The University of Nevada Las Vegas
College of Fine Arts
Department of Music

Presents

Love...
In many forms

a senior recital by

Christina Williams
Soprano

with

Michelle Lee, piano

Friday, 2 May 2008
7:00 P.M.
Doc Rando Recital Hall
Beaum Music Center
Ah! mio cor

Georg Friedrich Händel

(1685-1759)

Blumen gruß

Hugo Wolf

(1860-1903)

Die Bekehrte

Joaquin Turina

(1882-1949)

Frühling übers Jahr

Homenaje a Lope Vega op. 90

Johann D. Cooper

(1822-2005)

L'amour captif

Cécile Chaminade

(1852-1944)

L'Amour

Moses Hogan

(1857-2003)

Lord, I have seen

John Dangerfield Cooper

(1922-2005)

Let Us break Bread Together

Guide My Feet

Jacqueline B. Hirston

(1938)

You Can Tell The World

Margaret Bonds

(1913-1972)

Georg Friedrich Händel (1685 – 1759) was a baroque composer prominently known for his contribution to Italian Opera. During his lifetime Handel composed fifty operas he also composed many oratorios, cantatas and chamber music. Growing up Handel’s father encouraged him to study law but allowed him to take private lessons. Although his mother encouraged him to pursue music he never fully did until his father’s death. Handel wrote most of his operas in the Italian style because he had traveled throughout Italy for three years. Alcina is one of his later operas, which was very popular during its premiere. Alcina was written in Italian but contains elements of French opera including a ballet. The libretto’s author is unknown, but the plot is taken from Ludovico Ariosto’s Orlando furioso, an epic poem. The story is about a sorceress named Alcina who falls in love with the knight, Ruggerio. After being placed under Alcina’s spell Ruggerio can no longer recognize his betrothed Bradamante, who disguises herself as a man to rescue him. When Ruggerio finally breaks away from Alcina’s spell she is crushed and infuriated. Ruggerio, freed from Alcina’s spells destroys her magic erne and island returning all her previous prisoners back to human form. Ah! mio cor is a da capo aria in which Alcina confess of her deep love for Ruggerio. Her sadness is represented in short phrases with three halted eight notes that represent her tears or broken heartbeat and her unstable panic is represented by the broken chord pattern in the continuo line. In the lively B section she breaks herself away from sadness and remembers the she can still make Ruggerio either return to her or be punished with suffering.

Ah! mio cor

Ah! mio cor, schernito sei.
Stelle, Dei, Nume d’amore!
Traditore, t’amo tanto,
Puoi lasciarmi sola in pianto?
Oh Dei, oh Dei, oh Dei,
Oh Dei, perché?
Ma, che fa gemoendo Alcina?
Son regina, e tempo ancora:
Resti, o muora, peni sempre,
O torni a me.

Ah! my heart

Ah! my heart, scorned you are.
Stars, Gods, deity of love!
Traitor, you I loved so much,
Can you leave me alone in weeping?
Oh God’s! Can you leave me,
Oh God’s, why?
Yet, why does Alcina grieve?
I am queen, and time is still:
Remain, or die, suffer always,
Or return to me.
Hugo Wolf (1860–1903) is a well known Lieder composer who added a "new style" to German lieder. His works are highly chromatic using music and poetry to function as one. He also uses a wide variety of rhythms to paint pictures of certain words. Wolf highly favored the dramatic technique of Richard Wagner and applied his style to his own music. During the years 1886-1889 Wolf composed a large amount of his lieder. In 1888-89, Wolf composed fifty-one songs on poems by Johann Wolfgang von Goethe. With the exception of "Die Spröde," the entire Goethe collection was completed in less than four months.

Blumengruß
Der Strauß, den ich geplückt,
Grüße dich viel tausendmal!
Ich habe mich oft gebückt,
Ach, wohl eintausendmal,
Und ihn ans Herz gedrückt
Wie hunderttausendmal!

