


Fall 11-20-2013

Marshall University Music Department Presents a Senior Recital, Michael Rose, tenor

Michael Rose
Marshall University

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Recommended Citation

Rose, Michael, "Marshall University Music Department Presents a Senior Recital, Michael Rose, tenor" (2013). *All Performances*. Book 297.

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SCHOOL of MUSIC and
THEATRE

Presents a:

Senior Recital

Michael Rose, tenor

Assisted by:

Mark Smith, pianist

Wednesday, November 20, 2013
Trinity Episcopal Church
8:00 p.m.

This program is presented by the College of Fine Arts through the School of Music and Theatre with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cofa/music.

Program

Deeper and Deeper Still
Waft Her, Angels
from *Jephtha* George F. Handel
(1685-1759)

Angela Scoulas, violin Olivia Hay, violin
Dr. E. Reed Smith, viola Dean Pauley, cello

Auf Dem Strom Franz Schubert
(1797-1828)

Nicholas Bragg, horn

Salut! Demeure chaste et pure
from *Faust* Charles Gounod
(1818-1893)

10 minute intermission

Amore o grillo Giacomo Puccini
from *Madama Butterfly* (1858-1924)

Four Hymns Ralph Vaughan Williams
(1872-1958)
I. Lord, Come Away!
II. Who is this Fair One?
III. Come Love, Come Lord
IV. Evening Hymn

Dr. E. Reed Smith, viola

Stopping by Woods on Snowy Evening Samuel Barber
Sure on this Shining Night (1910-1981)

The Promise of Living Aaron Copland
from *The Tender Land* (1900-1990)

Laura Campbell, soprano Mycah Pemberton, mezzo-soprano
Robert Nunez, baritone Mr. Robert Wray, bass

This recital is presented in partial fulfillment of the requirements for a Bachelor of Fine Arts degree in music performance. Mr. Rose is a student in the voice studio of Mr. Robert Wray

Program Notes:

George Frideric Handel (1685-1759) was a composer famous for his operas and oratorios. *Jephtha* is an oratorio written in 1751 based on the story of Jephtha from the biblical text of Judges, Chapter eleven. The story centers on Jephtha's promise to God that if he is delivered victorious from battle, that he will sacrifice the first creature he encounters upon his return. Upon his return he is met by his daughter *Iphis*. In the oratorio the character of Jephtha's recitative "*Deeper and deeper still*" and "*Waft her, Angels*" occur separately in the work. However, during the 19th century these two separate parts of the oratorio were often performed together in concert, as if the recitative directly preceded the aria. In the recitative *Jephtha* expressed his woe and grief over what he knows he must do, and curses himself for ever making such a promise. In the aria, *Jephtha* pleads with angels to gently carry his daughter to heaven and to keep her safe there forever.

Franz Peter Schubert (1797-1828) was an Austrian composer. Although Schubert only lived to be thirty-two years old, he wrote almost 1,000 works in a remarkably short career. The only concert given in Schubert's lifetime entirely devoted to his own music was given, appropriately enough, on the first anniversary of the death of Beethoven on March 26, 1828. For the occasion, Schubert presented a cunning mixture of vocal and instrumental music, including several newly composed works. Among these were his setting of Ludwig Rellstab's "Auf dem Strom" (On the River), a poem originally given to Beethoven for musical setting, but which Beethoven did not live long enough to accomplish. Written with the high tenor Ludwig Titze and hornist Josef Lewy in mind (the pianist would of course have been the composer), Schubert created a work that takes Rellstab's poem of death and transfiguration and composes it in the memory of Beethoven.

Charles-François Gounod (1818-1893) was a French composer who wrote in many genres. Perhaps the one Gounod is best known for is opera. Gounod wrote his first opera, *Sapho*, in 1851. However, he had no great theatrical success until *Faust* (1859), derived from Goethe. This remains the composition for which he is best known and although it took a while to achieve popularity. *Faust* is a grand opera in five acts with libretto by Jules Barbier and Michel Carré from Carré's play *Faust et Marguerite*. It is also loosely based on Johann Wolfgang von Goethe's *Faust*, Part 1. It debuted at the Théâtre Lyrique on the Boulevard du Temple in Paris on 19 March 1859. The aria *Salut! Demeure chaste et pure* is sung by Dr. Faust idealizing Marguerite as a pure child of nature.

