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### Senior Vocal Recital

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CHAPMAN UNIVERSITY  
SCHOOL OF MUSIC

PRESENTS A

SENIOR VOCAL RECITAL

ADRIEN ROBERTS, SOPRANO

ESTHER ARCHER, PIANO

MAY 6, 2000  
8:00 P.M. SALMON RECITAL HALL

## PROGRAM

### CALM BEGINNINGS

- 2 - RIDENTE LA CALMA
- 4 - ABENDEMPFINDUNG
- 6 - ALS LUISE DIE BRIEFE

WOLFGANG AMADEUS MOZART  
(1756-1791)

### ETERNAL LAMENT

- 8 - MA VIE A SON SECRET
- 9 - PASTORALE
- 10 - OUVRE TON COEUR

GEORGES BIZET  
(1838-1885)

### Aria

- 13 ADIEU NOTRE PETITE TABLE  
FROM MANON

JULES MASSENET  
(1842-1912)

INTERMISSION

## LOVERS BLOOM TEARS

- (15) ICH STAND IN DUNKLEN TRÄUME  
16 DIE STILLE LOTOSBLUME  
18 ES SCHAUEN DIE BLUMEN  
19 WIR WANDELTEN

CLARA SCHUMANN  
(1819-1896)  
JOHANNES BRAHMS  
(1833-1897)

## AH, THOSE EMOTIONAL BRITS

- 21 SILENT NOON  
22 DRINK TO ME ONLY WITH THINE EYES  
23 I'LL FOLLOW MY SECRET HEART  
24 LOVE WENT A-RIDING

RALPH VAUGHAN WILLIAMS  
(1872-1958)  
ROGER QUILTER  
(1877-1959)  
SIR NOEL COWARD  
(1899-1973)  
FRANK BRIDGE  
(1879-1941)

26 - encore

1. ALTHOUGH SONGS ARE NOT PROMINENT IN MOZART'S  
OF COMPOSITIONS, THE BEST OF THEM STILL EXHIBIT HIS INTU-  
SENSE FOR BLENDING MUSIC AND DRAMA. HE SET GERMAN AND  
POETRY WITH AN INSTINCTIVE SENSE OF MUSICAL STYLE. MO-  
WROTE *RIDENTE LA CALMA* DURING HIS TEENS IN SALZBURG.  
*ABENDEMPPFINDUNG* IS REMINISCENT OF A MOZART ARIA, INCRE-  
INTENSITY AND PASSION TO THE FINAL MEASURES. *ALS LUISE*  
*BRIEFE* IS A TINY OPERATIC SCENA. THE PIANO FIGURES ILLUSTRATE  
CRACKLING FLAMES AND HER FLUCTUATING EMOTIONS.

RIDENTE LA CALMA / CALM, SMILING, AWAKENS  
ANONYMOUS

CALM, SMILING, AWAKENS IN MY SOUL;  
NO TRACE OF DISDAIN, OF FEAR, REMAINS.  
MEANWHILE, MY LOVE, YOU COME TO TAUTEN  
THOSE SWEET BONDS SO DEAR TO MY HEART.

ABENDEMPPFINDUNG / EVENING THOUGHTS

TEXT BY: JOACHIM HEINRICH CAMPE

EVENING. THE SUN HAS VANISHED,  
AND THE MOON SHEEDS A SILVER GLEAM;  
THUS FLIT LIFE'S FINEST HOURS,  
FLIT BY AS IN A DANCE.

AWAY SOON WILL FLIT LIFE'S PAGEANT,  
AND THE CURTAIN COMES ROLLING DOWN;  
OUR PLAY IS DONE, THE FRIEND'S TEAR FALLS  
ALREADY ON OUR GRAVE.  
SOON MAYBE (LIKE THE WESTWIND, WAFTS  
UPON ME A QUIET PRESENTIMENT),

THIS PILGRIMAGE OF LIFE I SHALL END,  
AND FLY TO THE LAND OF REST.  
IF YOU WILL THEN WEEP BY MY GRAVE,  
AND MOURNING, UPON MY ASHES GAZE,  
THEN, O FRIENDS, SHALL I APPEAR  
AND WAFT YOU HEAVENWARDS.  
AND YOU, MY LOVE, BESTOW ON ME A TEAR,  
AND PLUCK ME A VIOLET FOR MY GRAVE,  
AND WITH YOUR SOULFUL GAZE,  
LOOK DOWN THEN GENTLY ON ME.

