Songs for a Garden: An Art Song Recital

Marcie Givens, soprano    Jenya Trubnikava, piano
Guest Artist Marion Judish, violin

Thursday, March 4, 2021
7:00pm Stephen B Humphrey Auditorium, St. John’s University

PROGRAM

My Garden
There is a Budding Morrow in Midnight
Spring Quiet
Another Spring

Elizabeth Haskins (b.1951)

Two Birds and a Bee
A Blackbird Singing
Le Colibri
Der Knabe und das Immlein

Michael Head (1900-1976)
Ernest Chausson (1855-1899)
Hugo Wolf (1860-1903)

Rêverie Op. 4
La Capricieuse Op. 17

Pablo de Sarasate (1844-1908)
Sir Edward Elgar (1857-1934)

O Wind, Where Have You Been
See, the Day Begins to Break
To Daffodils

Eric Kitchen (b.1951)

From Five Hebrew Love Songs
Temuná
Kalá kallá
Rakút

Eric Whitacre (b.1970)

The Year's at the Spring
Sweet Chance, That Led My Steps Abroad

Mrs. H.H.A. Beach (1867-1944)
Michael Head (1900-1976)
Instrumental Obbligato by Brian Campbell
PROGRAM NOTES:

There is a budding morrow in midnight (c.1887)
Wintry boughs against a wintry sky; Yet the sky is partly blue, and the clouds are partly bright:
Who can tell but sap is mounting high out of sight, ready to burst through?
Winter is the mother-nurse of Spring, lovely for her daughter’s sake, Not unlovely for her own:
For a future buds in everything; grown, or blown, or about to break.

Spring Quiet (1847)
Gone were but the Winter, Come were but the Spring, I would go to a covert where the birds sing;
Where in the whitethorn singeth the thrush, and a robin sings in the holly-bush.
Full of fresh scents are the budding boughs arching high over a cool green house,
Full of sweet scents and whispering air which sayeth softly: “We spread no snare,
“Here dwell in safety, Here dwell alone, with a clear stream and a mossy stone.
“Here the sun shineth most shedly, Here is heard an echo of the far sea, Tho’ far off it be.”

Another Spring (1857)
If I might see another Spring I’d not plant summer flowers and wait: I’d have my crocuses at once,
My leafless pink mezereons, my chill-veined snowdrops, chooser yet my white or azure violet,
Leaf-nested primrose; anything to blow at once, not late.
If I might see another Spring I’d listen to the daylight birds that build their nests and pair and sing,
Nor wait for mateless nightingale; I’d listen to the lusty herds, the ewes with lambs as white as snow,
I’d find out music in the hail and all the winds that blow.
If I might see another Spring – Oh stinging comment on my past That all my past results in “if” –
If I might see another Spring I’d laugh today, today is brief; I would not wait for anything:
I’d use today that cannot last, be glad today and sing.

Two Birds and a Bee
A Blackbird Singing Poem by Francis Ledwidge (1887-1917)
A blackbird singing on a moss upholstered stone, Bluebells swinging, Shadows wildly blown,
A song in the wood, a ship on the sea. The song was for you and the ship, the ship was for me.
A blackbird singing I hear in my troubled mind, Bluebells swinging I see in a distant wind.
But sorrow and silence Are the wood’s threnody, The silence for you And the sorrow, the sorrow for me.
A blackbird singing.

Le Coilibri (The Hummingbird) Poem by Leconte de Lisle (1818-1894)
The green humming bird, the king of the hills, Seeing the dew and the bright sun
Glitter on his nest, woven of fine grasses, Like a light breeze escapes into the air.
He hurry and flies to the nearby springs, Where the reeds make the sound of the sea,
Where the red hibiscus, with its heavenly scent, Unfolds and brings a humid light to the heart.
Towards the golden flower he descends, slights, And drinks so much love from the rosy cup
That he dies, not knowing if he could have drained it! On our pure lips, oh my beloved,
My soul likewise would have wanted to die of the first kiss, which has perfumed it.

Der Knabe und das Immlein (The Boy and the Bee) Poem by Eduard Mörike (1804-1875)
In a vineyard up on the hill stands a cottage that is open to the elements. It has neither door nor window and time hangs heavy on it.
And the day is so sultry, all the birds have fallen silent, yet a solitary bee buzzes around a sunflower.
“My love has a garden in which there is a pretty beehive. Have you come from there? Did she send you to me?”
“On no, you fine young man, nobody has sent me with a message. That child doesn’t know anything about love. She’s hardly noticed you. What on earth can girls know when they have only just left school? Your dearest little treasure is still her mother’s daughter. I’m taking her some wax and honey. Goodbye. I’ve got a whole pound. How your little treasure is going to laugh! Her mouth will be watering already!”
“Oh, I wish you would tell her I know of something that is much sweeter. There is nothing more desirable on earth than love and a kiss!”
Sarasate dedicated *Réverie* (1866) to Amélie de Lassabatthie - with whom he stayed while studying at the Paris Conservatory as a child prodigy. He was treated like the son she and her husband never had which was fortuitous for young Pablo as his mother had just passed away from cholera. This piece exemplifies the innate violinistic qualities Pablo possessed, charm, flow, virtuosic passages and the distinct Spanish flavor of his heritage.

