



# Hugh Hodgson School of Music

## UNIVERSITY OF GEORGIA

presents an  
Undergraduate Recital  
“The World Tour”

**Caroline Malcom, *piano***  
**Phoebe Feibus, *soprano***

April 18th, 2025

6:00 pm, Edge Recital Hall

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*Destination 1: An extended stay in Germany*

Sonata in E minor, Op. 90, No. 27, Mvt. I

Ludwig van Beethoven  
(1770-1827)

Fantasiestücke, Op. 12

- I. Des Abends
- V. In der Nacht

Robert Schumann  
(1810-1856)

*Destination 2: Japan, Spain, and France*

Estampes, L. 108

- I. Pagodes
- II. La Soirée dans Grenade
- III. Jardins sous la pluie

Claude Debussy  
(1862-1918)

Caroline Malcom, *piano*

*Destination 3: Returning to Spain*

“Batti, batti, o bel Masetto”  
from *Don Giovanni*

Wolfgang Amadeus Mozart  
(1756-1791)

Mögen alle bösen Zungen  
From *Spanisches Liederbuch*

Hugo Wolf  
(1860-1903)

*Destination 4: Passing back over France*

Nuit d'étoiles

Claude Debussy

*Destination 5: Two nights in Italy*

Mandoline  
From *Cinq mélodies “de Venise”*, Op. 58

Gabriel Fauré  
(1825-1924)

Venetianisches Gondellied

Felix Mendelssohn  
(1809-1847)

*Destination 6: England, Ireland, and Scotland*

The Seal Man  
Down by the Salley Gardens

Rebecca Clarke  
(1886-1979)

Over the sea to Skye

Traditional  
arr. H.J. Stewart

*Destination 7: Return to America*

Because He Lives

Gloria and William J. Gaither

Phoebe Feibus, *soprano*

## **Program Notes**

### **Beethoven: Sonata in E minor, Op. 90, Movement I**

This movement is trite with contrasting themes, dynamic shifts, and passionate development. It feels incomplete without its preceding long, blissful and lyrical second movement. Allegedly inspired by a friend's troublesome love affair, the first movement is supposed to invoke "a struggle between the head and the heart" which is "heard between forceful statements of principle made by the head and more submissive, emotionally inflected phrases (pathetically evoked in sigh motives with suspensions over the bar line) pleaded by the *heart*." (Vancouver Recital Society)

### **Schumann: Fantasy Op. 12, Movement I "Des Abends" (In the Evening)**

In this evocative opening to his Fantasy pieces, Schumann creates a twilight atmosphere through delicate rhythmic ambiguity, with the melody floating effortlessly between lines. The piece showcases Schumann's gift for intimate musical poetry and his innovative approach to piano texture.

### **Schumann: Fantasy Op. 12, Movement V "In der Nacht" (In the Night)**

This tumultuous movement, which Robert Schumann once advised Clara never to program because he thought it "too long," reveals the composer's more tempestuous side. Ironically, this passionate piece with its bubbling and dramatic contrasts has become one of the most beloved of the set, despite the composer's own reservations.

### **Debussy: Estampes L. 108, Movement I "Pagodes" (Pagodas)**

Inspired by the *Javanese* gamelan orchestra Debussy encountered at the 1889 Paris Exhibition, "Pagodes" evokes the shimmering, bell-like sounds of these percussive ensembles. Through pentatonic scales and layered textures, Debussy creates a sonic impression of Japanese temple architecture and ceremonial music.

### **Debussy: Estampes L. 108, Movement II "La soirée dans Grenade" (Evening in Granada)**

This evocative portrait of Spain is remarkable for what Spanish composer and pianist Manuel de Falla noted: "There is not even one bar of this music borrowed from Spanish folklore, and yet the entire composition in its most minute details, conveys admirably Spain." This masterpiece evokes the kaleidoscopic nocturnal life of Granada with its pulsing habanera rhythm and the sinuous, languid melody of the Moorish heritage of Spain, reflecting Spain's complex cultural identity. (E. Robert Schmitz)

### **Debussy: Estampes L. 108, Movement III "Jardins sous la pluie" (Gardens in the Rain)**

In this virtuosic finale, Debussy depicts children playing in a French garden during a rainstorm, and subtly incorporates two children's nursery rhymes: "Do, do, l'enfant do" and "Nous n'irons plus au bois" into the melodies. The piece transforms from tempestuous showers to gentle drizzle before concluding with a brilliant evocation of sunlight returning after the rain.