CONSECRATE A TEAR TO ME, AND AH, BE  
ONLY NOT ASHAMED TO DO SO;  
OH, IN MY DIadem WILL IT  
THEN BE THE FAIREST OF THE PEARLS.

ALS LUISE DIE BRIEFE IHRES / ON LOUISE'S BURNING HER  
UNGETREUEN LIESHABERS FAITHLESS LOVER'S  
VERBRANNTEN LETTERS :

TEXT BY: GABRIELE VON BAUMBERG (1768-1839)

BEGOTTEN BY ARDENT FANTASY,  
BROUGHT IN A RAPTUROUS HOUR  
INTO THE WORLD, PERISH,  
CHILDREN OF MELANCHOLY!

TO FLAMES YOU OWE YOUR BEING,  
TO FLAMES I NOW RESTORE YOU,  
AND ALL THOSE RAPTUROUS SONGS,  
FOR AH, NOT FOR ME ALONE HE SANG!

NOW YOU BURN, AND SOON, MY DEARS,  
NO TRACE OF YOU WILL HERE REMAIN.  
BUT AH, THE MAN WHO WROTE YOU,  
MAY YET LONG STILL BURN IN ME.

11.       GEORGES BIZET COMPOSED NEARLY FIFTY MELODIES.  
RHYTHMIC STYLE IS FORCEFUL AND HAS DRAMATIC SENSE. HE  
MOST OF HIS SONGS BEFORE HE WAS THIRTY AND EACH REFLECT  
CHARMING FRESHNESS IN IT'S SUBTLE HARMONIC DETAILS. BIZ  
TURNS OF MELODY, HARMONY, AND RHYTHM DISTINCTIVELY HIS

MA VIE A SON SECRET / MY LIFE HAS ITS SECRET  
TEXT BY: FELIX ARVERS (1806-1850)

MY LIFE HAS ITS SECRET  
MY SOUL ITS MYSTERY  
AN ETERNAL LOVE CONCEIVED IN A MOMENT  
SINCE THE ILL HAS NO CURE,  
I HAVE HAD TO CONCEAL IT.  
AND HE, THE CAUSE, HAS NEVER KNOWN IT.

AND SO I'LL HAVE PASSED UNNOTICED NEAR HIM  
EVER AT HER SIDE AND EVER ALONE  
AND I SHALL HAVE SPENT MY LIFE ON EARTH  
DARING TO ASK FOR - AND RECEIVING - NOTHING!  
AND HE, WHOM HEAVEN HAS MADE SO SWEET AND TENDER.  
HE GOES DREAMING ON HIS WAY, NOT HEARING  
LOVE'S MURMUR STIRRING IN HIS WAKE.

DEVOUTLY FAITHFUL TO HIS AUSTERE DUTY  
HE WILL SAY, READING THESE LINES IMBUED WITH HIM:  
"WHO, THEN, IS THIS MAN?"  
AND WILL NOT UNDERSTAND!

PASTORALE

TEXT BY: CHARLES REGNARD

ONE SPRING DAY, THROUGH AN ORCHARD  
COLIN GOES SINGING TO RELIEVE HIS WOES:  
"MY SHEPARDRESS, LET ME STEAL A TENDER KISS.  
OH, MY SHEPARDRESS LET ME STEAL A TENDER KISS!"  
THE FAIR ONE AT ONCE, REPLIES TO HER SHEPARD:  
"YOU WANT TO STEAL A KISS WHILE SINGING?  
NO COLIN, DO NOT STEAL IT, I SHALL GIVE IT TO YOU."

OUVRE TON COEUR / OPEN YOUR HEART

TEXT BY: LOUIS DELATRE

THE DAISY CLOSED ITS FLOWER CROWN,  
TWILIGHT CLOSED THE EYES OF DAY,  
MY LOVELY ONE, WILL YOU KEEP YOUR WORD?  
OPEN YOUR HEART TO MY LOVE.  
OH, YOUNG ANGEL, TO MY ARDOR,  
MAY A DREAM ENCHANT YOUR SLUMBER...  
OPEN YOUR HEART,  
I WANT TO TAKE BACK MY SOUL,  
OPEN YOUR HEART,  
OH, YOUNG ANGEL, TO MY ARDOR,  
LIKE A FLOWER OPENS TO THE SUN.



