Fyremål

Vegen vita, på villstig venda,
Fram å fara og ferdi enda;
Vi mot målet må soleis halda,
Elles vil vi på vegen falla.

Enn eit år over bratte bakkar,
Haug og hamrar og hâge slåkkar,
Fjell og fjøre og fjord som bryter,
Flod som fløymer, og foss som tyter,

Må vi vandra og vegen fara.
Måtte makti og morgen vara!

Kom då, snille! vi slita saman.
For den gilde er gant og gaman.

Trygt og trufast vår norsk vi tala.
Med det same slags mål vi mala.

Text by Aasmund Olavsson Vinje

Kristina Newman
Soprano

Junior Recital

featuring

Jung yoon Choi
piano

Tuesday, November 17, 2009
7:30pm
Beam Music Center
Doc Rando Recital Hall
~ Program ~

"Let the Bright Seraphim"
From **Samson**

George Frideric Handel (1685-1759)

George Frideric Handel composed many operas and oratorios. Many of the pieces he has composed have become standard in vocal literature and are sung by all voice types. He composed mostly da capo arias in which the aria has two sections followed by a repeat of the first section and advised the singer to make modifications to the repeated sections in order to keep the aria interesting. Handel had poor eyesight. As his life went on his eyesight gradually got worse until he became completely blind. However, being blind did not stop him from composing or conducting.

Samson was composed in October 1741 and tells the story of the Old Testament Israelite warrior and his last days. It is one of Handel's most popular oratorios. The original oratorio ended with the chorus "Bring the Laurels," but then one year later, Handel decided to add "Let the Bright Seraphim" for soprano and trumpet. It is in AB form and is followed immediately by the final chorus "Let Their Celestial Concerts All Unite." However, in the case that "Let the Bright Seraphim" were to be performed out of context of the oratorio it is performed as a da capo aria and can be performed with or without trumpet.

**Quatre Chanson de jeunesse**

- Pantomime
- Clair de lune
- Pierrot

Claude Debussy (1862-1918)

Let the bright seraphim in burning row,
Their loud, uplifted angel trumpets blow.
Let the cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

Text by Newburgh Hamilton

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**Jeg Elsker Dig**

- En Svane
- Fyremål

Edvard Grieg (1843-1907)

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"Quatre Chansons de jeunesse"

Claude Debussy

Claude Debussy had a gift for writing for the voice, setting a variety of poetic material. He was very particular about how he wanted his song to sound and would use as many dynamic and tempo markings as he needed. He was also particular about the tonal color of the voice when he composed and therefore his songs should not be transposed.

The Quatre Chansons de jeunesse was based on situations or characters found in the Italian commedia dell'arte. The basic outline is Pierrot, a character made up by a famous French mime Jean-Gaspard Debureau, is a sad clown who is vying for the love of Columbine, a maid with sass, whom ends up leaving him for Harlequin, a valet who is good with the ladies. Cidandre and Cassandre are servants as well, but the main characters are Pierrot, Columbine, and Harlequin. Debussy wrote Quatre Chansons de jeunesse for a singer whom he was infatuated with, Marie-Blanche Vasnier. The set includes the first three of the four melodies, including an early setting of "Clair de lune."
Pantomime

Pierrot, qui n'a rien d'un Clitandre,  
Vide un flacon sans plus attendre,  
Et, pratique, entame un pâtre.  

Cassandre, au fond de l'avenue,  
Verse une larme méconnue  
Sur son nez déshérité.  

Ce faquin d'Arlequin combine  
L'enlèvement de Colombine  
Et pirouette quatre fois.  

Colombine rêve, surprise  
De sentir un coeur dans la brise  
Et d'entendre en son coeur des voix. Ah  

Text by Paul Verlaine

Three Selections

Pantomime

Pierrot, who is no Clitandre,  
Empties a flacon without delay,  
And, being practical, cuts into a pâté.  

