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Senior Voice Recital

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Student Recital

2014-15 Season

225th Concert

Sunday 15 February 2015

Dalton Center Recital Hall

3:00 p.m.

AMOS WARREN III, Tenor

Gunta Laukmane, Piano

assisted by

Anna Marshall, Horn

Antonio Vivaldi
1678-1741

"Peccator videbit" from *Beatus vir* RV 597

Stefano Donaudy
1879-1925

Freschi luoghi, prati aulenti
Spirate pur, spirate

Gaetano Donizetti
1797-1848

"Quanto e bella" from *L'elisir d'more*

Joseph Marx
1882-1964

Bitte

Ludwig van Beethoven
1770-1827

Andenken WoO 136

Franz Schubert
1797-1828

Nachtstück Opus 36, Number 2

intermission

Reynaldo Hahn
1874-1947

Infidélité

Gabriel Fauré
1845-1924

Nell Opus 18, Number 1



Jacquelyn Sellers
b. 1958

Spiritual Settings

- I. Sometimes I Feel Like a Motherless Child
- II. Deep River

with Anna Marshall

Roger Quilter
1877–1953

Song of the Blackbird Opus 14, Number 4

Sir Arthur Sullivan
1842–1900

"Oh, is there not one maiden breast"
from *The Pirates of Penzance*

Amos Warren III is a senior from Beverly Hills, Mich. majoring in vocal performance. He studies with Dr. Ken Prewitt.

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"Peccator videbit" from *Beatus vir*
Antonio Vivaldi (1678-1741)
Text: Psalm 112:10

Antonio Vivaldi (1678-1741) was an Italian Baroque composer. Besides being a composer, Vivaldi was a violinist, teacher and cleric. He was ordained in 1703 and was known as "The Red Priest" referring to his hair color. Vivaldi composed operas, concertos, cantatas, sacred music and more. *The Four Seasons* is possibly Vivaldi's most well known composition. Vivaldi was known internationally during his lifetime, and his music was played throughout Italy and all of Europe. Bach was known to be a great admirer of Vivaldi's compositions.

"Peccator videbit" is from *Beatus vir* by Antonio Vivaldi. *Beatus vir* is a sacred motet scored for two choirs and orchestras. The text of the motet comes from Psalm 112:10. "Peccator videbit" is the tenor aria and eighth piece in the motet. The aria is very virtuosic for the voice, similar to his instrumental concertos for the solo violinists. The aria contrasts the righteous and wicked. The wicked will see they're demise and perish leaving the righteous will live forever.

The wicked shall see it, and be grieved;
he shall gnash with his teeth, and melt away:
the desire of the wicked shall perish.

Stefano Donaudy (1879-1925)
Librettist: Alberto Donaudy (1880-1941)

Stefano Donaudy (1879-1925) was a twentieth century Italian composer, pianist and singer. He is also known for his collection of *36 Arie di Stile Antico*. His best well-known songs are *O del mio amanto ben*, *Amorosi miei giorni* and *Spirate pur, spirate*. These songs model the *bel canto* style of nineteenth century Italy. Most of his others works are rarely performed including operas and orchestra works. Mostly due to his compositional style, Donaudy has been referred to as the Italian Reynaldo Hahn.

Freschi luoghi, prati aulenti

Freschi luoghi, Prati aulenti is from the *36 Arie di Stile Antico* and is the first song in the Second Volume. The collection was originally published in 1915, with Donaudy's brother Alberto Donaudy as the librettist. This song is about spring and nature. It moves through the seasons summer, autumn, and winter but states none of them are better than spring. The images of soft grass and the clear sea recalls the good times shared. Even the beauty of snow is nothing compared to beauty of newly grown flowers, trees and grass of the spring.

Cool places, fragrant meadows,
Remain always in flower;
Let not summer sow seed in you,
Let not autumn carry you away,

Let not the dead season take away so much
magical splendor.
I want one day to ramble with her amidst
softness so green,

When at last my pangs
 She will show herself to understand.
 Cool places, fragrant meadows,
 Remain always in flower.
 Let not any season take away
 So much magical splendor.
 And you then, clear streamlets,
 Which already are running to the sea, Don't be

miserly with your waters in the late season of
 the year,
 Don't you join also the deception of a
 prosperity so brief.
 I want one day to be reflected with her in your
 clarity,
 When at last my pangs
 She will show herself to understand.