Giacomo Puccini (1858-1924) was an Italian composer whose operas are among the most frequently performed in the standard repertoire. *Madama Butterfly* (*Madame Butterfly*) is an opera in three acts by Giacomo Puccini, with an Italian libretto by Luigi Illica and Giuseppe Giacosa. In the aria *Amore o grillo* Pinkerton admits to Sharpless (a friend) that he does not know whether he is really in love or just infatuated, but he is bewitched with Butterfly's innocence, charm and beauty, and will do "no great harm, even if Butterfly falls in love."

Ralph Vaughan Williams (1872-1958) was an English composer of symphonies, chamber music, opera, choral music, and film scores. He was also a collector of English folk music and song. This collecting activity influenced both his editorial approach to the English Hymnal, in which he included many folk song arrangements as hymn tunes, and several of his own original compositions. Vaughan Williams' music has often been said to be characteristically English. *Four Hymns*, for tenor voice, piano, and viola obbligato, is a liturgical song cycle finished in 1911. In setting the four hymns to music, Vaughan Williams chose poems by Jeremy Taylor, Isaac Watts, Richard Crashaw, and Robert Bridges (a translation from the Greek).

Samuel Osmond Barber II (1910 - 1981) was an American composer of orchestral, opera, choral, and piano music. His *Adagio for Strings* has earned a permanent place in the concert repertoire of orchestras. Also widely performed is his *Knoxville: Summer of 1915*, a work for soprano and orchestra, which sets a prose text by James Agee. Barber was no stranger to setting the text of poets to music, and that is certainly seen in his settings of the American Poet Robert Frost's Poem "Stopping by Woods on a Snowy Evening", and James Agee's poem "Sure on this Shining Night." In "Stopping by woods..." Barber depicts the subjects' footsteps and his horses' bells, in the piano part while the singer acts as narrator. Agee's poem "Sure on this Shining Night" is one set by numerous composers and even Barber edited this song into a piece for piano and SATB chorus.

Aaron Copland (1900-1990) was an American composer, composition teacher, writer, and later in his career a conductor of his own and other American music. Instrumental in forging a distinctly American style of composition, Copland is often referred to as "the Dean of American Composers." *The Tender Land* is an opera with music by Aaron Copland and libretto by Erik Johns. The opera tells of a farm family in the Midwest of the United States. Copland was inspired to write this opera after viewing the Depression-era photographs of Walker Evans and reading James Agee's "Let Us Now Praise Famous Men". It premiered on April 1, 1954 at the New York City Opera. The most popular song from the opera is a quintet, "The Promise of Living."

Charles Gounod:
Salut! Demeur chaste et pure

Salut, demeure chaste et pure
Salut, demeure chaste et pure
Où se devine la presence
D'une âme innocente et divine

Que de richesse en cette pauvreté
En ce réduit, que de félicité
Que de richesse
Que de richesse en cette pauvreté
En ce réduit, que de félicité

O Nature,
C'est là que tu la fis si belle
C'est là que cette enfant
A dormi sous ton aile,
A grandi sous tes yeux.

Là que de ton haleine
Enveloppant son âme
Tu fis avec amour
Epanouir la femme
En cet ange des cieux

C'est là ! Oui ! C'est là !

Giacomo Puccini: Amore o grillo

Amore o grillo, dir non saprei
Certo costei m'ha coll'ingenua
arti invescato

Lieve qual tenue vetro soffiato
All statura,
Al potamento sembra figura da
paravento

Ma dal suo lucido fondo di lacca
Come con subito fondo si stacca

Qual farfallotta volazza
E posa con tal grazietta silenziosa
Che di rincorrerla furor m'assale
Se pure infrangerne dovessi l'ale.