Die Spröde
An dem reinsten Frühlingsmorgen
Ging die Schäferin und sang,
Jung und schön und ohne Sorgen,
Daß es durch die Felder klang,
So lala! Lerallala!

Thyris bot ihr für ein Mädelchen
Zwei, drei Schäfchen gleich am Ort,
Schalkhaft blickte sie ein Weilchen,
Doch sie sang und lachte fort:
So lala! Lerallala!

Und ein ander bot ihr Bänder,
Und der Dritte bot sein Herz;
Doch sie trieb mit Herz und Bändern
So wie mit den Lammern Scherz,
Nur lala! Lerallala!

Foral greeting
The bouquet, that I gathered,
Greet you many thousand times!
I have often bent down,
Ah, indeed one thousand times,
And I pressed it to my heart
Again one hundred thousand times!

The Coy Shepherdess
On the clearest spring morning
the shepherdess walked and sang,
young and beautiful and without cares
that it through the fields rang
So lala! Lerallala!

Thyris offered to her, for one kiss,
two, three lambs, on the spot.
Archly looked she a little while,
but she sang and laughed on:
So lala! Lerallala!

And another offered her ribbons,
and the third offered his heart;
but she left with heart and ribbons
as again with the little lambs joking:
Only lala! Lerallala!

Die Bekehrte
Bei dem Glanz der Abendröte
Ging ich still den Wald entlang,
Damon saß und blies die Flöte,
Daß ich von den Felsen klang
So la la! 

Und er zog mich an sich nieder,
Küßte mich so hold und süß.
Und ich sagte: Blase wieder!
Und der gute Junge blies,
So la la! 

Meine Ruhe ist nun verloren,
Meine Freude floh davon,
Und ich höre vor meinen Ohren
Immer nur den alten Ton,
So la la, le ralla! 

Frühling über's Jahr
Das Beet, schon lockert sichs in die Höhe,
Da wanken Glöckchen so weiß wie Schnee;
Saffron entfaltet gewaltige Glut,
Smaragden keimt es und leuchtet wie Blut;

Primel stolzieren so naseweis,
Schalkhafte Veilchen, versteckt mit Fleiß,
Was auch noch alles da regt und weht,
Genug, der Frühling er wirkt und lebt.

Doch was im Garten am reichsten blüht,
Das ist des Liebchens lieblich Gemüt,
Da glühend Blicke mir immerfort,
Erregend Liedchen, erheiternd Wort,

Ein immer offen, ein Blütenherz,
Im Ernste freundlich und rein im Scherz.
Wenn Ros und Lilie der Sommer bringt,
Er doch vergeneh mit Liebchen ringt.

All text by Johann Wolfgang von Goethe

The Repentant Shepherdess
Near the evening red sunset
I went quietly along the wood,
Damon sat and blew his flute
That it from the rocks rang,
So la la, ralla! 

So la la, ralla! 

kissed me so gently, so sweetly,
and I said 'blow again'
and the good young blew:
So la la, ralla! 

My peace is now lost,
my joy fled away,
and I hear before my ears
always only the old sound,
So la la, ralla! 

Spring all year
The flower-bed already gives way itself upwards!
There waver little-bells all white as snow;
Saffron unfolds intense glow,
Emerald in budding it and stirs like blood;
Primroses parade so impudently,
Roguish violets, hidden with care;
Whatever else still all there stirs and weaves,
Enough, The Spring, it works and lives.

Yet what in the Garden has the richest blossom,
That is of my beloved's sweet disposition.
For glowing glances to me always,
Stirring little-songs, cheering word,

an always often, a blossom-heart,
in the earnest friendly and pure in teasing.
When rose and lily the summer brings,
it yet in vain with my sweetheart rings.
Joaquín Turina (1882-1949) born in Seville, Spain, Turina started out his studies in Seville and Madrid later moving to Paris where he spent eleven years of his life. Turina was very attracted to the French style and favored music of famous composer and friend Claude Debussy. Turina’s music is a colorful blend of his native folk music and European trend. His songs are very passionate using a variety of Spanish turns. Turina’s rich accompaniments and melody paint pictures for his audience while text and music work together to tell the story. Homenaje a Lope Vega is a set of three poems by Lope Felix de Vega Carpio, who was a poet and dramatist who used his life’s travels as a story board.