III. "MANON" FIRST PERFORMED AT THE OPERA COMIQUE FROM "MANON." MASSENET ACHIEVED THE POSITION OF FRANKLY POPULAR OPERATIC COMPOSER, A POSITION THAT WAS UNCHALLENGED FOR 20 YEARS. THIS ARIA IS FROM THE END OF ACT II. THE SET REPRESENTS PARIS IN 1721, IN THE APARTMENT OF DES GRIEUX AND MANON. THE YOUNG MANON WAS ON THE WAY TO A CONVENT SCHOOL WHEN SHE MET AND ELOPED TO PARIS WITH THE CHEVALIER DES GRIEUX. UNKNOWNST TO HER LOVER, MANON IS BEING COURTED BY A RICH MAN WHO PROMISES HER WEALTH BEFITTING HER BEAUTY. TORMENTED BY HER FRAILTY BUT ENTRANCED BY VISIONS OF A GLAMOROUS LIFE, MANON SAYS FAREWELL TO THE LITTLE TABLE THAT SYMBOLIZES THE HAPPY DAYS SHE AND DES GRIEUX KNEW TOGETHER.

ADIEU, NOTRE PETITE TABLE / FAREWELL, OUR LITTLE TABLE

TEXT BY: HENRI MEILHAC AND PHILIPPE GILLE

COME ON, IT IS NECESSARY, FOR HIS OWN SAKE!

MY POOR CHEVALIER!

OH YES, IT IS HE WHOM I LOVE! AND YET, TODAY I HESITATE!

NO, I AM NO LONGER WORTHY OF HIM!

I HEAR THAT VOICE WHICH TRANSPORTS ME AGAINST MY WILL:

"MANON! MANON, YOU WILL BE QUEEN-

QUEEN IN THE NAME OF BEAUTY!"

I AM NOTHING BUT WEAKNESS AND FRAGILITY!

AH, WITHOUT WANTING TO, I FEEL MY TEARS FLOWING

IN THE FACE OF THOSE DESTROYED DREAMS!

WILL THE FUTURE HAVE THE CHARMS

OF THOSE BEAUTIFUL DAYS ALREADY PAST?

FAREWELL, OUR LITTLE TABLE  
WHICH BROUGHT US TOGETHER SO OFTEN!  
FAREWELL, OUR LITTLE TABLE  
SO GRAND, HOWEVER, FOR US!  
ONE TAKES UP-IT'S UNBELIEVABLE-  
SO LITTLE ROOM SITTING CLOSE TOGETHER!  
FAREWELL, OUR LITTLE TABLE!

THE SAME DRINKING GLASS WAS OURS;  
EACH OF US, WHEN HE DRANK,  
SEARCHED IN IT FOR THE LIPS OF THE OTHER.  
AH, POOR FRIEND-HOW HE LOVED ME!  
FAREWELL, OUR LITTLE TABLE!

## INTERMISSION

IV. CLARA WIECK SCHUMANN WAS A GIFTED, AMBITIOUS WOMAN. SHE COMPOSED 28 LIEDER, AND 18 WERE PUBLISHED. MOST OF HER LIEDER WAS COMPOSED FOR SPECIAL FAMILY OCCASIONS. JOHANNES BRAHMS COMPOSED ABOUT 380 SONGS FOR ONE TO FOUR VOICES. HIS RESPECT AND ADMIRATION FOR CLASSICAL FORMS MANIFESTED ITSELF IN MUSICAL SYMMETRY, WHICH IS ALWAYS FOUND IN HIS SONGS. BRAHMS BECAME FRIENDS WITH ROBERT AND CLARA AND THEIR FAMILIES REMAINED CLOSE UNTIL HIS DEATH. THE CLOSE RELATIONSHIP BETWEEN CLARA SCHUMANN AND BRAHMS HAS REMAINED BOTH A CAUSE FOR SPECULATION AND A MADDENING MYSTERY.