Elgar composed *La Capricieuse* in 1891, and the sparkling fantasy has been a popular encore piece for violinists ever since. The charm, wit and elegance that shines through in so much of Elgar's music, seems to come to the forefront in his violin music, of which this is exemplary.

**O Wind, Where Have You Been** Poem by Christina Rossetti
O wind, where have you been, that you blow so sweet? Among the violets Which blossom at your feet.
The honeysuckle waits for summer and for heat, but violets in the chilly Spring make the turf so sweet.

**See, the Day Begins to Break** Poem by John Fletcher (1579-1629)
See, the day begins to break, And the light shoots like a streak Of subtle fire, the wind blows cold,
Whilst the morning doth unfold; Now the birds begin to rouse, And the squirrel from the boughs Leaps to get him nuts and fruit;
The early lark that erst was mute, Carols to the rising day. Many a note and many a lay.

**To Daffodils** Poem by Robert Herrick (1591-1674)
Fair daffodils, we weep to see You haste away so soon; As yet the early-rising sun Has not attain'd his noon.
Stay, stay Until the hasting day Has run But to the even-song; And having pray'd together, we will go with you along.
We have short time to stay, as you, We have as short a spring; As quick a growth to meet decay, As you, or anything.
We die As your hours do, and dry Away Like to the summer's rain;
Or as the pearls of morning's dew; Ne'er to be found again.

*Five Hebrew Love Songs*, for soprano, violin, tambourine, and piano, were written in 1996 by Eric Whitacre, set to poems written by his wife, Hila Plitmann, soprano. Plitmann, born and raised in Jerusalem, wrote these delicate Hebrew poems at the request of Whitacre for a few 'postcards' in her native tongue. Although many listeners will know these songs from the often-performed SATB arrangement, this setting for soprano solo is the original version composed by Whitacre specifically for Plitmann and his dear friend, Friedemann Eichborn, violinist. They received their first performance in the spring of 1996 in Eichborn's home city of Speyer, Germany. Whitacre writes, "These songs are profoundly personal for me, born entirely out of my new love for this soprano, poet and now my beautiful wife, Hila Plitmann."

I. *Temuná*, A Picture
A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelops your body,
And your hair falls upon your face just so.

II. *Kalá kallá*, Light bride
Light bride She is all mine, And lightly She will kiss me

V. *Rakát*, Tenderness
He was full of tenderness; She was very hard.
And as much as she tried to stay thus, Simply, and with no good reason, He took her into himself,
And set her down In the softest, softest place. [Translation: Hila Plitmann]

**The Year's At the Spring** Poem by Robert Browning (1812-1889)
The year's at the spring, And day's at the morn; Morning's at seven; the hillside's dew-pearled;
The year's at the spring; And day's at the morn; The lark's on the wing; The snail's on the thorn;
God's in his heaven, God's in his heaven, All's right, All's right with the world!

**Sweet Chance, That Led My Steps Abroad** Poem by William Henry Davies (1871-1940)
Sweet Chance, that led my steps abroad, Beyond the town, where wild flow'res grow.
A rainbow and a cuckoo, Lord, how rich and great the times are now!
Know, all ye sheep and cows, that keep on staring that I stand so long in grass that's wet from heavy rain -
A rainbow, and a cuckoo's song may never come together again, May never come this side the tomb.
Artist Biographies

Marcie Givens, soprano, is an active performer on the recital and concert stage. She has had the pleasure of performing locally, regionally, and internationally. A few of her favorite performances include Brahms’ Deutsches Requiem with the CSB/SJU Choirs and the Amadeus Symphony, Barber’s Knoxville: Summer of 1915 with the CSB/SJU Symphony and J.S. Bach’s Passion according to St. John with Weston Noble and the Luther College Choirs and Symphony. She has premiered a number of new works including David Evan Thomas’ Seasons of the Spirit with the CSB/SJU Pastiche ensemble and international composer Libby Larsen’s Within the Circles of Our Lives with the St. Cloud State University Wind Ensemble at the American Bandmasters Assoc. Convention at Cal Poly University and UCLA. Honors include winner of Minnesota NATS Artist Awards, MN NATS Advanced/Young Professional Division and Finalist in the Upper Midwest Regional Finals of the Metropolitan Opera National Council Awards after winning the Iowa Metropolitan Opera Award competition.

Dr. Givens joined the CSB/SJU voice faculty in 2004 where she greatly enjoys teaching Voice, both at the college level at CSB/SJU, and in her successful private studio at the Wirth Center for the Performing Arts in St. Cloud MN. She received her B.A. in Music Education from Luther College, her Master of Music in Opera Performance from the University of Illinois at Urbana-Champaign, and the DMA in Voice from the University of Minnesota under a Full Fellowship Award.

