Jules Massenet
Jules Massenet was a French composer best known for his operas. Of some three dozen stage works, Massenet's opera Manon is perhaps the best known, a version of the novel by the Abbé Prévost also used by Puccini. In En fermant les yeux, Le Chevalier des Grieux conveys his modest vision of his future happiness to Manon Lescaut, who is deciding whether or not to leave him for Monsieur de Brétigny. Unaware of Manon's decision, De Grieux explains what he saw in a dream he had.

En fermant les yeux
Instant charmant,
Où la crainte fait trêve,
Où nous sommes deux seulement!
Tiens, Manon,
En marchant je viens de faire un rêve!

En fermant les yeux, je vois Labas...
une humble retraite,
Une maisonnette
Toute blanche au fond des bois!

Sous ses tranquilles ombrages
Les clairs et joyeux ruisseaux,
Où se mirent les feuillages,
Chantent avec les oiseaux!

C'est le paradis! Oh non!
Tout est là triste et morose,
Car il y manque une chose,
Il y faut encore Manon!

Viens!
Là sera notre vie,
Si tu le veux,
O Manon!

The Dream of Des Grieux
A moment charming
where fear makes interruption,
Where we are two alone!
Hey Manon,
While walking I just had a dream!

While closing my eyes I see down there...
A humble retirement,
A maisonnette
All white at the far end of the wood!

Under its quiet shade
The clear and joyous streams
Where the foliage gazes at itself
Sing with the birds!

This is paradise! Oh no!
All is sad and morose,
For there lacks a thing,
it that is necessary again Manon!

Come!
There will be life,
If you want it,
O Manon!

Translation by Emmanuel Mojica

Emmanuel Mojica

Junior Recital

with

Nancy Porter, piano

Friday, November 20, 2009
7:30pm
Beam Music Center
Doc Rando Recital Hall
Total Eclipse  
From Samson

George Frederic Handel  
(1685-1759)

Come Again
John Dowland  
(1523-1626)

Awake Sweet Love

Vittoria, mio core!
Giacomo Carissimi  
(1605-1674)

Che fiero costume
Giovanni Legrenzi  
(1626-1690)

Spirato pur, Spirato
Stephano Donaudy  
(1879-1925)

Die Forelle
Franz Schubert  
(1797-1828)

Sonntag
Johannes Brahms  
(1833-1897)

Liebst du um Schönheit
Gustav Mahler  
(1860-1911)

En fermant les yeux
From Manon
Jules Massenet  
(1842-1912)

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Emmanuel Mojica is a student of Dr. Ruth Jacobson. Tonight's recital is presented in partial fulfillment of the requirements for a Bachelor of Music degree in Music Education/ Voice.

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George Frederic Handel  
George Frederic Handel was a German-English Baroque composer famous for his operas, oratorios, and concertos. Some of his works include the Messiah, Water Music, and Samson. Originally an oratorio, Samson was also staged as an opera. In this scene, Samson is imprisoned and expresses anguish and defeat at the loss of his sight. The libretto based off of the figure Samson from Chapter 16 of the Book of Judges. Samson is considered one of Handel's finest dramatic works.

Total Eclipse
Oh, loss of sight! Of thee I most complain!
Oh, worse than beggary, old age, or chains!
My very soul, in real darkness dwells.

Total eclipse! No sun, no moon,
All dark, amidst the blaze of noon!

O, glorious light! No Cheering ray
To glad my eyes with welcome day!
Total eclipse! No sun, no moon,
All dark, amidst the blaze of noon!

Why thus depriv'd thy prime decree?
Sun, moon and stars are dark to me,
Sun, moon and stars are dark to me!

John Dowland  
John Dowland is best known for some of the most exquisitely melancholic music that has ever been written for the lute (and by default - the guitar) of all time. It is said his works were both introspective and melancholy but were of great popular appeal. Being by turns both "sour & happy" in nature he was probably well positioned to reflect this through music. This fact, it could be argued, is what gave his music its charm and appeal along with his more elaborate compositions than those of his contemporaries. The text in both Come Again and Awake Sweet Love are good examples of his wistful style.