THE CLOSE RELATIONSHIP BETWEEN CLARA SCHUMANN AND BRAHMS REMAINED BOTH A CAUSE FOR SPECULATION AND A MADDENING MYSTERY. THE TRUTH IS, I DON'T KNOW WHAT, IF ANYTHING, WENT ON BETWEEN CLARA AND BRAHMS. THAT ISN'T WHY I CHOSE TO SET THEM TOGETHER. I WANTED TO SING A SET COMPOSED BY A WOMAN, I ASSUMED THAT WOULD BE IN FRENCH. I FOUND A BRAHMS SET THAT I LIKED. THEN I FOUND CLARA SCHUMANN'S LIEDER, AND I FACED A TOUGH DECISION. I LOVED THEM BOTH, SO I NARROWED THE SONGS DOWN TO MY TWO FAVORITE PIECES BY EACH COMPOSER.

IT IS A FACT THAT JOHANNES BRAHMS WAS IN LOVE WITH CLARA SCHUMANN, BUT THE MAJORITY OF WHAT I READ SAID SHE THOUGHT OF HIM AS NO MORE THAN A FRIEND. THE TITLE OF THIS SET IS BASED ON THREE WORDS I FIND FREQUENTLY IN THEIR TEXTS. IT IS ALSO THE TITLE OF A POEM THAT I WROTE INSPIRED BY THE TWO COMPOSERS.

ICH STAND IN DUNKLEN TRÄUMEN / I STOOD IN DARK DREAMS  
TEXT BY: HEINRICH HEINE (1797-1856)

I STOOD IN DARK DREAMS,  
GAZING AT HIS PORTRAIT,  
AND HIS BELOVED FACE  
SPRANG MYSTERIOUSLY TO LIFE.  
HIS LIPS FORMED A LOVELY SMILE  
AND MELANCHOLY TEARS  
SEEMED TO GLEAM IN HIS EYES.  
MY TEARS TOO BEGAN  
FLOWING DOWN MY CHEEKS.  
I CAN'T BELIEVE HE'S REALLY GONE.

DIE STILLE LOTOSBLUME / THE QUIET LOTUS FLOWER

TEXT BY: EMANUEL GEIBEL (1815-1884)

THE QUIET LOTUS FLOWER  
EMERGES FROM THE BLUE POND,  
ITS PETALS ALL GLIMMER AND SPARKLE,  
ITS CALYX WHITE AS SNOW.  
FLOOD OF GOLDEN MOONLIGHT  
POUR DOWN FROM THE HEAVENS,  
POURS ALL ITS GOLDEN MOONBEAMS  
INTO HER BLOSSOM HEART.

A WHITE SWAN SWIMS  
IN CIRCLES AROUND THE FLOWER,  
SINGING SWEETLY, SOFTLY,  
FIXING THE FLOWER IN ITS GAZE.  
IT SINGS SO SWEETLY, SO SOFTLY  
YEARNING TO DIE IN MID-SONG.  
OH BLOSSOM, WHITEST BLOSSOM,  
CAN YOU UNDERSTAND THE SONG?

ES SCHAUEN DIE BLUMEN / ALL THE FLOWERS GAZE

TEXT BY: HEINRICH HEINE (1797-1856)

ALL THE FLOWERS GAZE UP TO THE BRILLIANT SUN;  
ALL THE STREAMS RUN TO THE GLEAMING SEA.  
ALL SONGS FLUTTER TO MY BRIGHT LOVE -  
TAKE ALONG WITH YOU MY TEARS AND SIGHS,  
YOU SONGS SO MOUENFUL AND DREARY!

WIR WANDELTEN / WE WANDERED

TEXT BY: GEORG FRIEDRICH DAUMER (1800-1875)

WE WANDERED TOGETHER, THE TWO OF US,  
I WOULD GIVE MUCH TO KNOW  
WHAT YOU WERE THINKING AT THAT MOMENT  
WHAT I WAS THINKING, LET IT REMAIN UNUTTERED!  
ONLY ONE THING I WILL SAY:  
SO LOVELY WAS ALL THAT I THOUGHT  
SO HEAVENLY AND FINE WAS IT ALL.  
THE THOUGHTS IN MY HEAD  
RANG LIKE LITTLE GOLDEN BELLS:  
SO MARVELOUSLY SWEET AND LOVELY  
THAT IN THE WORLD THERE IS NO OTHER ECHO.

