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
Beam Music Center
Das Veilchen K.476
W.A. Mozart
(1756-1791)

Das Veilchen

Ein Veilchen auf der Wiese stand,
egbütt in sich und unbekannt:
es war ein herrziger Veilchen.
Da kam ein junger Schäfer mit
leichtem Schritt und sanftem Sinn:
dahe, dase, die Wiese her und sang.

The Violet

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

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 indicative piano accompaniment.

Als Luise die Briefe ungetreuen Liebhabers verbrannte K. 520

Romance
from Deux Romances
Claude Debussy
(1862-1918)

Ach! Denkt das Veilchen,
wo ich nur die schönste Blume der Natur sehe,
mit einem kleinen Veilchen,
mit dem es sich abgefächelt
und aus dem Busen matt gedruckt,
so hör, so nur ein Viertelstundelang.

"Ach! Thinks the Violet,
where I only the most beautiful flower in nature,
with one little Violet,
with which it is disheveled
and from the bosom faintly vaccinated,
so hear, only one quarter hour!"

Les Cloches
from Deux Romances

Daisies
Samuel Barber
(1910-1981)

Ach, aber ach! Das Mädchen kam
und nicht in zehn das Veilchen nahm,
und trat das arme Veilchen.
Es sank und starb und freute sich hoch:
und stürzte ich dann, so stürzte ich doch
zu ihren Füßen doch.
Das arme Veilchen!
Es war ein herrziger Veilchen.

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

Translation by: Jessica Waslesky

The Little Horses (Lullaby)
from Old American Songs
Aaron Copland
(1900-1990)

Text by: Johann Wolfgang von Goethe

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

To Chloë

An Chloë

Wenn die Leib aus deinen blauen,
helten, offnen Augen sieht,
und für Lust, hinein zu sehnen,
mit's im Herzen klopfen und gleich,
und ich halte dich und küss dein
Rosen warm, liches Mädchen, und ich schliesse zitternd dich in
meinen Arm, in meinem Arm, in meinen Arm!

"Dear, if those blue,
bright, open eyes,
and when I gazed with desire inside them,
my heart thumps and fills,
and I hold you and kiss
your rosy cheeks warmly.
Dear maiden, and grasp you trembling
in my arms, in my arms, in my arms!"

Translation by: Jessica Waslesky

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

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

Mädchen, Mützen, und ich drücke dich an meinen Brust fest,
der im letzten Augustliebe sterben,
sterben nur dich von sich laßt;
den berauschten Blick umschwät:
eine dicste Wolke mir, eine dicste Wolke mir, und
ich sitze dann ertappt, ertappt, ertappt,
aber selig neben dir.

Maiden, maiden, and I grasp you
to my breast,
That in my last moments,
before I die, will I relinquish you;
your intoxicated eyes become shadowed
by a dark cloud, by a dark cloud,
and here I sit weakened, weakened, weakened,
so delighted next to you.

Translation by: Jessica Waslesky

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 Fitzpatrick.
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” requires a rounding 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 Louise buried the letters of her unsuitable lover
Produced by a rapacious fantasy,
in a moment of passion
you brought these words to the world,
go back to the earth,
you children of melancholy!

I hurl you to the flames,
and there you will 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 Waslesky

The Daisies
In the scented bud of the morning O,
When the windy grass went rippling fast!
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.

Translation 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.

Blackies and bays, Dapples and grays,
Coach and six a little horses.
Blackies 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 cakes and
All the pretty little horses.

Translation 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 femininity while on a man. The accompaniment depicts the flirtatiousness of her character.

Se tu m’ami, se soapiri
Se tu m’ami, se soapiri
Sol per me, gentil pastor,
Ho dolor de tuoi mastri,
Ho dileto del tuo amor,
Ma se pensi che scelleto
Io ti debbari amor,
Pastorello, sei soggetto
Facilmente a finganar.

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 sceglierà,
Con la scusa della spina
Doman poi la spezzerà.

Ma degli uomini il consiglio
lo per me non suggerirà.
Non perché mi piace il gelo
Gli altri fiori spezzarò.

Se tu m'amai, se aspetti
Sul per me, gentil pastor,
Ho dolor de taci martir;
Ho il delitto del tuo amore.

Ma se penso che soletto
Io ti debari amor;
Pastorello, sei soggetto
Fidelmente a t'ingannar.

Text by: Paolo Antonio Rolli
Translation by: Jessica Wasleksy

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 più 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 Piu Non Mi Sento
In My Heart I Do Not Feel

Nel cor più non mi sento
In my heart I do not feel
Brillar la gioventù;
The excitement of youth;
Cagion del mio tormento,
The reason form my torment
Amor, se ci cola tu.
Love, is you.

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

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

Text by: Giuseppe Palomba
Translation by: Jessica Wasleksy

Stephano Donaudy, a remarkable composer of the Romantic era, was a master at setting text to music. In his composition “O del mio amato ben,” he uses specific articulations, dynamic changes, and tempo markings to express the opposing emotion 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 amato ben
Oh lost enchantment of my dearly beloved
O del mio amato ben perduto incanto!
Oh lost enchantment of my dearly beloved!
Lungi è dagli occhi miei
Far from my sight is the one

Translation by: Jessica Wasleksy