Come Again
Come again, sweet love doth now invite,
The graces that refrain, to do me due delight,
To see, to hear, to touch, to kiss, to die,
With thee again, in sweetest sympathy.

Come again, that I may cease to mourn
Through thy unkind disdain, for now, left and forlorn,
I sit, I sigh, I weep, I faint, I die,
In deadly pain, and endless misery.

Gentle love, draw forth thy wounding dart,
Thou canst not pierce her heart, For I that do approve,
By sighs, and tears, more hot, than are, thy shafts,
Did tempt, while she, while she for triumphs laughs.
Awake Sweet Love
Awake, sweet love; thou are return'd,
My heart, which long in absence mourn'd,
Lives now in perfect joy.
Let love, which never absent dies,
Now live forever in her eyes,
Whence came, my first annoy.

Only herself hath seemed fair,
She only I could love,
She only drove me to despair,
When she unkind did prove.
Despair did make me wish to die,
That I my joys might end.
She only which did make me fly,
My state may now amend.

If she esteem thee now aught worth,
She will not grieve thy love henceforth,
Which so despair hath prov'd.
Despair hath proved now in me,
That love will not in constant be,
Though long in vain I lov'd.

If she at last reward thy love,
And all thy harms repair.
Thy happiness will sweeter prove,
Raised up from deep despair.
And if that now thou welcome be,
When thou with her dost meet.
She all this while but play'd with thee,
To make thy joys more sweet.

Giambattista Guarini

Giambattista Guarini, lived during the Baroque period where secular music began to take over the sacred compositions in popularity. Other great achievements generally ascribed to him are the further development of the recitative, and of infinite importance in the history of dramatic music; the further development of the chamber-cantata, by which Guarini superseded the concertato madrigals which had themselves replaced the madrigals of the late Renaissance; and the development of the oratorio, of which he was the first significant composer. In this secular piece, Vittoria mio core!, the narrator enjoys freedom from the shackles of love.

Vittoria, mio core!
Vittoria! Vittoria, mio core!
Non lagrimer più
È sciolta d'Amore
La vil servitù.

Già l'empia a' tuoi danni
Fra stuolo di sguardi,
Con vezzì bugiardì
Dispose gl'inganni;

Victorious, my heart is!
Victorious, my heart is!
And tears are in vain,
For love now has broken
its shackles in twain.

The false one is vanquish'd,
Her glances amuse me,
Deception no longer
With arts can confuse me!

Giovanni Legrenzi

Legrenzi was active in most of the genres current in northern Italy in the late 17th century, including sacred vocal music, opera, oratorio, and varieties of instrumental music. Though best known as a composer of instrumental sonatas, he was predominantly a composer of liturgical music with a distinctly dramatic character. In Che fiero costume, the performer is tormented by the talents of Cupid, showing madness with the most phrases and performing con moto (with emotion).

Che fiero costume
Che fiero costume
D'aligero nume
Che a forza di pene si faccia adorar!
E pur nell' ardore
Il dio traditore
Un vago sembiante mi fe' idolatrar.

How cruel are the ways
How cruel are the ways
Of that pitiless God
To make us worship him by making us suffer!
The treacherous deity
Compels me in my passion
To idolize a pleasing appearance.

Che crudo destino
Che un cieco bambino
Con bocca di latte si faccia stimmà!
Ma questo tiranno
Con barbaro inganno,
Entrando per gli occhi, mi fe' sospirar!

O evil fate,
That a sightless infant,
His mouth still full of milk, can command my respect.
Yet this false
And barbarous tyrant
Has entered through my eyes to bring me grief.