**Mozart: “Batti, batti, o bel Masetto” from *Don Giovanni***

This aria is from Act I of Mozart’s opera *Don Giovanni* with Italian libretto by Lorenzo Da Ponte. The work was first performed in Prague in 1787, and it is based on the Spanish legend of Don Juan — a notorious rake whose own lust becomes his eventual downfall. The source of the story is attributed to a 1630 Spanish play titled “El Burlador de Sevilla y convidado de piedra” In the first act of the opera, the peasant girl Zerlina is first seen in a wedding procession with her fiancé Masetto. This is interrupted by Don Giovanni who, taken with Zerlina, invites her to his castle in an attempt to seduce her. This greatly angers Masetto, whom Zerlina attempts to calm down in this aria. She, using her sharp wit and charms, tells Masetto to beat her as punishment for the perceived infidelity, knowing he would not go to such extremes. By the end of the aria, she has won back the love of her intended and declares that they will spend day and night together in happiness.

*Italian Text*

*English Translation*

Batti, batti, o bel Masetto, la tua povera Zerlina:

Masetto, hit your poor Zerlina, and

starò qui come agnellina

I shall stay here like a lamb

le tue bôte ad aspettar.

to await your blows.

Lascerò straziarmi il crine,

Pull out my hair,

lascero cavarmi gli occhi;

and pluck out my eyes!

e le tue care manine

I shall let you do these things

lieta poi saprò bacciar.

and happily kiss your hands afterwards.

Ah, lo vedo, non hai core!

I see it now! You haven't the heart!

Pace, pace, o vita mia!

Peace, my dearest!

In contento ed allegria

Let us rather

notte e dì vogliam passar.

pass night and day in happiness.

*Translated by Andrew Schneider*

**Wolf: Mögen alle bösen Zungen from *Spanisches Liederbuch***

“Mögen alle bösen Zungen” was published in 1891 by Austrian composer Hugo Wolf. Wolf wrote 44 songs as part of his collection titled *Spanisches Liederbuch* (or Spanish songbook), made up of Spanish poems translated into German by Berlin-born playwright and poet Emanuel Geibel (1815-1884). The song is from the perspective of a young woman in love, and the dissonance throughout the song reflects the defiant woman’s indignation and condemnation of those gossiping about her love life.

**German Text**

Mögen alle bösen Zungen  
Immer sprechen, was beliebt;  
Wer mich liebt, den lieb' ich wieder,  
Und ich lieb' und bin geliebt.

Schlimme, schlimme Reden flüstern  
Eure Zungen schonungslos;  
Doch ich weiss es, sie sind lüstern  
Nach unschuld'gem Blute bloss.  
Nimmer soll es mich bekümmern,  
Schwatz so viel es euch beliebt;  
Wer mich liebt, den lieb' ich wieder,  
Und ich lieb' und bin geliebt.

Zur Verleumdung sich versteht  
Nur, wem Lieb' und Gunst gebracht,  
Weil's ihm selber elend gehet,  
Und ihn niemand minnt und mag.  
Darum denk' ich, dass die Liebe  
Drum sie schmähn, mir Ehre gibt;  
Wer mich liebt, den lieb' ich wieder,  
Und ich lieb' und bin geliebt.

Wenn ich wär' aus Stein und Eisen,  
Möchtet ihr darauf bestehen,  
Dass ich sollte von mir weisen  
Liebesgruss und Liebesflehn.  
Doch mein Herzlein ist nun leider  
Weich, wie's Gott uns Mädchen gibt;  
Wer mich liebt, den lieb' ich wieder,  
Und ich lieb' und bin geliebt.

**English Translation\***

Let all the spiteful tongues  
Keep on saying what they please;  
He who loves me, I love in return,  
And I love and am loved.

Your tongues whisper relentlessly  
Wicked, wicked slanders;  
But I know, they merely thirst  
For innocent blood.  
It will never bother me,  
You may gossip to your heart's content;  
He who loves me, I love in return,  
And I love and am loved.

Only those enjoy slander  
Who lack affection and kindness,  
Because they fare so wretchedly  
And no one loves or wants them.  
Therefore I think that the love  
They revile is to my honour;  
He who loves me, I love in return,  
And I love and am loved.