**When I look upon your beauty**

*When I look upon your beauty*

*Love will make me sigh,*

*And when I don’t see you,*

*Desire will sigh for me.*

*If my eyes see yours,*

*To enjoy so much good,*

*But more, comes your cold disdain*  

*That makes me retire,*

*And love makes me sigh again,*

*And when I don’t see you,*

*desire sighs for me.*

**Yes with my desire**

*Yes with my desire*

*The time will walk by,*

*The sun will be ahead*

*The footsteps giant,*

*And my sweet employment*  

*Seville would celebrate*  

*Without jealousy or envy*  

*A fortunate lover,*

*The sweet devoted lover,*

*Whose cooing lullaby roars. Talamos*  

*Makes a marriage bed from the hallow trunk.*

**Al val de Fuente Ovejuna**

*Al val de Fuente Ovejuna*  

*La niña en cabellos baja,*

*El caballero la sigue*  

*De la Cruz de Calatrava,*

*Entre las ramas se esconde,*

*De vergonzosa y turbada,*

*Fingiendo que no le ha visto,*

*Pone delante las ramas.*

*¿Para qué te escondes niña gallarda?*

*Que mis linces deseo pasan.*

Acercóse el caballero,*

*Y ella, confusa y turbada,*

*Hacer quiso celosías*  

*De las intrincadas ramas,*

*Mas como quien tiene amor*  

*Los mares y las montañas*  

*Atraviesa fácilmente,*

*La dice tales palabras*  

*¿Para qué te escondes niña gallarde?*

*Que mis linces deseo pasan.*

**All text by Lope Felix de Vega Carpio**

**Si con mis deseos**

*Si con mis deseos*

*Los tiempos caminaran,*

*Al sol aventajaran*  

*Los pasos gigantecos,*

*Y mis dulces empleos*  

*Celebrará Sevilla,*

*Sin envidiar celosa*  

*Amante venturosa*  

*La regalada y tierna tortolilla,*

*Que con arrullos roncos*  

*hace de los huecos troncos.*

**To the Fuente Ovejuna valley**

*To the Fuente Ovejuna valley*

*The long-tressed girl descends;*

*The gentleman close behind her*  

*From the Calatrava Cross.*

*Between them branches to hide,*

*In shame, and disturbed,*

*Feigning she has not seen him,*

*She placed branches before her.*

*"Why are you hiding,*

*My brave little girl?"*

*My desires will find a way*  

*To pass through any wall.*

*The man draws nearer to her,*

*And confused and disturbed,*

*She tries to weave a lattice*  

*From the entangled branches,*

*But since those who have loved*  

*Neither sea nor mountain*  

*Can hope to cross easily,*

*He says these words to her,*

*"Why are you hiding,*

*My brave little girl?"*

*My desires will find a way*  

*To pass through any wall.*

Cécile Chaminade (1857-1944) a child prodigy, who at the young age of eight started composing music on the piano, first taught to her by her mother. Her talents were recognized and admired by Georges Bizet, who made sure she had a proper education. Her father disapproved of her becoming a professional musician so she didn’t pursue it completely until her father’s death. She gave many European tours and was also highly favored in the United States as well. Chaminade composed works for piano, an opera, orchestra pieces, concertos for piano and over one hundred melodies. During her lifetime she composed a total of four-hundred pieces of music that were mostly published and performed in elegant salon concerts. Each work exudes eloquence and a brilliant charm. The text deliberately speaks through the music with playful rhythms and short phrases.
L'amour Captif

Mignonne, à l'amour j'ai lié les ailes;  
Il ne pourra plus prendre son essor  
Ni quitter jamais nos deux coeurs fidèles,  
D'un noeud souple et fin de vos cheveux d'or,  
Mignonne, à l'amour j'ai lié les ailes!

