



COLLEGE OF VISUAL AND PERFORMING ARTS

Department of Music

Senior Recital
Jessica Williams, Mezzo Soprano

Assisted By:
David Leahey, Piano
Chip Hewitt, Baritone

Sunday, December 19, 2004
7:30p.m.
Fairfax United Methodist Church

PROGRAM

Se Florindo è fedele.....Alessandro Scarlatti
(1670-1725)
Se tu m'ami, se sospiri.....Giovanni B. Pergolesi
(1710-1736)
Alleluia *from Exultate Jubilate*.....Wolfgang Amadeus Mozart
(1756-1791)

Wanderes Nachtlied IIFranz Schubert
(1797-1828)
Dein Blaues Auge.....Johannes Brahms
(1833-1897)
Ständchen1888

Die Nonne und der Ritter.....Johannes Brahms

Es Rauschet das Wasser

Vor der Tür

Miss Williams and Mr. Hewitt

~Intermission~

Après un RêveGabriel Fauré
(1845-1924)
Crépuscule

Sure on this Shining Night.....Samuel Barber
from Hermit Songs (1910-1981)

V. The Crucifixion

VI. Sea Snatch

VII. Promiscuity

The Contented LoverPeter Warlock
(1894-1930)

The First Mercy

“Sure on this Shining Night”, op.13 no.3

from Hermit Songs, op.29 no. 5-7

1953

V. “The Crucifixion”

VI. “Sea Snatch”

VII. “Promiscuity”

Barber’s music is known for its romantic style lyrics with difficult rhythmic patterns and luscious harmonies. He wrote his first piece at the age of seven and attempted his first opera at the age of ten. He’s well known for his *Adagio for Strings* which is heard in films such as *Platoon*, *The Elephant Man*, *El Norte*, and *Lorenzo’s Oil*. “Sure on this Shining Night” was first heard as a solo song, but then later arranged as a choral piece. The piece is set to the poetry of James Agee’s (1909-1955), “Description of Elysium,” from *Permit Me Voyage*. The three pieces from “Hermit Songs” are from a song cycle of ten.

“The Contented Lover”

from Seven Songs of Summer

“The First Mercy”

Warlock is mostly known for his solo songs with piano accompaniment and his large contribution in the rediscovery of early English music. He wrote a number of pieces for orchestra and piano and choral works. He is also known as an author, editor, and transcriber. “The First Mercy” was originally written as a solo song, but later arranged for (SSA) choral. The piece in its entirety is a collaboration of Warlock’s friend, journalist Bruce Blunt. “The Contented Lover” authorship is by James Mabbe (1572-1642).

Encore:

“O Holy Night”

Peter Warlock (1894-1930), 1928

1927

Although Adolphe wrote the music to “O Holy Night”, the words were by Placide Clappeau in 1847. Placide was a merely a wine merchant from France who wrote poetry as a hobby. Adolphe however has written over forty operas and approximately twelve ballets. The ever so recognizable and beloved Christmas carol is said to of been the first music to ever been broadcasted over the radio.

Jessica would like to thank her family and voice teacher for always encouraging her musical talents. This final semester has been full of surprises, but because of the love and support from her family, teacher, and Jesus Christ, was she able to finish. She would also like to thank Arielle, Nicole, Eric, Chris Remuzzi, and Chris Culosi for being such understanding and loving friends when she needed them most. Jessica plans to continue her study in voice and looks forward to a career in music that God has planned for her.

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Ms. Williams is a student of **Professor Debby Wenner**

“Après un Rêve”

Fauré is considered to of been the most unique in his style amongst French composers during the late nineteenth century. His most authentic innovations were in his French songs. “Après un Rêve” text are from the poem by Romain Bussine (1830-1899). “Crépuscule” is from his song cycle *La Chanson d’Ève* and taken from the poem by Charles van Lerberghe. This ten piece song cycle was originally apart of a larger cycle of Fauré’s called *Chanson de Mélisande* that was written in 1898 for an English performance of Maeterlinck’s play, *Pelléas et Mélisande*.