If I were made of stone and iron,  
You might well insist  
That I should reject  
Love's greetings, love's entreaties.  
But my little heart is, I fear, soft,  
As God fashions it for us girls;  
He who loves me, I love in return,  
And I love and am loved.

**Debussy: Nuit d'étoiles**

"Nuit d'étoiles" is an 1880 art song by influential French composer Claude Debussy. Born in the northwest of Paris in 1862, he studied at the Conservatoire de Paris beginning at the age of 10. Debussy found influence in music from Eastern traditions as well as in the work of composers like Chopin. His unique harmonic style pushed forward the musical Impressionist movement and can be heard in the vivid texture of the verses in this *mélodie*. The text is taken from a poem by Théodore de Banville, a French poet of the Symbolist movement — a movement which praised symbolism as the highest form of creativity and art. The ephemeral symbols of this text include the night sky, the breeze, forests, fountains and roses, natural images which represent the emotions surrounding lost love.

**French Text**

Nuit d'étoiles,  
 Sous tes voiles,  
 Sous ta brise et tes parfums,  
 Triste lyre  
 Qui soupire,  
 Je rêve aux amours défunts.  
 La sereine mélancolie  
 Vient éclore au fond de mon cœur,  
 Et j'entends l'âme de ma mie  
 Tressaillir dans le bois rêveur  
 Nuit d'étoiles ...  
 Je revois à notre fontaine  
 Tes regards bleus comme les cieux;  
 Cette rose, c'est ton haleine,  
 Et ces étoiles sont tes yeux.

**English Translation<sup>+</sup>**

Night of stars,  
 Beneath your veils,  
 beneath your breeze and fragrance,  
 Sad lyre  
 That sighs,  
 I dream of bygone loves.  
 Serene melancholy  
 Now blooms deep in my heart,  
 And I hear the soul of my love  
 Quiver in the dreaming woods.  
 Night of stars...  
 Once more at our fountain I see  
 Your eyes as blue as the sky;  
 This rose is your breath  
 And these stars are your eyes.

**Fauré: No. 1, Mandoline from *Cinq mélodies "de Venise", Op. 58***

“Mandoline” is the first of Fauré’s *Cinq mélodies “de Venise”*, a song cycle inspired by the composer’s trip to the titular city of Venice, Italy. The text comes from French poet Paul Verlaine’s “Mandoline”, set by many prominent 19<sup>th</sup> century composers. Though a Frenchman, Fauré’s work is featured in our stop in Italy because he composed the piece while staying at the Palazzo Volkoff in Venice. A friend of Fauré described his travels through Italy in 1861 “one of the happiest periods of his life,” and that he wrote the song cycle “at a little marble table at the Café Florian on the Piazza.” The mandolin referred to in the title can be heard in the light, bouncy piano accompaniment.

**French Text**

Les donneurs de sérénades  
 Et les belles écouteuses  
 Échangent des propos fades  
 Sous les ramures chanteuses.  
 C'est Tircis et c'est Aminte,  
 Et c'est l'éternel Clitandre,  
 Et c'est Damis qui pour mainte  
 Cruelle fait maint vers tendre.  
 Leurs courtes vestes de soie,  
 Leurs longues robes à queues,  
 Leur élégance, leur joie

**English Translation<sup>+</sup>**

The gallant serenaders  
 And their fair listeners  
 Exchange sweet nothings  
 Beneath singing boughs.  
 Tircis is there, Aminte is there,  
 And tedious Clitandre too,  
 And Damis who for many a cruel maid  
 Writes many a tender song.  
 Their short silken doublets,  
 Their long trailing gowns,  
 Their elegance, their joy,

Et leurs molles ombres bleues,	And their soft blue shadows
Tourbillonnent dans l'extase	Whirl madly in the rapture
D'une lune rose et grise,	Of a grey and roseate moon,
Et la mandoline jase	And the mandolin jangles on
Parmi les frissons de brise.	In the shivering breeze.

### **Mendelssohn: Venetianisches Gondellied**

Felix Mendelssohn was born to a wealthy German family in 1809, and many of his most famous works are based on his travel experiences, including his Symphony No. 3, "Scottish", Op. 56, and Symphony No. 4 "Italian", Op. 90. In a letter detailing his travels to Venice in 1830 (30 years before Fauré would make the venture) he wrote, "Italy at last! And every possible delight I imagined, has now started and I enjoy it very much." One week later, he wrote "Venetianisches Gondellied" and described it as something he "put all his heart into composing." He would write several more pieces inspired by the gondolas in Venice, but this piece can be seen as his first reaction to seeing the city. The lilting 6/8 piano accompaniment evokes the lapping waves of the canals, and the soprano vocal line sings of waiting under a cover of night for a lover — a perfect serenade for our travels!