Chère, de l'amour si capricieux  
J'ai dompté pourtant le désir voleur;  
Il suit toute loi que dictent vos yeux,  
Et j'ai mis enfin l'amour en servage.  
O chère! l'amour, si capricieux!

Ma mie, à l'amour j'ai lié les ailes.  
Laissez par pitié ses lèvres en feu  
Effleurer parfois vos lèvres rebelles,  
A ce doux captif souriez un peu;  
Ma mie, à l'amour j'ai lié les ailes!  

— text by Thérèse Maquet

Alleluia

J'avais doute de votre amour  
Et de ma constance elle-même,  
Mais voici qu'avec le retour  
Du joyeux printemps, je vous aime!  

Le printemps, qui rit dans mon cœur  
Comme un soleil dans une eau pure,  
M'a rendu mon passé vainqueur  
Et son ivresse à la nature.

Je vous aime, enfant, aimez-moi;  
C'est le printemps qui nous convie!  
Ne sentez-vous pas que la foi,  
Qui nous revient, nous renvoie la vie?  

Alleluia pour les beaux jours  
Du printemps et de l'allégresse!  
Mignonne, en gardant vos amours,  
Vous garderez votre jeunesse!  

— text by Paul Marie-ton

Love Captive

Sweetheart, to love I have bound the wings.  
He no more will be able to take flight.  
Nor ever leave our two faithful hearts.  
With a smooth and delicate knot of your golden hair,  
Sweetheart, to love I have bound the wings.

Darling, from love so capricious  
I have overcome the fickle desire:  
He follows all Law which your eyes dictate,  
And I have finally put love with service;  
Oh Darling! Love, so capricious!

My own, to love I have bound the wings.  
Through pity let his fiery lips  
To brush against your rebellious lips;  
Then to this sweet captive smile a little;  
My own, to love I have bound the wings  

— text by René Nivard

Écrin

Tes yeux malicieux  
Ont la couleur de l'émeraude.  
Leurs purs reflets délicieux  
Étaient l'humeur la plus grimaude.  
Dans leurs filets capricieux  
Il a pris mon coeur en maraude ...

Tes yeux malicieux  
Ont la couleur de l'émeraude.

Tes lèvres de satin  
Sont un nid de chaudes caresasses,  
Un fruit savoureux qui se teint  
De rayonnement de tendresse.  
Et ton baiser, comme un latin,  
Verse d'infinibles ivresses ...  
Tes lèvres de satin  
Sont un nid de chaudes caresasses.

Ton âme est un bijou,  
Le diamant de ma couronne;  
C'est le plus délicat joujou  
De mon amour qu'elle entoure;  
C'est le parfum qui me rend fou,  
Le doux parfum qu'il m'envoie ...  
Ton âme est un bijou,  
Le diamant de ma couronne!  

— text by René Nivard

Jewel-case

Your eyes mischievous  
Are the colour of emeralds.  
Their pure, delicious reflection  
Cheer the gloomiest moods.  
In their capricious nets  
They have taken my heart.  
Your mischievous eyes  
Are the colour of emeralds.

Your lips of satin  
Are a nest of warm caressers,  
A tasty fruit which I dyed  
With rays of tenderness,  
And your kiss, like a leprechaun,  
Pours out ineffable intoxication.  
Your lips of satin  
Are a nest of warm caressers.

Your soul is a jewel,  
The diamond of my crown.  
It's the most delicate plaything  
Of my love which it adorns.  
It's the fragrance that drives me insane,  
The gentle charm which surrounds me.  
Your soul is a jewel,  
The diamond of my crown.

L'été

Ah! chantez, chantez,  
Folle fauvette,  
Gaie alouette,   
Joyeux pinson, chantez, aimez!  
Parfum des roses,  
Fraîches éclisses,  
Rendez nos bois, nos bois plus embaumés!  
Ah! chantez, aimez!

