UNLV
UNIVERSITY OF NEVADA LAS VEGAS
College of Fine Arts ~ Department of Music

Presents a

Junior Recital

Jessica Waslesky
soprano

with

???, piano

Tuesday April 27, 2010
5:00pm
Doc Rando Recital Hall
Bean Music Center
Das Veilchen K.476
W.A. Mozart
(1756-1791)

An Chloë K. 524

Als Luise die Briefe ungetreuen Liebhabers verbrannte K. 520

Romance
from Deux Romances

Les Cloches
from Deux Romances

Daisies
Samuel Barber
(1910-1981)

The Little Horses (Lullaby)
from Old American Songs

Nel Cor Piu Non Mi Sento
Giovanni Paisiello
(1741-1816)

Se Tu M'ami
Alessandro Parisotti
(1853-1913)

O del mio amato ben
Stefano Donaudy
(1880-1941)

This concert is presented in partial fulfillment of the requirements for the degree
Bachelor of Music in Performance.
Jessica Waslesky is a student of Tod Fithpatrick.

Mozart was one of the most influential composers of vocal music in the Classical era. His works combined a variety of musical textures and forms, which served as a basis to create musical drama. In "Als Luise" and "Das Veilchen," Mozart uses recitative and recitando to move the story forward as it becomes more dramatic. "An Chloë" takes a different, more melodic approach in order to express the feeling of love through its flowing vocal line and expressive piano accompaniment.

A Violet stood in the meadow, hidden and unknown; it was a lovely Violet.
There a young maiden came with a sprightly step and amiable heart
here, here, in the meadow and sang.

"Ah! This thinks the Violet,
for it was only the most beautiful flower in nature,
for it was only the most beautiful flower in nature,
it would be so nice when my dear one pleased me
and held me at her breast,
and held me at her breast,
for it was only a quarter hour!"

Ah, but oh! The maiden came but did not see the Violet,
and trampled the poor Violet.
It sank and died and the Violet rejoiced;
"and if I die, if I die
because of her, because of her,
at least I die by her foot."
Poor Violet!
It was a lovely Violet.
Translation by: Jessica Waslesky

Translation by: Jessica Waslesky
Claude Debussy was an innovator of his time, composing in a new way that involved the use of complex harmonies. In his setting of “Romance,” Debussy painted the meaning of the text through articulations and dynamics, in order to express love. “Les Cloches” reverberates around a resonating accompaniment, that illustrates the repeating memory in the singer’s mind, until the sound comes to an end and the memory fades with it.

As Luisa burned the letters of her unfaithful lover
Produced by a rapturous fantasy,
in a moment of passion
you brought these words to the world, 
he would have been courageously
I hurled you to the flames,
and there you would burn within again,
and all the passionate songs,
because ah!
He did not sing them for me.
You burn and soon, you will not love,
there will be no trace of you here.
But ah!
The man who wrote those letters,
will burn forever in me.

Translation by: Jessica Waslenky

Romance
L’âme évanouie et souffrante,
L’amour doux,
L’âme odorante
Dans la divinité que j’ai cueilli
Dans le jardin de ta pensée,
Où donc les vents l’ont-ils chassée?
Cette âme adorable des lieux?
Ne sur un parfum qui reste
De la suavité celeste
Des jours ou tu m’enveloppais
D’une vapeur surnaturelle
Fais d’espoir, d’aimer fidèle,
De bêatitude et de paix?

Text by: Paul Bourget

Les cloches
The green leaves opened on the tips of branches,
Delicately,
The bells tinkled lightly and free,
In the calm sky.

Rhythmically and fervent as an antiphon,
This faraway call
I remembered the whiteness of flowers
On the holy alter.

Translation by: Jessica Waslenky

These bells spoke of happy days,
And in the grand woods
The green leaves faded
Into other times.

Translation by: Jessica Waslenky

Samuel Barber and Aaron Copland are two of the most popular American composers in 20th century music. Although both Barber and Copland were around the same time, their styles differ greatly. Samuel Barber’s approach to music is more melodic and tonal, “The Daisies” shows how even though he uses 20th century techniques, he maintains resonance in his sound. Aaron Copland’s piece “The Little Horses” centers around an open fifth throughout the entire piece, evoking a stark and haunting sound.