Spirate pur, spirate

Spirate pur, spirate also comes from the *36 Arie di Stile Antico* and is the tenth song in the first volume. This song is about the love shared between two lovers when they're sharing a moment together. The melody drives the song motion with the sensation of breathing and being on air.

Breathe yet, breathe around my beloved,
 Little breezes, and find out
 If she holds me in her heart,
 If she holds me in her heart.
 Find out, blessed breezes,
 Breezes light and blessed.

"Quanto e bella" from *L'elisir d'more* Gaetano Donizetti (1797-1848) Liberettist: Felice Romani (1788-1865)

Gaetano Donizetti was an early Romantic Italian composer, and came from a poor family with a non-musical background. He studied under German composer, Simon Mayr, who taught him to compose fugues and counterpoint. Donizetti was known to be one of the leading composers of bel canto style opera during his lifetime, along with Bellini (*Norma*) and Rossini (*Il barbiere di Siviglia*). He composed about 70 operas. Along with piano works, chamber works, concertos and more. His best-known operas are *L'elisir d'more* and *Don Pasquale*.

"Quanto è bella" is from *L'elisir d'more* (1832), a comic opera. This aria is sung by Nemorino, a simple peasant. He is in love with Adina, who is a wealthy landowner. During this song Nemorino sees Adina and instantly falls in love. He sings of how beautiful and precious she is. The more he sees and looks at her the more he loves her. He says she is the smartest person he has ever seen because she reads, studies, and learns. There's nothing she doesn't know or can't do. He feels that he is unworthy of her and he's just a fool, all he can do is lament. In the scene Nemorino watches Adina from afar as he sings this aria to himself thinking about her.

How beautiful she is, how dear she is!
 the more I see her, the more I like her
 but in that heart I'm not capable
 little dearness to inspire.

She reads, studies, learns..
 I don't see that she ignores anything
 I'm always an idiot,
 I don't know but to sigh.

Bitte

Joseph Marx (1882-1964)

Poet: Hermann Hesse (1877-1962)

Joseph Marx was an Austrian composer, known for maintaining Romantic traditions in his lieder. Marx was born in Graz, Austria. He studied music, art history, philosophy and German studies at Graz University. Later, while working at the Vienna Music Academy, Marx composed over 150 Lieders. His style has similar Italian characteristics related to impressionism. Marx also composed choral, orchestral and chamber music. Some of his apprentices are Johann David and Ivana Lang.

Marx composed *Bitte* in 1907, poetry text by Hermann Hesse. The poem is about two people who are involved in an intimate relationship. They do not need to use words to express how much they love each. Something so simple as the touch of the hand shows how much they mean to each other; words are unnecessary. The character this lied is a boy singing to a girl, and all he wants is to love her.

When you give me your hand,
that says so many unsaid things,
Have I ever asked you then,
If you love me?

For I do not want you to love me,
I only want to know that you are near
And that sometimes, mutely and quietly,
You give me your hand.

Andenken

Ludwig Van Beethoven (1770-1827)

Librettist: Friedrich von Matthisson (1761-1831)

Ludwig Van Beethoven was a German composer who composed during the late Classical and early Romantic periods. Beethoven was born into a musical family. His grandfather was a music director and his father gave piano and violin lessons. Thus, Beethoven first music teacher was his father. Beethoven's musical style is closely related to Haydn from whom he studied. Around 1800, Beethoven began suffering from hearing loss, and by the 1820s was almost deaf. In vocal music he is known for the song cycle *An die ferne Geliebte* and his most well known lieder, *Adelaide*. Beethoven also composed the opera *Fidelio*, symphonies, chamber works, and choral works.

Beethoven composed *Andenken* in 1808. Librettist Friedrich von Matthisson was the poet. *Andenken* is about one's love for another no matter how far apart they are. The character thinks of all the great times they share together and hopes their love reciprocates the same feelings. Beethoven expanded harmonies and gave creative ideas to composers who followed him such as Schumann and Schubert.

I think of you
When through the grove
The nightingales
Sing out their chords!
When do you think of me?

I think of you
At the twilight
Of evening
By the shadowy spring!
Where do you think of me?

