



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, April 25, 2026 • 7:00 PM

CLARA PANCAKE

Junior Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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CLARA PANCAKE, SOPRANO

Junior Recital

SAORI CHIBA, PIANO

PROGRAM

Amy Beach (1867–1944)
Three Browning Songs, Op. 44 (1899)
 The Year's at the Spring
 Ah, Love, But a Day
 I Send My Heart Up To Thee

Charles Gounod (1818–1893)
Au Printemps (1867)

Francesco Paolo Tosti (1846–1916)
Aprile (1882)
Malia (1887)
A vucchella (1907)

Jennifer Higdon (b. 1962)
Morning Opens (1997)

Clara Schumann (1819–1896)
Sechs Lieder, Op 13 (1844)
 No. 3 Liebeszauber
 No. 5 Ich hab'in deinem Auge
 No. 6 Die stille Lotosblume

Wolfgang Amadeus Mozart (1756–1791)
Le nozze di Figaro (1786)
 Deh, vieni, non tardar

Clara Pancake is from the studio of Chuck Chandler. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

PROGRAM NOTES

Amy Beach (1867–1944)

Three Browning Songs, Op. 44 (1899)

Duration: 7 minutes

Amy Beach was a prolific composer of the Romantic era. Her pieces are widely celebrated and programmed today. Her *Three Browning Songs* set the poetry of Robert Browning to harmonically beautiful and dense music. The first illustrates the excitement of the fresh new beginnings that come with spring. The ascending vocal line mirrors the building anticipation of springtime. The second explores the changes one can experience through love and loss, as it correlates to nature. The introspective nature of the piece reflects the pensive thoughts that can arise with the changing seasons. The final is an emotional declaration of love and devotion to a romantic partner. Her expert composing shows the emotional journey of love and the nuances that come with it.

Charles Gounod (1818–1893)

Au Printemps (1867)

Duration: 2 minutes

“Au Printemps” by Charles Gounod conveys the excitement of a new love, especially during the springtime when everything is fresh and blooming. The spring chases the winter and returns with her floral themes. The song mirrors a waltz, pointing to the dancing and joy that comes from spring. This piece ultimately highlights the joy that returns with spring’s blossoms.

Francesco Paolo Tosti (1846–1916)

Aprile (1882)

Malia (1887)

A vucchella (1907)

Duration: 9 minutes

Francesco Paolo Tosti was an Italian composer who wrote numerous Italian art and folk songs. He frequently wrote in the Neapolitan dialect due to his education in Naples. His pieces are light and folksy and were commonly sung in parlors. Aprile explores the unignorable nature of spring’s return. Spring has returned and it is the season of love. Malia ponders the magic received from a loved one’s flower that has caused them to be utterly enamored. Her very existence has made them feel as if they will die without her. They are totally hypnotized by her beauty. “A Vucchella”, written in the Neapolitan dialect, compares a lover’s mouth to a small flower and beseeches it for a kiss. Tosti’s songs are colored with love and emotion, and illustrate the warmth of a traditional Italian tune.

Jennifer Higdon (b. 1962)

Morning Opens (1997)

Duration: 3 minutes

Jennifer Higdon, a prolific LGBTQ+ composer, has been widely celebrated for her contemporary compositions. She won the Pulitzer Prize in 2010 for her Violin Concerto. Her piece *Morning Opens* reflects on the peace that comes with finding a true love, and the joy that comes from living as your truest self. The morning gradually begins and ends when she returns to her love at home after a walk.

Clara Schumann (1819–1896)

Sechs Lieder, Op 13 (1844)

Duration: 8 minutes

Clara Schumann was an incredible composer of the Romantic era. Her lieder includes dense harmonic piano parts and legato vocal lines. She often selects poetry that is quite pensive and reflective on love and human nature. *Ich hab' in deinem Auge* explores the love seen in one's eyes, comparing it to a blooming rose. As they come to terms with never seeing their love again, they graciously accept that a memory of their love will be with them forever. *Liebeszauber* follows the ecstatic joy that comes with love. It compares love and joy to a nightingale in a floral wooded scene. *Die stille lotosblume* sets a scene of a lotus blossom and a swan. The swan sings its swan song and almost wishes to die. Its beauty is tragic to the lotus blossom who cannot fathom the song that is sung. Schumann's *Six Lieder* ends in an unresolved cadence, leaving the audience in the pensive state that can come with a love so deep.

Wolfgang Amadeus Mozart (1756–1791)

Le nozze di Figaro (1786)

Duration: 5 minutes

Mozart's "Deh, vieni, non tardar," from *Le Nozze di Figaro*, is sung by Susanna in the Fourth Act. Susanna playfully deceives her new husband in order to catch the Count in his infidelity. Susanna sing within the estate's gardens, speaking of the abundant beauty surrounding her. She describes the romantic atmosphere and promises to crown "him" with roses. Little does Figaro know that "him" is in fact himself. This aria is the high point of the show. It is a brief legato moment in the midst of three and a half hours of chaos. This summer I will be singing and covering the role of Susanna and as the final song of my junior recital it is an homage to my first full large role. This was the first opera I listened to in full and will always have a very special place in my heart.

Notes by Clara Pancake