The Daisies
In the scented bud of the morning O,
When the winds grass went rippling far! I saw my dear one walking slow
In the field where the daisies are.
We did not laugh, and we did not speak,
As we wandered happily to and fro,
I kissed my dear on either cheek,
In the bud of the morning O!
A lark sang up, from the breezy land;
A lark sang down from a cloud afar;
As she sang, I went, hand in hand,
In the field where the daisies are.

Text by: James Stephens

The Little Horses (Lullaby)
Hush you bye, Don’t you cry,
Go to sleep little baby.
When you wake, you shall have,
All the pretty little horses.
Blacks and bays, Dapples and grays,
Coach and six a little horses.
Blacks and bays, Dapples and grays,
Coach and six a little horses.
Hush you bye, Don’t you cry,
Go to sleep little baby.
When you wake, You’ll have sweet cake, and
All the pretty little horses.

Text by: Anonymous (Folksong)

Alessandro Parisotti was a composer of the 19th century and is most well known for the collection of arie antiche, a collection of baroque and classical vocal selections that singers still refer to today. His most famous work, “Se tu m’ami” which was written in the Baroque style, depicts a young woman who is trying out her feminine wiles on a man. The accompaniment depicts the flirtatiousness of her character.

Se tu m’ami, se sospiro
Se tu m’ami, se sospiro
Sal or me, gentil pastor,
Io dolor de ’tuoi maestri,
Ho dileto del tuo amor,
Ma se pensi che scoltto
Io ti debbi amar,
Pastorello, sei soggetto
Facilmente a tingannar.
If you love me, if you sigh
If you love me, if you sigh
Only for me, gentle shepherd,
I feel sorrow for your agony,
Yet I delight in your love.
But if you think that
I should only love you,
Shepherd, you are prone
To being easily deceived.
Bella rosa porpora,
Ogni Silvia scegliera,
Con la scusa della spina
Domani poi la sprezzerà.

Ma degli uomini il consiglio
Io per me non seguirò.
Non perché mi piace il gigo
Gli altri fiori sprezzerò.

Se tu m'ami, se aspetti
Sol per me, gentil pastor,
Ho dolor de tuoi martiri,
Ho delitto del tuo amor,
Ma se pensi che soletto
Io ti debbari amar,
Pastorello, sei soggetto
Pacimenti a fingermar.

Text by: Paolo Antonio Rolli

Translation by: Jessica Waslesky

Giovanni Paisiello was well known in the Classical era for his operas, one of the most popular being the "Il Barbiere di Siviglia." His music enhances the meaning of the text, often telling the underlying truth, as happens in his work "Nel cor piu non mi sento." The singer expresses lament over how cruel love is, but underneath the accompaniment is bright and happy, stating that she is really not unhappy about the situation at all.

Nel Cor Più Non Mi Sento

In My Heart I Do Not Feel

Nel cor piu non mi sento
In my heart I do not feel
Brilhar la gioventú;
The excitement of youth;
Cagion del mio tormento,
The reason form my torment
Amor, sei colpa tu.
Love, is you.

Mi pizzichi, mi stuzzichi,
You sting me, you tease me,
Mi pungichi, mi mastichichi;
You cut me, you consume me,
Che cosa è
How much more
Questo amido?
Can I bear?

Pietà, pietà, pietà!
Have pity, have pity, have pity!
Amore è un certo che,
Love you most certainly,
Che disperar mi fa.
Drive me to despair.

Text by: Giuseppe Palomba

Translation by: Jessica Waslesky

Stephano Donaudy, a remarkable composer of the Romantic era, was a master at setting text to music. In his composition "O del mio amatissimo ben," he uses specific articulations, dynamic changes, and tempo markings to express the opposing emotions that the singer feels. His phrases run in a fluid legato in the accompaniment and vocal line, which creates unity between the two instruments, allowing for a deep connection to the music.

O del mio amatissimo ben
Oh lost enchantment of my dearly beloved
O del mio amatissimo ben perduta incanto!
Oh lost enchantment of my dearly beloved!
Lungi è dagli occhi miei
Far from my sight is the one