I think of you
With sweet pain,
With anxious longing
And hot tears!
How do you think of me?

O think of me
Until our union
On a better star!
However distant I may be
I think only of you!

Nachtstück

Franz Schubert (1797-1828)

Librettist: Johann Mayrhofer (1787-1836)

Franz Schubert was an Early Romantic Austrian composer. Schubert began studying music around age seven learning the pianoforte and viola. Schubert was known as the "Father of Lied" composing his first major songs *Der Erlkönig* and *Gretchen am Spinnrade*. His most famous song cycles are *Die schöne Müllerin* and *Winterreise* both on the poetry of Wilhelm Mueller. A few of Schubert's contemporaries are Schumann, Brahms and Mendelssohn. Schubert also wrote piano works, chamber works, symphonies, as well as sacred music.

Nachtstück D. 672 (Opus. 36, No. 2) was composed in 1819, set on the poetry of librettist Johann Mayrhofer. The song is about welcoming death. In this lied there are five characters: The narrator, the old man, trees, grasses and the birds. The narrator sets up the scenery for the audience describing the mountains rages and each character. The old man climbs the mountains to his eternal rest with nature. Nature and the animals comfort the old man to his slumber.

When over the mountains the haze spreads,
and Luna battles with the clouds,
so takes the old man his harp and trends
and sings going into the forest and low:

"You holy night:
soon it will be over,
soon I shall sleep the long sleep
that will free me from every torment."

The green trees then murmur:
"Sleep sweetly, you good, old man..."
The grasses whisper as they wave:
"We will cover his place of rest..."

And many a lovely bird calls:
"O let him rest in his grassy tomb!"
The old man hears, the old man is silent;
for Death has now leaned toward him.

Infidélité

Reynaldo Hahn (1874-1947)

Librettist: Pierre-Jules-Théophile Gautier (1811-1872)

Reynaldo Hahn was a Venezuelan classical composer. Hahn and his family moved to Paris when he was three years old. Hahn was a child prodigy, and he composed his first song at eight years old. He studied under Massenet, Gounod and other composers. The French art song, *mélodie*, was at the height of its devolvement when Hahn composed the majority of his songs. One of his well-known songs is *Si mes vers avaient des ailes*. Hahn is known mostly for his solo vocal works, however, he also composed operas and choral pieces. Hahn also composed orchestral scores, chamber and piano works.

Reynaldo Hahn wrote *Infidélité* in 1891. Hahn's text comes from librettist Pierre-Jules-Théophile Gautier, from his *Premières Poésies*. The piece was dedicated to Marguerite Naudin, a singer and composer at that same time. Most of Hahn songs are models of French restraint, and *Infidélité* is not an exception. The vocal lines are somewhat speech-like but still move freely. Perhaps because Hahn wrote most of his songs for his own voice, he picked text that was similar to his peaceful musical style.

Here is the elm tree that rocks
Its shadow on the path:
Here is the youth wild rosebush,
The forest, where silence slumbers,
The stone bench, where at eventide
We loved to sit.

Here is the fragrant canopy
Of ebony trees and lilacs,
Where, when we become tired,
Together, my beloved,
Under garlands of flowers
We evaded the heat of day.

The air is pure, the grass is fragrant...
Nothing, nothing at all has changed...but you!

Nell

Gabriel Fauré (1845-1924)

Text: Charles-Marie-René Leconte de Lisle (1818-1894)

Gabriel Fauré was a Late Romantic French composer. In addition to being a composer, Fauré was also a pianist, an organist and a teacher. He is known to be one of the leading composers in his generation making the *mélodie* an art form. It has been said he was the link between the late Romantic and Modern periods. He was also a great influence upon many 20th century composers including Ravel. His best-known pieces are *Après un rêve* and *Clair de lune*. Fauré also wrote for solo piano, chamber ensembles, orchestras, choruses and a few operas.

In 1880, Fauré wrote *Nell* (Op. 18, No.1) with text by Charles-Marie-René Leconte de Lisle. This was written after Fauré's hiatus from composition. While the song is strophic, Fauré gives each verse a special quality that makes them interesting, and moves the song along to its climax. In the first verse Nell is the rose that sparkles when the sun shines. She is the dove singing under the trees bringing delight. We're together when we watch the sunset. Finally, when I acknowledge her she is still singing to me.