#### *German Text*

#### *English Translation\**

Wenn durch die Piazzetta	When through the Piazzetta
Die Abendluft weht,	Night breathes her cool air,
Dann weißt du, Ninetta,	Then, dearest Ninetta,
Wer wartend hier steht.	I'll come to thee there.
Du weißt, wer trotz Schleier	Beneath thy mask shrouded,
Und Maske dich kennt,	I'll know thee afar,
Du weisst, wie die Sehnsucht	As Love knows, though clouded,
Im Herzen mir brennt.	his own Evening Star.
Ein Schifferkleid trag' ich	In garb, then, resembling
Zur selbigen Zeit,	Some gay gondolier,
Und zitternd dir sag' ich:	I'll whisper thee, trembling,
„Das Boot ist bereit!	Our bark, love, is near:
O, komm'! jetzt, wo Lunen	Now, now, while there hover
Noch Wolken umziehn,	those clouds o'er the moon,
Laß durch die Lagunen,	'Twill waft thee safe over
Geliebte uns fliehn!“	yon silent Lagoon."

### **Clarke: The Seal Man**

Rebecca Clarke was born in Harrow, England in 1886. She is most known for her skillful violin technique, but her art songs and compositions are intelligent and deeply evocative. "The Seal Man" was published in 1922 using text from English Poet Laureate John Masefield. The mysterious and foreboding piano interludes play off of the vocal line's narration of the story of a very passionate girl and her clandestine lover. The chromatic shifts throughout the piece evoke a feeling of unsteadiness and confusion, underscoring the thrilling, and eerie, unfolding of events.

### **Clarke: Down by the Salley Gardens**

“Down by the Salley Gardens” was written by Rebecca Clarke in 1924. The text is a poem of the same title published by Irish poet William Butler Yeats in 1889. He is known for incorporating Irish folk elements and mythology into his work, and in order to write this poem he interviewed townsfolk to learn about their local culture and songs. Yeats described these lyrics as an “attempt to reconstruct an old song, re-sung, from three lines imperfectly remembered by an old peasant woman,” (*The Poems*).

### **Stewart: Over the sea to Skye**

“Over the sea to Skye,” also called “The Skye Boat Song,” is a Scottish folk song from the 19<sup>th</sup> century based on an older Gaelic rowing song called “Cuachag nan Craobh.” Throughout its history, there have been various versions with differing lyrics. Around 1885, Scottish novelist and poet Robert Louis Stevenson rewrote the lyrics to pay homage to “Bonnie” Prince Charles Edward Stuart’s escape from capture after the Jacobite defeat at the Battle of Culloden in 1746. In popular culture, the song has appeared frequently, including appearing in multiple episodes of the TV show *Doctor Who* and being recorded by Irish singer Sinead O’Connor for the theme tune of the TV show *Outlander*. At Her Late Majesty Queen Elizabeth II’s funeral in September of 2022, the melody was played during a procession, symbolizing an end of the conflict between the Jacobite and Hanoverian houses.

### **Because He Lives**

While Phoebe has been away, I have missed the nights when we would sit at the piano and sing the harmonies of hymns together. As it is Good Friday, we could not conclude our program without a hymn to sing of the joy we have in Christ as we wait for Easter. Though not a solemn hymn, “Because He Lives” was the first Easter hymn that came to my mind and one very reflective of my Baptist roots. The Gaither’s said this hymn [1971] “was written in the midst of social upheaval, threats of war, and betrayals of national and personal trust... It was in this kind of uncertainty that the assurance of the Lordship of the risen Christ blew across our troubled minds like a cooling breeze in the parched desert.”

“\*” denotes German Translations by Richard Stokes, author of: *The Book of Lieder (Faber); The Complete Songs of Hugo Wolf (Faber)*, provided via *Oxford International Song Festival*

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*This recital is presented in partial fulfillment of the degree Bachelor of Music in Performance.  
Caroline Malcom is a student of Dr. Liza Stepanova.*

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