Dans un sommeil
que charmait ton image
Je rêvais le bonheur,
ardent mirage,
Tes yeux étaient plus doux,
ta voix pure et sonore,
Tu rayonnais comme un ciel
éclairé par l’aurore.

Tu m’appelais
et je quittais la terre
Pour m’enfuir avec toi
vers la lumière,
Les cieux pour nous
entr’ouvraient leurs nues,
Splendeurs inconnues,
Lueurs divines entrevues.

Hélas! Hélas!
triste réveil des songes!
Je t’appelle, ô nuit,
Rends-moi tes mensonges,
Reviens, reviens radieuse,
Reviens, ô nuit mystérieuse!

“Crépuscule” op. 95 no.9

Ce soir, à travers le bonheur,
Qui donc soupier, qw’est-ce qui pleure?
Qu’est-ce qui vient palpiter sur mon coeur,
Comme un oiseau blessé?

*line omitted by Faure
Est-ce une plainte de la terre,

Est-ce une voix future, une voix dy passé?
J’écoute, jusqu’à la sourffrance,
Ce son dans le silence.

Ile d’oubli, ô Paradis!
Quel cri déchire, dans la nuit,
Ta voix qui me berce?
Quel cri traverse
Ta ceinture de fleurs,
Et ton beau voile d’allegresse?

Gabriel Fauré (1845-1924)

In sleep
enchanted by your image
I dreamed of happiness,
a passionate illusion;
Your eyes were so gentle,
your voice so pure and rich,
you were radiant like a sky
Lighted by the dawn.

You called to me
and I left the earth
to fly with you
toward the light
For us the skies
parted their clouds;
unknown splendors,
glimpses of divine light.

Alas! Alas!
sad awakening from dreams;
I call to you, o night,
give me back your illusions!
Return, return in radiance!
Return, o mysterious night!

This evening, through the happiness,
Who then sighs, who is it who weeps?
What is it that comes to palpitate on my heart,
Like a bird wounded?

Is it a lament from earth

Is it a voice [of the] future, a voice or the past?
I listen to, to the point of (the) suffering,
This sound in the silence.

Isle of forgetfulness, oh Paradise!
What cry tears apart, in the night,
Your voice which me rocks?
What cry cuts through
Your girdle of flowers,
And your beautiful veil of elation?

1906

PROGRAM NOTES

“Se Florindo è fedele”

Scarlatti is sometimes observed as the father of Neapolitan opera, or better known as opera seria. “Se Florindo è fedele” is an aria from his opera *La donna ancora è fedele*. The opera was first performed in Naples in 1698. Alidoro is the character singing this piece in proclamation that he now knows of Florinda’s love for him.

Se Florindo è fedele,
Io m’innamorerò.
Potrà ben l’arco tendere
Il faretrato arcier,
Ch’io mi saprò difendere
Da un guardo lusinghier.
Pregghi, pianti e querele
Io non ascolterò,
Ma se sarò fedele,
Io m’innamorerò.

If Florindo is faithful,
Surely I will fall in love
How artful he draws the bow
Well vers’d in archers’ wiles,
I know I can defend my heart
from any luring smiles
Pleas, tears and laments
I can not hear,
but if he should be faithful,
Surely I will fall in love.

Alessandro Scarlatti (1670-1725)

“Se tu m’ami”

Pergolesi was a leading Italian composer in the late Baroque period. He was known for his improvisation skills on the violin, but he was also a prominent developer of Italian comic opera in the early 18th century. “Se tu m’ami” was first performed in 1885 in an anthology. However, many scholars today do not believe this is legitimate and will argue that it was originally Alessandro Parisotti’s since no early manuscripts of the piece had ever been found.