V. RALPH VAUGHAN WILLIAMS WAS ONE OF THE MOST IMPORTANT BRITISH COMPOSERS OF THE 20TH CENTURY. HE WAS A STUDENT OF HUBERT PARRY AND CHARLES VILLIERS STANFORD. ALTHOUGH HIS INITIAL MUSICAL STYLE WAS STRONGLY INFLUENCED BY THE GERMAN SCHOOL, A TRANSFORMATION OCCURED AFTER HIS STUDY OF BRITISH FOLK SONGS. SILENT NOON IS FROM THE SONNET SEQUENCE, "THE HOUSE OF LIFE" XIX. THIS SONG CELEBRATES A LANGUID MOMENT OF AFTER-LOVE.

ROGER QUILTER BECAME KNOWN TO THE LONDON PUBLIC AS A SONG COMPOSER IN LATE 1900. OCCASIONALLY QUILTER ACCOMPANIED HIS SONGS IN PUBLIC. HE HELD TO HIS OWN COMFORTABLE FORM, PRODUCING 112 SONGS OF UNIFORM QUALITY. MELODY IS THE PRIMARY INGREDIENT IN QUILTER'S SONG STYLE, WHILE HARMONIC ELEMENTS ARE SKILLFULLY INTEGRATED INTO THE TOTAL TEXTURE.

NOEL COWARD WAS A PLAYWRIGHT WHO DABBLED IN WRITING MUSIC FOR THE STAGE. HE BECAME FAMOUS DURING WORLD WAR I. HE APPEARED IN FILMS AND WROTE, DIRECTED, AND STARRED IN A SERIES OF SUCCESSFUL PLAYS AND OPERETTAS. THE POPULAR MUSIC HE COMPOSED HAD A STRONG VICTORIAN / EDWARDIAN FLAVOR, PARTICULARLY THE WALTZES. HE IS QUOTED TO BE, "PROUDEST OF THE WORKS WHICH ARE MOST LIKE THOSE OF THE PRE-WAR GENERATION THAT STILL TOOK LIGHT MUSIC SERIOUSLY."

DURING THE FIRST DECADE OF THE 20<sup>TH</sup> CENTURY, FRANK BRIDGE COMPOSED A LARGE QUANTITY OF INSTRUMENTAL MUSIC AND SONGS. HE DEVELOPED A MASTERFUL TECHNIQUE, AND A FLAIR FOR TAILORING HIS MUSIC TO THE TASTE OF HIS AUDIENCE AND THE CAPABILITIES OF HIS PERFORMERS.

## THANKYOUTHANKYOUTHANKYOU

I WOULD LIKE TO GIVE A SPECIAL THANKS TO ESTHER AND MRS. DEHNING FOR ALL THEIR MUSICAL GUIDANCE. THANK YOU TO MY PARENTS FOR ENCOURAGING ME TO STRIVE FOR WHAT I WANT. THANK YOU TO MY SISTER FOR ALWAYS BEING A PHONE CALL AWAY. THANK YOU MIKE FOR PUTTING UP WITH MY STRESS OVER THIS RECITAL, AND KEEPING THE CAT COMPANY ON MY LATE NIGHTS OUT. THANK YOU MICHAEL AND WENDI FOR STANDING BY MY PARENTS AND ME. THANK YOU TO ALL MY FRIENDS AND FAMILY WHO CAME TONIGHT. THANK YOU MY STARBUCKS FAMILY FOR STILL MANAGING TO SCHEDULE ME, EVEN ON THE BUSIEST WEEKS. THANK YOU A HUNDRED TIMES TO NOVA, LEANDRA, TERI, AND ALLAN FOR SAVING ME FROM MY WORRIES, AND MAKING ME LAUGH CONSTANTLY. THANK YOU GREENLEAF AND FAMILY FOR PROVIDING ME WITH THURSDAY NIGHT VACATIONS. AND FINALLY, THANK YOU AGAIN TO ESTHER, MRS. DEHNING, AND ALL MY FAMILY.