— text by René Nivard

Summer

Ah, sing, sing,  
Insane warbler  
Cheerful lark,  
Joyful Chaffinch, sing, love!  
Fragrance of roses  
Newly opened in the air,  
Meet our wood, more fragrant!  
Ah! Sing, love!
Soleil qui dore
Les synergies
Remplies d'essais tout bruisants,
Verse la joie,
Que tout se noie
Dans les rayons resplendissants.
Ahi chantez, aimez...

Soulé, qui pases
Dans les espaces
Semant l'espérance d'un jour d'été.
Que ton haleine
Donne à la plante
Plus d'éclat et plus de beauté.
Ahi chantez, aimez!

Dans la prairie
Calm and floral,
Entendez-vous ces mots si doux.
L'Ame charmée,
L'épouse aimée
Bénit le ciel près de l'époux!
Ahi chantez, aimez...

Sun which gazes
The synergies
Filled with buzzing sound of bees!
Four down the joy
That all ones sorrow drown
In your radiant beams.
Ahi sing, love insane warbler, happy finch, sing!

Breezes that pass
In the air
Raising hopes, of a summer day.
That your breath
Give way to the plain
More radiant, more beauty!
Ahi! Sing, love!

In the meadow
Calm and floral,
Hear these words so gentle.
The soul charming
The spouse beloved
Blesses the heaven by her Husband's side!
Ahi! Sing! Love insane warbler, happy finch, sing!

John Dangerfield Cooper (1922-2005) was born in 1922 in South Philadelphia. At age 12 his father found him his first job in a Baptist Church in South Philadelphia, playing the piano. He earned his master's and doctorate degrees in music from Combs College of Music. He composed many sacred works and became a Reverend during his lifetime. Cooper was founding director of the Little Symphony Orchestra of Germantown, where he lived most of his life. His spiritual song, "Lord, I Have Seen," is published in several hymnals.

Moses Hogan (1957-2003) born in New Orleans, Louisiana on March 13, 1957, was a pianist, conductor, composer and teacher. Hogan received his B.M. in music performance from Oberlin Conservatory and also studied at Julliard. Hogan composed over seventy published works and is internationally known for his beautiful choral and solo spiritual arrangements.

Let us break bread together on our knees,
Let us drink wine together on our knees,
Let us praise God together on our knees,
When I fall down on my knees,
with my face to the risin' sun,
Oh, Lord, have mercy on me.

Jacqueline B. Hairston (1938-) A composer, arranger and vocal coach, received her musical training at the Juilliard School of Music, Howard University School of Music, and her Masters in Music from Columbia University. She composed many Negro Spirituals and choruses that are highly recognized. Her spiritual arrangement, You (and I) Can Tell the World, was given its world premiere by internationally known mezzo-soprano, Denyce Graves, and the Orlando Opera Chorus and Orchestra. Hairston wrote the beautiful lyric spiritual "Guide My Feet" in tribute to legendary opera diva Leontyne Price.

Guide My Feet

Guide my feet Lord while I run this race
For I don't want to run this race in vain.
Stan' by me, Lord, while I run this race,
For I don't want to run this race in vain.
Oh my Lord,
Guide my feet Lord while I run this race
For I don't want to run this race in vain.
Margaret Bonds (1913-1972) was born in Chicago and earned a master’s degree in Music from Northwestern University. Later Bonds continued to study piano at Julliard. During her lifetime she received many awards for her talents and was one of the first black composers to receive recognition in the United States. Bonds wrote ballets, spiritual suites, cantatas and commonly known spiritual arrangements.

You can tell the world

You can tell the world about this,
You can tell the nation about that,
Tell ‘em what Jesus has done,
Tell ‘em that the Comforter has come,
And he brought joy, joy, joy, to my soul.

He took my feet out the Mercy clay, Yes, he did
He placed them on the Rock to stay, Yes, he did.
My Lawd done done jes what He said, Yes, He did
He healed the Sick and Raised the Dead, Yes, He did.

* All translations done by Christina Williams*

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1 — Song A guide to Art Song Style and Literature: by Carol Kimball, Hal Leonard Corporation, 2006