Translation by Lynn Steele

Stephano Donaudy

Stephano Donaudy enjoyed composing in "Stile Antico," or the ancient style. It refers to a manner of composition which is historically-conscious, and has been associated with composers of the Baroque and early Classical periods of music, in which composers use controlled use of dissonance, modal effects and the avoidance of overly instrumental textures and lavish ornamentation to imitate the compositional style of the late Renaissance. Spirate pur, Spirate is one of the compositions in his famous 50 Arie di Stile Antico.
Blow, then blow
Blow, then blow
Around my beloved,
Gentle breezes, and find out
If she holds me in her heart.
Blow, gentle breezes!
If she holds me in her heart,
Find out blessed breezes.
Breezes light and blessed.

Translation by Emmanuel Mojica

Franz Schubert
Franz Schubert’s gifts had been most notably expressed in song, his talent for melody always evident in his compositions. He wrote some 600 Lieder, nine symphonies (including the famous “Unfinished Symphony”), liturgical music, operas, some incidental music, and a large body of chamber and solo piano music. The melodic lines are evident in the lied Die Forelle, with poetry by Christian Friedrich Daniel Schubart.

The Trout
In a bright little brook
There shot up merrily haste a capricious trout:
Past it shot like an arrow.
I stood upon the shore
And watched in sweet peace
The cheery fish’s bath
In the clear little brook.

A fisher with his rod
Stood at the water-side,
And watched with cold blood
As the fish swam about.
So long as the clearness of the water remained intact, I thought, he would not be able to capture the trout
With his fishing rod.

But finally the thief grew weary of waiting. He stirred up the brook and made it muddy, and before I realized it, his fishing rod was twitching there, and with raging blood
Gazed at the betrayed fish.

Translation by Emily Ezust

Johannes Brahms
A German composer, Johannes Brahms was at the forefront of the Romantic period. Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. A virtuoso pianist, he gave the first performance of many of his own works; he also worked with the leading performers of his time. Many of his works have become staples of the modern concert repertoire. Brahms, an uncompromising perfectionist, destroyed many of his works and left some of them unpublished. Sonntag is one of the five songs in Op. 47, and reflects the characteristics of the Romantic period.

Sonntag
So hal ich doch die ganze Woche
Mein liebes Liebchen nicht gesehen,
Ich sah es an einem Sonntag
Wohl vor der Türe steht:
Das taudensdösche Jungfräulein,
Das taudensdösche Herzelein,
Wolle Gott, wolte Gott,
Ich war’ heute bei ihr!

So will ich doch die ganze Woche
Dass Lachen nicht vergessen,
Ich sah es an einem Sonntag
Wohl in die Kirche gehn:
Das taudensdösche Jungfräulein,
Das taudensdösche Herzelein,
Wolle Gott, wolte Gott,
Ich war’ heute bei ihr!

Translation by Anonymous

Gustav Mahler
Gustav Mahler was best known in his own time as one of the leading Austrian conductors of his day, but is now remembered as an important composer linking the late 19th century with the Modern musical period, particularly for his vast symphonies and his symphonic song cycle, Das Lied von der Erde. Liebst du um Schönheit is from the Rückert-Lieder, 6 songs for voice and orchestra or piano by Gustav Mahler, based on poems written by Friedrich Rückert.

Liebst du um Schönheit
Liebst du um Schönheit, o nicht mich lieb!
Liebest du um Schönheit, o nicht mich lieb!
Liebest du um Schönheit, o nicht mich lieb!
Liebest du um Schönheit, o nicht mich lieb!
Liebest du um Schönheit, o nicht mich lieb!
Liebest du um Schönheit, o nicht mich lieb!

If You Love for Beauty
If you love for beauty, then do not love me!
Love the sun, with its golden hair!
If you love for youth, then do not love me!
Love the spring, which is young every year!
If you love for treasure, then do not love me!
Love the mermaid, who has many shining pearls!
If you love for love, then love me!
Love me always, as I will always love you!

Poetry by Friedrich Rückert
Translation by Emmanuel Mojica