Se tu m’ami, se sospiri
Sol per me, gentil Pastor;
Ho dolor de tuoi martiri,
Ho diletto del tu’amor:
Ma se pensi che soletto
Io ti debba riamar,
Pastorello, sei sorggetto
Facilmente a t’ingannar.
Bella Rosa porporina
Oggi Silvio sceglierà,
Con la scusa della Spina
Doman poi la sprezzerà.
Ma degli Uimini’l consiglio
Io per me non sequirò,
Non perché mi piace il Giglio
Gli altri Fiori sprezzèrò.

If you love me, if you-sigh
only for me, kind shepherd,
I have sorrow of your sufferings,
I have pleasure of in your love,
but if you alone think that
I must love you in return,
little shepherd, you are subject
Easily to deceive yourself.
Beautiful red rose
today Silvio will choose;
with the excuse of the thorn
Tomorrow he will then despise.
But the advice of the men
I for myself will not follow:
not because the lily pleases me
The other flowers I will despise.

Giovanni B. Pergolesi (1710-1736)

“Alleluia” K.165

from *Motet: Exultate, Jubilate*

Mozart was one of the greatest prodigies in music history composing over six hundred works. Although he was essentially known as an operatic composer, many of his works in other genres are just as memorable. For example, one of his sacred vocal works, “Alleluia” was written in 1773 in Milan, Italy, for the famous castrato Venancio Rauzzini. It was originally scored for high voice, two oboes, two horns, strings and organ.

Wolfgang Amadeus Mozart (1756-1791)

“Wanderers Nachtlied II”, D.768

With his education as a chorister of the imperial court chapel, Schubert eventually became a school teacher like his father. He is most famous for his vocal compositions of around five hundred songs that were written on texts based on many sources, including Shakespeare, famous poets, friends, and contemporary people from his generation. “Wanderes Nachtlied” text was taken from one of the many poems of famous poet Johann Wolfgang von Goethe (1749-1832).

Über allen Gipfeln ist Ruh,
In allen Wipfeln spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch.

Over all the peaks it is peaceful
in all the treetops you feel
hardly a breath of wind;
The little birds are silent in the
only wait - soon
You will rest as well.

“Dein blaues auge”, op.51 no.8

Brahms is considered one of the greatest symphonist after Beethoven and was looked upon as the leading romantic composer of instrumental music. “Dein Blaues Auge” and “Ständchen” are two of the many Lieder he produced in his lifetime. “Dein Blaues Auge” is taken from the poem by Klaus Groth (1819-1899) and “Ständchen” is from a Franz Kugler poem.

Dein blaues Auge hält so still,
Ich blicke bis zum Grund.
Du fragst mich, was ich sehen will?
Ich sehe mich gesund.

Your blues eyes are so serene
That I can gaze into their depths.
You ask me what I wish to see?
I see myself healed.

Es brannte mich ein glühend Paar,
Noch schmerzt das Nachgefühl:
Das deine ist wie See so klar,
Und wie ein See so kuhl.

Once I was burned by a glowing pair.
I can still feel the pain.
But your eyes are as clear as a lake
And like a lake so soothing.

“Ständchen” op. 106 no.1

Der Mond steht über dem Berge,
So recht für verliebte Leut’;
Im Garten rieselt ein Brunnen,
Sonst stille weit und breit.

The moon looms over the mountain
so apt for folk in love.
In the garden a fountain ripples;
All else is silence, far and wide.

Neben der Mauer im Schatten,
Da stehnm der Studenten drei
Mit Flöt’ und Geig’ und Zither
Und singen und spielen dabei;

Near the wall in the shadows
stand three students
with flute and fiddle and zither,
and sing and play there.

Die Klänge schleichen der Schönsten
Sacht in den Traum hinein.
Sie schaut den blonden Geliebten
Und lispelt: “Vergiß nicht mein!”

The sounds glide up to that loveliest girl
And softly enter her dreams.
She looks at her fair beloved
and whispers “Forget me not!”