Cassandre, at the end of the avenue  
Sheds an unnoticed tear  
For his disinherited nephew.  

That scoundrel Harlequin plots  
The abduction of Colombine  
And spins four times.  

Colombine dreams, surprised  
To feel a heart in the breeze  
And to hear in her heart some voices. Ah  

Translation by Bard Suverkrop

Edvard Grieg

Edvard Grieg is thought of as the most prominent Norwegian composer and a major composer for Norwegian songs. He wrote over 150 songs in German, Danish, and Norwegian. He grew up when Norwegian lyrical poetry was blossoming; therefore he is sensitive to poetry and strives to write a song with the correct emphasis on the correct word.

"Jeg Elsker Dig" is Grieg's most famous song, originally written with only one stanza, but later another stanza was added in the French and German translations. He wrote the song as an engagement present to his wife, Nina Hagerup. "En Svane" was written by Henrik Ibsen, Norway's eminent poet and playwright. A swan in many different cultures holds high symbolic value. In the Norse culture, a swan is symbolic of the soul. "Fyremå" speaks of enduring many different tasks and staying true to oneself while one reaches his or her goal. This song is also an ode to the struggle Norway has had with independence and deciphering a national language.

Clair de lune

Votre âme est un paysage choisi  
Que voit charmants masques et bergamasques,  
Jouant du lusth et dansant, et quasi  
Tristes sous leurs déguisements fantasques.  

Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie opportune.  
Ils n'ont pas l'air de crire à leur bonheur,  
Et leur chanson se mêle au clair de lune,  

Au calme clair de lune triste et beau,  
Qui fait rêver, les oiseaux dans les arbres,  
Et s'agiter d'extase les jets d'eau,  
Les grands jets d'eau avales parmi les marbres.  

Text by Henrik Ibsen

I Love You

Min Tankes Tanke ene du er vorden,  
Du er mit Hjertes første Kaarlighed.  
Jeg elsker Dig, som Ingen her på Jorden,  
Jeg elsker Dig i Tid og Evgighed!  

Text by Hans Christian Andersen

Translation by Bradley Ellingham

Moonlight

Your soul is a chosen landscape  
Charmed by masques and bergamasques,  
Playing on the lute and dancing and almost  
Sad beneath their fanciful disguises.  

While singing in a minor mode  
Of love the conqueror and of favorable life,  
They do not seem to believe in their happiness  
And their song mingles with the light of the moon.  

With the calm moonlight sad and beautiful,  
Which makes the birds dream in the trees,  
And makes the fountains sob with ecstasy.  
The tall, slim fountains among the marble statues.  

Translation by Bard Suverkrop

The Swan

Min hvide svane  
Du stumme, du stille,  
Hverken slag eller trille  
Led sangrest aane.  

Text by Henrik Ibsen

Translation by Bradley Ellingham

Pierrot

Le bon Pierrot, que la foule contemple,  
A un site fixe les noeux d'Arlequin,  
Suit en sonnant le boulevard du Temple.  
Une fillette au couple casquin  
En vain l'agace de son ceil coquin;  

Et cependant mysterieuse et lisse  
Paisant de lui sa plus chere deflie,  
La blanche lune aux cornes de taureaux  
Jette un regard de son ceil en coulisse  
A son ami Jean Caspard Debrune.  

Text by Theodore Faulin de Banville

The Swan

The good Pierrot, whom the crowd gazes at,  
Having finished the wedding of Harlequin,  
Dreamily goes down the boulevard of the temple.  
A girl with a loose flowing bouse  
Vainly provokes him with her teasing eye;  

And in the meantime, mysterious and smooth  
Loving him above all others,  
The white moon bull-horned  
Casts a sidelong glance  
To her friend Jean Caspard Debureau.  

Translation by Bard Suverkrop

The Swan

My swan, my pale one  
So silent, so still,  
Neither warbled nor trilled  
Of songs I heard none.  

Text by Henrik Ibsen

Translation by Bradley Ellingham