I greet you, home chaste and pure,
I greet you, home chaste and pure,
Where is manifested the presence
Of a soul, innocent and divine

How much richness in this poverty
In this retreat, how much happiness
How much richness
What richness in this poverty
Reduce in this bliss

O nature, it is here
That you have made her so beautiful
It is here that this child
Slept under you wing
Grew up under your eyes

Here that your breath
Enveloping her soul,
You made, with love,
the women blossom
into this angel from heaven!

It's here!, Yes, it is here!

Love of whim, I couldn't say.
Certainly she attracted me with
ingenious arts.

Slight as delicate blown glass
in stature
In bearing she seems life a figure from a
screen

But from its shiny lacquer background
How with sudden motion she breaks loose

Like a butterfly she flutters
And comes to rest with such quiet grace
That a frenzy to pursue her seizes me
Even though I may crush her wings

Franz Schubert: Auf Dem Strom

Nimm die letzten Abschiedsküsse,
Und die wehenden, die Grüße,
Die ich noch ans Ufer sende,
Eh' dein Fuss sich scheidend wende!
Schon wird von des Stromes Wogen
Rasch der Nachen fortgezogen,
Doch den tränendunklen Blick
Zieht die Sehnsucht stets zurück!

Und so trägt mich denn die Welle
Fort mit unerflehter Schnelle.
Ach, schon ist die Flur verschwunden,
Wo ich selig Sie gefunden!
Ewig hin, ihr Wonnetage!
Hoffnungsleer verhält die Klage
Um ich ihre Liebe fand.

Sieh, wie flieht der Strand vorüber,
Und wie drängt es mich hinüber,
Zieht mit unnennbaren Banden,
An der Hütte dort zu landen,
In der Laube dort zu weilen;
Doch des Stromes Wellen eilen
Weiter ohne Rast und Ruh,
Führen mich dem Weltmeer zu!

Ach, vor jener dunklen Wüste,
Fern von jeder heitern Küste,
Wo kein Eiland zu erschauen,
O, wie fast mich zitternd Grauen!
Wehmutstränen sanft zu bringen,
Kann kein Lied vom Ufer dringen;
Nur der Sturm weht kalt daher
Durch das grau gehobne Meer!

Kann des Auges sehrend Schweifen
Keine Ufer mehr ergreifen,
Nun so schau'ich zu den Sternen
Auf in jenen heil'gen Fernen!
Ach, bei ihrem milden Scheine
Nannt' ich sie zuerst die Meine;
Dort vielleicht, o tröstend Glück!
Dort begeg'n'ich ihrem Blick.

Take these last farewell kisses
And the wafted greetings
That I send to the shore
Before your foot turns to leave!
Already the boat is pulled away
By the waves' rapid current;
But the longing forever draws back
My gaze, clouded with tears.

And so the waves bear me away
With relentless speed.
Ah, already the meadows
Where, overjoyed, I found her have vanished
Days of bliss, you are gone forever!
Hopelessly my lament echoes
Round the fair homeland
Where I found her love.

See how the shore flies past,
And how mysterious ties
Draw me across
To a land by yonder cottage,
To linger in yonder arbour:
But the river's waves rush onwards,
Without respite,
Bearing me on towards the ocean.

Ah, how I tremble with dread
At that dark wilderness,
Far from every cheerful shore,
Where no island can be seen!
No song can reach me from the shore
To bring forth tears of gentle sadness:
Only the tempest blow cold
Across the grey, angry, sea.

If my wistful, roaming eyes
Can no longer descry the shore,
I shall look up to the stars
There in the scared distance.
Ah! By their gentle radiance
I first called her mine;
There, perhaps. O consoling fate,
There I shall meet her gaze.

Special Thanks To

Trinity Episcopal Church
Mr. Mark Smith
Dr. Elizabeth Reed Smith
Angela Scoulas
Olivia Hay
Dean Pauley
Mr. Rob Wray
Laura Campbell
Mycah Pemberton
Robert Nunez
Sean Price
Dr. David Castleberry
Mrs. Linda Dobbs
Jacqueline Kinder Veres

The Marshall University School of Music and Theatre is grateful for the support of many families and individuals who help make our department strong and vibrant.

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