal Smith  
Cheryl Ziedrich

Soldier, soldier  
Love is teasin'

Howard Boatwright  
(1918-1999)

Crystal Smith  
Natasha Lowell

Come Again!  
If my complaints  
Flow, my tears

John Dowland  
(1563-1626)

Dana Al-Suwaidi  
Cheryl Ziedrich

Lift Thine Eyes (from **Elijah**)

Dana Al-Suwaidi  
Crystal Smith  
Joanna Sitzmann

Felix Mendelssohn-Bartholdy  
(1809-1847)

Gretchen am Spinnrade

Dana Al-Suwaidi  
Cheryl Ziedrich

Franz Schubert  
(1797-1828)

Abendlied

Dana Al-Suwaidi  
Crystal Smith  
Yoon-Hee Park

Mendelssohn

Batti, batti (from **Don Giovanni**, K. 527)

Dana Al-Suwaidi  
Cheryl Ziedrich

Mozart

Zwiegesang  
Das Heimliche Lied

Dana Al-Suwaidi  
Dawn Marie Hamilton  
Cheryl Ziedrich

Louis Spohr  
(1784-1859)

Bathing Phoenix

Sarah Bayless  
Natasha Lowell  
Dawn Marie Hamilton  
Monica Scott

Dana Al-Suwaidi  
(b. 1988)

### **Intermission**

Songs Op. 45

1. Now have I fed and eaten up the rose
2. A green lowland of pianos
5. O boundless, boundless evening

Crystal Smith  
Cheryl Ziedrich

Samuel Barber  
(1910-1981)

Siete canciones populares españolas

Manuel de Falla  
(1876-1946)

Asturiana  
Jota  
Nana

Quando men vo' (Musetta's Waltz from La bohème)

Puccini

Paysage sentimental

Claude Debussy  
(1862-1918)

Dana Al-Suwaidi  
Cheryl Ziedrich

Into the night

Clara Edwards  
(1880-1974)

Deep River

arr. Moses Hogan  
(1957-2003)

Crystal Smith  
Cheryl Ziedrich

Sure in this shining night, Op. 13

Barber

One Kiss

Sigmund Romberg  
(1887-1951)

Wishing You Were Somehow Here Again

Andrew Lloyd Weber  
(b. 1948)

Nightingale

Dana Al-Suwaidi

Dana Al-Suwaidi  
Cheryl Ziedrich

## Program Notes

John Dowland was an English composer, singer and lutenist. Most of Dowland's work is written for his own instrument, the lute. *Come Again!*, *If my complaints*, and *Flow, my tears* were all originally written for voice and lute, but have been transcribed for piano and guitar. Most likely Dowland would have both sung and played these pieces himself.

Felix Mendelssohn was a German composer, pianist, organist, and conductor during the Romantic period. Mendelssohn was deeply influenced by J. S. Bach and is well known for the revival of Bach's music by arranging and conducting a performance of Bach's *St. Matthew Passion*. *Elijah* is an oratorio written about the life of the prophet Elijah. *Abendlied* tells the tale of someone dreaming of a lovely image, but when morning comes the image stays with them in their heart.

Franz Schubert was an Austrian composer known for producing an unimaginable amount of work. He wrote some 600 lieder including *Gretchen am Spinnrade* (Gretchen at the spinning wheel). In this song Gretchen is singing at her spinning wheel while thinking of Faust and his promises, while the piano portrays the sound of the spinning wheel.

Wolfgang Amadeus Mozart is one of the most famous and popular composers of the Classical era. He composed over 600 works, including opera, chamber, choral, symphonic works and concerti. *Batti, batti* comes from the opera *Don Giovanni* about a young wealthy Casanova. In this song Zerlina has been flirting with the playboy on her wedding day and is trying to reassure her fiancé Masetto of her affections.