“Die Nonne und der Ritter”op.28 no.1

These three Brahms duets are from a set of four, with the fourth one being “Der Jäger und sein Liebchen” or translated, “The Hunter and His Beloved”. The duets are meant to be performed by an alto, baritone, and piano.

Da die Welt zur Ruh' gegangen,
Wacht mit Sternen mein Verlangen
In der Kühle muß ich lauschen,
Wie die Wellen unten rauschen!

As the world goes to rest,
my yearning awakens with the stars;
I must listen in the cool,
as the waves roar below!

Franz Schubert (1797-1828), 1824

“Fernher mich die Wellen tragen,
Die ans Land so traurig schlagen,
Unter deines Fensters Gitter,
Fraue, kennst du noch den Ritter?”

“I am brought here far away by waves
that beat so mournfully against the land,
beneath the bars of your window.
“Lady, do you still know this Knight?”

It's doch, als ob seltsam' Stimmen
Durch die lauen Lüfte schwimmen;
Wieder hat's der Wind genommen, -
Ach, mein Herz ist so beklommen!

It is as if strange voices
are floating through the mild air;
once again the wind has taken them away,-
alas, my heart is so anxious!

“Drüben liegt dein Schloß verfallen,
Klagend in den öden Hallen,
Aus dem Grund der Wald mich grüßte,
's war, als ob ich sterben müßte.”

“Over there lies your ruined castle
lamenting in its desolate halls;
the way the woods greeted me,
I felt as though I must die.”

Alte Klänge blühend schreiten;
Wie aus lang versunkenen Zeiten
Will mich Wehmut noch bescheinen,
Und ich möcht' von Herzen weinen.

Old sounds burst forth,
sunk long since in time;
melancholy falls on me once again,
And I feel like weeping from my heart.

“Überm Walde blitzt's von weitem,
Wo um Christi Grab sie streiten;
Dorthin will mein Schiff ich wenden,
Da wird alles, alles enden!”

“Over the wood lightning flashes from afar,
where they are fighting over the grave of Christ;
There will I steer my ship,
and there will everything end!”

Geht ein Schiff, ein Mann stand drinnen,
Falsche Nacht, verwirrt die Sinne!
Welt Ade! Gott woll' bewahren,
Die noch irr im Dunkeln fahren!

A ship leaves with a man upon it;
False night, you bewilder the mind!
Farewell, world! May God protect
those who wander madly in darkness!

“Es rauschet das Wasser”op.28 no.2

Es rauschet das Wasser und bleibet nicht steh'n;
Gar lustig die Sterne am Himmel hingeh'n;
Gar lustig die Wolken am Himmel hinzieh'n
So rauschet die Liebe und fährt dahin.

The water rushes and will not stay still;
The stars pass merrily in the sky,
The clouds advance merrily in the sky,
And so Love rushes and wanders there.

Es rauschen die Wasser, die Wolken zergeh'n;
Doch bleiben die Sterne, sie wandeln und gehn.
So auch mit der Liebe, der treuen, geschicht,
Sie wegt sich, sie regt sich und ändert sich nicht.

The waters are rushing, the clouds dissolving;
Yet the stars remain: they wander and drift.
And so it happens as well with Love, the true:
It sways and stirs but changes not.

“Vor der Tür”op.28 no.3

Tritt auf den Riegel von der Tür,
Wie gern käm ich herein,
Um dich zu küssen.
“Ich laß dich nicht herein.
Schleich immer heim ganz sacht
Auf deinen Füßen.”

Pull the bolt back from the door-
how gladly I would come in
to kiss you.
“I won't let you in.
Creep away home,
treading ever so softly.”

Wohl kann ich schleichen sacht
Wie Mondenschein,
Steh nur auf, laß mich ein:
Das will ich von dir haben.
O Mägdlein, dein'n Knaben
Laß ein!

I can creep as softly
as moonlight;
but stand up and let me in -
This I do ask of you.
O maiden, let your
Lad come in!

1888