Among her greatest joys is collaborative teaching and sharing the stage with her artist-teachers husband, Dr. Hugh Givens, bass-baritone. In 2008, and again for the summer of 2014, the Drs. Givens traveled to the Philippines to teach voice, vocal pedagogy, voice related courses and presented American Art Song recitals at BJMB College in Quezon City, Manila. They also presented special music for church services and conducted clinics for church choirs in numerous churches on the main island of Luzon and the neighboring island of Mindoro.

Belarussian pianist Jenya Trubnikava joined the piano faculty of the College of St. Benedict/St. John’s University in 2013. As a recitalist she has appeared with the musicians from the rosters of the Minnesota Opera, Minnesota Orchestra, National Opera and Ballet of Belarus, Zurich University of the Arts, Minnesota Concert Opera, Wayzata Symphony Orchestra, University of Minnesota, and Twin Cities Voice Academy. Her recent participation list as collaborative pianist/coach includes Minnesota Opera, Source Song Festival, LOFT Recital Series, Mill City Summer Opera, Merner Classical Music Concert Series, Classical Singer Magazine Competition, Schubert Club Courtroom Series, and Minnesota Orchestra Chamber Music Series.

Trubnikava has coached with and accompanied the masterclasses of many accomplished artists including Donna Brunsma, Hakan Hagegård, Anne Epperson, Margo Garrett, Olivier Godin, Martin Katz, John Largess, Deen Larsen, Francois Le Roux, Rohan de Saram, and Arlene Shrut. Since 2007 she is the principal pianist with the St. Cloud Symphony Orchestra and was featured as a soloist in Francis Poulenc’s Concert Champêtre under the baton of maestro Andrew Altenbach.

A native speaker of Russian and Belarussian, Trubnikava is an avid promoter of Slavic opera and art song repertoire. She is engaged as Russian repertoire/diction coach at the Minnesota Opera Resident Artists Program and consults in Minnesota and beyond. Her capstone project at the University of Minnesota, The Anthology of Belarussian Opera Arias, is an attempt to make this part of vocal literature accessible for educators, beginners, and professional musicians alike.

Jenya is co-founder of the project Esperanza, an ensemble of local musicians who believe in the power of music to bring comfort and hope. Since 2016, Esperanza has performed in over twenty nursing homes and assisted living facilities across the Metro Area.

Dr. Trubnikava holds her undergraduate and graduate degrees in Piano Performance from Belarus National Academy of Music with the additional postgraduate study with Martin Christ at the University of the Arts in Zurich, Switzerland, and her D.M.A. in Collaborative Piano from the University of Minnesota where she studied with Timothy Lovelace and Noriko Kawai.

Marion Judish, Professor Emeritus of violin and viola, joined the St. Cloud State University Department of music in the fall of 1988. She received a Bachelor of Music Degree in Violin Performance at the University of Colorado Music School in Boulder, Colorado. She earned her Master of Music and Doctoral of Music Degrees at the University of Minnesota’s School of Music in Minneapolis. Her post-graduate work at the Juilliard School of Music in New York specialized in Chamber Music.

Marion is concertmaster of the Wayzata Symphony as well as the St. Cloud Symphony. She also serves as concertmaster for the Amadeus Chamber Symphony, performing mainly at St. John’s University in Central Minnesota. She has been the featured soloist with these groups as well as with the Denver Symphony (Concerto Competition winner, now Colorado Philharmonic), Grand Forks Symphony, Heartland Symphony, North Minneapolis Symphony and St. Cloud State University Orchestra, among others. She has also performed extensively in Chicago, New York, Colorado, and Sweden. She toured in the U.K., Germany, France and Switzerland with the St. Cloud State University Orchestra featuring the Oratorio “To Be Certain of the Dawn” by Stephen Paulus.

Before coming to Minnesota, Marion was an active studio musician for several recording companies throughout the metro Denver area. She was concertmaster of the Antonio Brico Symphony in Denver. (This is the first professional orchestra in the United States to have a woman conductor.) She founded the Boulder String Quartet, the St. Cloud String Quartet, the Tresca String Quartet and most recently, the Rosamunde String Quartet.

As an avid supporter of new music, she has performed for the Composer’s Forum in Minneapolis on several occasions. She presented the premiere performance of the "Ghost Opera" for Pipa (Chinese Harp) and string chamber orchestra. She also performed "Dead Elvis" with the Fargo-Moorhead Symphony, "Three Mysteries" for Violin and Percussion by Daniel Dorff, "Journey" by Melissa Krause, "Lexus" for violin and percussion by Michael Daugherty, "Hi Mozart" by Hartmut Hochmair, and "Chimera II" by Dr. Scott Miller. She has commissioned several pieces for the SCSU orchestra as well as solo repertoire from upcoming composer, Stephen Barthel. In 2017, Judish is featured in the SEAMUS 27 CD for Russell Pinkston's composition "Vox Clamantis". This piece was one of the featured eight winners from over 200 applicants.

Judish holds the record of receiving three consecutive W. Fiske Scholarship awards at the University of Colorado during her undergraduate studies. This was the most prestigious award to be given.