*Bathing Phoenix* was inspired by Greek acoustic modes and Greek mythology. In Greek mythology there is a story of the phoenix that lived in Phoenicia next to a well. At dawn the phoenix would come and bathe in the water of the well, and Helios, the sun god, would stop his chariot (the sun) in order to listen to the phoenix's song. The song uses Greek acoustic modes, the scales that ancient Greek music is based on. Within the piece there is a modal representation of the phoenix as it moves from darker acoustic modes to the brightest acoustic mode.

Manuel de Falla was a twentieth century Spanish composer whose music is deeply influenced by native Spanish music, especially Andalusian flamenco, and Impressionism. *Siete canciones populares españolas* include authentic folk material and feature songs from different regions of Spain.

Giacomo Puccini was an Italian composer whose operas, including *La bohème*, *Tosca*, *Madama Butterfly*, and *Turandot* are among the most frequently performed in the standard repertoire. *La bohème* essentially focuses on the love between the seamstress Mimi and the poet Rodolfo. In this aria Musetta comes to the café with her aging admirer and sees her former sweetheart, Marcello. She sings this song in order to make Marcello jealous so that she can reclaim his affection.

Samuel Barber was an American composer of orchestral, opera, choral and piano music. Barber had a great love of the voice and of poetry, which he included in many of his vocal works. The song *Sure on this shining night* uses the poem of James Agee's book *Permit Me Voyage*.

Sigmund Romberg was a Hungarian-born American composer best known for his operettas including *New Moon*. In the operetta Robert is a young French aristocrat whose revolutionist inclinations force him to flee his country, and he cannot tell his employer or his employer's daughter, whom he loves, that he is of noble blood. During their adventure there is mutiny on the ship and everyone is forced ashore to an island where they found a new republic that Robert guides.

Andrew Lloyd Weber is an English composer of musical theater including the popular musical *The Phantom of the Opera*, about a mysterious disfigured musical genius' obsession with a beautiful soprano who believes he is the angel of her father. Christine

sings *wishing You Were Somehow Here Again* while visiting her father's grave hoping for guidance and clarity.

*Nightingale* was inspired by the poem *The Nightingale* by Samuel Taylor Coleridge. In this poem Coleridge comments on how it is ridiculous for humans to label nature as melancholy since nature cannot be melancholy. In the poem the speaker ruminates that poets should have just stopped to enjoy the music of the nightingale instead of forcing their own emotions onto their surroundings. To me the song seems to be patiently waiting for the nightingale to begin its beautiful song.

Mozart based *Ridente la calma* on an opera aria written by close friend Joseph Myslivecek (1737-1781). In this song the singer calls to her lover to be clam, to relax in her embrace, and to tangle her in the chains of his love.

Puccini's *Terra e mare* is somewhat experimental. In the text by Enrico Panzacchi the singer hears the sound of the wind through poplar trees and dreams of the sound of the faraway sea. Instead of the violent winds, the melody and accompaniment reflect more the sleep of the narrator. In the second verse the "placid, mighty rhythms" of the sea are not depicted, but rather the tranquility of the mood they evoke. In the last verse the wind finally awakens the singer, who sadly reflects that the sea is truly distant.

Howard Boatwright was an American composer, violinist, professor at Yale, and for many years Dean of the School of Music at Syracuse University. These *Two Folk Song Settings* were written for soprano voice and violin. In the light-hearted song *Soldier, soldier* the singer persistently asks a man to marry her, going the extra mile to give him what he needs. *Love is teasin'* is perhaps her response once she has been rejected, as she reiterates the tragic tale of every love story: "love's a pleasure when first it is new; but when it's older it grows the colder, and fades away like the morning dew."

Sometimes referred to as "the forgotten master," Louis Spohr was a German composer, violinist, and conductor. His accomplishments include the invention of the violin chinrest in 1820, and he was also one of the first to use a conducting baton and rehearsal numbers. *Zwiegesang*, or "Two Songs In One" is a happy tune that paints a sweet scene about moonlit May evenings. *Das Heimliche Lied*, or "The Secret Song," is a more dramatic song about hiding desire and pain, but ends on a happy note with the phrase "open to another heart, the heart lies filled with love."