Under your bright sun, oh summer,
your red, red rose sparkles ecstatically.
Lean over me too with your golden cup
my heart resembles your rose.

Under the shady, sheltering leaves
there rises a sigh of delight.
In the grove there are doves cooing,
singing their love-songs (oh my heart!).

How sweet in the flame-red sky is the pearl,
the star of pensive night!
But how much sweeter is the vivid glow
that shines in my enchanted heart!

The singing sea all along its shores
will end its eternal murmuring
before your image, oh Nell my love,
ceases to bloom in my heart.

Spiritual Settings
Jacquelyn Sellers
Text: Negro Spirituals

Jacquelyn Sellers was born in Phoenix, AZ and is a modern composer and Horn player. She attended graduate school at Indiana University and then joined the Tucson Symphony Orchestra (TSO). She was Principal Horn with the TSO for 24 years, until 2009. Sellers was awarded second prize in the International Horn Society Composition Competition for her *Desert Suite for Five Horns* composition.

Jacquelyn Sellers wrote *Spiritual Settings* in 1996. It was dedicated in memory to her mother, Beverly Sellers (1933-1992). The whole piece consists of four Negro spirituals: *Sometimes I Feel Like a Motherless Child*, *Deep River*, *Nobody Knows the Trouble I See* and *Amazing Grace*.

"Sometimes I Feel Like a Motherless Child" dates back to the slavery period, when slave families were sold, and often the children were separated from their parents. The song expresses the pain and hopelessness of a child who has been torn from their parent. In this arrangement Seller give the song a blues impression. "Deep River" another spiritual signified a triumph over evil and the taste of freedom. They believe that the Jordan River would bring them to the Promise Land. In the version the Horn plays "Swing Low, Sweet Chariot" over the voice melody, signifying the longing to go home. In this tune the Jordan River is also used for the journey to the homeland.

Song of the Blackbird
Roger Quilter (1877-1953)
William Ernest Henley (1849-1903)

Born in 1877, Roger Quilter was a British composer known for his many vocal songs. He attended the Hoch Conservatory in Germany where he studied under Iwan Knorr. Quilter was known for his love of poetry. He set the poetry of Shakespeare and Herrick in addition to lesser-known poets. Quilter worked a lot with tenor Gervase Elwes (1866-1921) composing and performing until Elwes' death. Quilter also dedicated Opus 3 and 8 to Elwes. Most of Quilter's compositions were composed before World War I. His most popular songs include: "Love's Philosophy", "Go, Lovely Rose" and "O Mistress Mine."

Song of the Blackbird (Op. 14, No. 4) by Roger Quilter was composed in 1910. The text is by William Ernest Henley from *A Book of Verses* (1888). *Song of the Blackbird* is dedicated to Robin and Amiée Legge, music critics of the *Daily Telegraph*. The opening is based on a blackbird song that Quilter heard. The blackbird is heard continually throughout the entire song in the piano accompaniment. The blackbird is described by a light flute sound that brings happiness to everyone. The melody was important to Quilter, so he wrote harmonies that unified the texture.

"Oh, is there not one maiden breast" from *The Pirates of Penzance*
Sir Arthur Sullivan (1842-1900)
Librettist: Sir William Gilbert (1836-1911)

English composer Sir Arthur Sullivan composed "Oh, Is There Not One Maiden Breast" with his counterpart Sir William Gilbert. It was written during the Romantic period. He was recognized as a musician at an early age. Sullivan was inspired by the works of Donizetti, Schubert, Bizet and Mendelssohn. Sullivan wrote choral works, but he was famously known for the work he did with librettist William Gilbert. The two of them produced 14 operettas. One of the best-known operettas is *The Pirates of Penzance*.

"Oh, is there not one maiden breast" is from *The Pirates of Penzance* (1880). In the operetta, Fredric, a young pirate, decided to end his life of piracy to work in the world. Fredric sings this piece to a party of young maidens who are shocked to see a pirate. Fredric pleads for one of the maidens to take pity on him. He has spent his entire life aboard a pirate ship, and has only known of his nursemaid. Fredric has never seen a maiden. He basically throws himself at them by pleading that at least one of them takes him. By the end of the piece Mabel appears and offers him her heart.