Samuel Barber wrote *Songs* Op. 45 for the German baritone Dietrich Fischer-Dieskau.

Clara Edwards, born in Minnesota in 1880, is reputed to have taught herself to play the piano. She produced more than one hundred beautiful, inspirational songs that touch the hearts of men and women of every walk of life. *Into the Night* is one of her most commonly performed compositions.

Moses Hogan, pianist, conductor and arranger, was born in New Orleans in 1957. He was a graduate of the New Orleans Center for Creative Arts and he also studied at

Julliard. Hogan's contemporary settings of spirituals and other works are modern-day staples in the repertoire of high school, college and church choirs, and praised by critics worldwide. *Deep River* is an anonymous spiritual which Hogan has arranged beautifully.

## About the Artists

**Dana Al-Suwaidi** is a music performance major with an emphasis in composition. Dana began her singing career with Marin Children's Chorus at the age of eight years old and continued to sing with them until she was about eighteen. Dana has also participated in the Novato High Marin School of the Arts, including the Women's', Jazz , and SATB choirs. She has also sung with the USF Voices, USF Women's Chorus, Dominican Winifred Baker Chorale and Dominican Chamber Singers. She studies voice privately with Deborah Benedict-Jackson and composition with Marcia Burchard. She has also previously studied with Marian Marsh and Jenny Bent. She would like to thank the entire Dominican music faculty for supporting her above and beyond the classroom. Dana would also like to thank her family and boyfriend for all of their continued love and support.

**Crystal Smith** was born in October of 1988 in Hayward, CA. As a child, her parents took note of her delight in music and enrolled her in various dance classes. Her mom even took her to her first voice teacher at five years old (she stopped going however, because her taste in music was a bit beyond singing "Old MacDonald Had a Farm").

When Crystal was in eighth grade she joined the St. Clement youth choir and proudly went to rehearsal every week. She continued to sing with them throughout high school. At Moreau Catholic High School she was in choir all four years, including the 7 AM Vocal Jazz class. Singing in the morning, she found, made the rest of the day a little brighter.

In 2006, upon graduating high school, Crystal joined Moreau's choir as they were invited to sing in Salzburg, Vienna, and Prague, as part of the celebration of Mozart's 250<sup>th</sup> birth anniversary , under the direction of Janos Czifra and Dr. Z. Randall Stroope.

That fall she started at Dominican University as a Creative Writing major. However, she knew that she did not want to stop performing, so she joined the Dominican Chamber Singers under the direction of Cheryl Ziedrich, and performed in the ensemble for six semesters until it was disbanded. During her sophomore year, while taking classes for her music minor, she realized that there was much more she wanted to learn in terms of music, and decided to pursue a double major in Creative Writing and Voice.

Though it has been a long haul, Crystal is happy to be able to share her recital with Dana tonight. She would like to thank her voice teacher, Marian Marsh, for pushing her through many tough lessons, Cheryl Ziedrich for her immense support, Marcia Burchard for maintaining an excitement for music theory at 8 am with sleep deprived college students twice a week, and Craig singleton for helping Crystal as she struggled to balance two majors. She would also like to thank her fellow music students for making the

department such a fun and wonderful group to be part of, and her parents for always encouraging her to perform.

**Cheryl Ziedrich** is on the music faculty at Santa Rosa Junior College as well as at Dominican University of California, where she has taught for twenty years. As a graduate student at Dominican she earned the Master of Music degree in piano performance and studied organ with Sandra Soderlund. Undergraduate studies at Humboldt State University concentrated on piano with Frank Marks, and also included choral conducting, voice and harpsichord. Cheryl frequently serves as a church organist and choir director, and teaches piano students of all ages. Creative projects have included writing music for young pianists, composing and arranging choral works, and presenting a lecture demonstration of Jane Austen's music.