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The EWU Department of Music Presents

Jordan Jennings
Senior Voice Recital

Assisted by Johanna McDougall and Lisa Dawn Riddle

Saturday, May 31st, 2014
12:00 p.m.
Music Building Recital Hall

Presented in partial fulfillment of the requirements for
Bachelor of Arts in Music Education, Voice

From the studio of Professor Dr. Randy Wagner

Program

(Songs of the Baroque)

I'll Sail Upon The Dog Star
From *A Fool's Preferment* (1688) Henry Purcell
1659-1695

Johanna McDougall, piano

Where-e'er You Walk
From *Semele* (1748) George Frederic Handel
1685-1759

Johanna McDougall, piano

Per la gloria d'adorarvi
For the love my heart doth prize
From *Griselda* (1722) Giovanni Battista Bonocini
1672-1750

Johanna McDougall, piano

Danza, danza, fanciulla gentile
Francesco Durante
1684-1755

Johanna McDougall, piano

Pause

(Songs of the Art Song Tradition)

Im Abendroth Franz Schubert
1797-1828

Lisa Dawn Riddle, piano

Romance Claude Debussy
1862-1918

Johanna McDougall, piano

Vaghissima Sembianza
O, Likeness, Dim and Faded Stefano Donaudy
1879-1925

Johanna McDougall, piano

Pause

(Songs of the British Isles)

The Little Irish Girl

Hermann Löhr
1871-1943

Johanna McDougall, piano

Sleep

Ivor Gurney
1890-1937

Johanna McDougall, piano

When I Think Upon The Maidens

Michael Head
1900-1976

Johanna McDougall, piano

Pause

(Songs of the Stage)

When First My Old
From *Trail By Jury* (1875)

Arthur Sullivan
1842-1900

Johanna McDougall, piano

Plant A Radish
From *The Fantasticks* (1960)

Tom Jones
1928

Johanna McDougall, piano

Lonely House
From *Street Scene* (1946)

Kurt Weill
1900-1950

Johanna McDougall, piano

On The Street Where You Live
From *My Fair Lady* (1956)

Frederick Loewe
1901-1988

Johanna McDougall, piano

Program Notes

I'll Sail Upon The Dog Star- Written by Purcell sometime in 1688; "I'll Sail Upon The Dog Star" was the most popular piece in Thomas D'Urfey's play "The Fool's Preferment." Before writing music for the text of this play, Purcell worked with D'Urfey previously on a couple of his plays, by also putting music to the text of his past plays. The "Dog Star" refers to the North Star better known as the star Sirius. The character is an ambitious, adventurous sailor who wishes to sail, climb, and see new things no matter what people might say about him.

Where-E'er You Walk- From Handel's opera *Semele*. *Semele* was written by Handel in 1743 while he was commissioned by the Queen of England to write oratorios. This opera was written after his famous oratorio *Messiah*. Thus when it was first performed in London, England in 1744, the audience was expecting an oratorio. Instead they got an opera seria about the god Jupiter falling in love with a mortal princess Semele. "Where'er You Walk" is sung by the character Jupiter, and takes place in Act two when Jupiter is assuring Semele of his undying love for her.

Danza danza fanciulla gentile- Durante was known primarily for his sacred works as a composer; however this is one of the few Italian art songs he composed. In his arias and art songs he made considerable demands on the virtuosity of singers, but often attempted to integrate coloratura passages (elaborate melodies) into a larger design. Durante's virtuosic composing is very evident in this piece. The poet for the text of "Danza, danza fanciulla gentile" is unknown. "Danza, danza fanciulla gentile" translates, "Dance, dance girl gentile" and the character invites a gentile girl to dance without rest to his song.

Per la gloria d'adorarvi- Translating to, "For the glory of adoring you," is from Bononcini's opera *Griselda*. "Per la gloria d'adorarvi" is sung by the character Ernesto, who is love with the character Almirena. Almirena is very distraught due to the King's proposal to her, since she loves Ernesto. Unbeknownst to all the characters is that Almirena is the missing daughter of the King. Ernesto proclaims his love to Almirena, stating he will love her even through suffering.

Im Abenroth- Taken from the poem by Karl Lappe, Schubert wrote this art song from his standpoint of how beautiful this world is. "Im Abenroth" translates to, "In the evening glow." Schubert exclaims that The Creator's world is very beautiful when the sun shines in the evening glow. Schubert goes on to say that his heart, before it collapses, drinks in the light of the evening glow.

Romance- Given a simple title, this French art song ends in the form of a question providing suspense that French composer Debussy is well known for providing mystery in his pieces. Taken from the poem by Paul Bourget, Romance discusses the soul of the character's significant other by saying her soul is gentle and sweet. However, it goes on to say, where have the winds driven your adorable soul? And is there a perfume that remains from the days where we loved each other? These questions end the song in of mystery and having no resolution.

Vaghissima Sembianza- The most popular song written by Donaudy. Son of a French father and an Italian mother, Donaudy was a minor Italian composer active in the 1890s and early 20th century. No biographical or musicological studies have so far been devoted to him, but it seems that Donaudy was very precocious, as a variety of sources date both his first opera *Folchetto* and "Vaghissima sembianza," to 1892, when he was only thirteen. "Vaghissima Sembianza" translates into "Very lovely image," which pertains to a portrait painting. The lyrics are based on Donaudy's experience of being so enamored with a portrait painting, due to the realism of the portrait that it awakes his heart of memories of a past loved one who is silent forever.

The Little Irish Girl- A very playful art song by Löhr taken from a poem by Teschmacher. The song is sung from the standpoint of the determined male, trying to persuade a pretty girl to make him her gassoon (lad). The male character tries three different dialogue approaches to entice the colleen (Irish girl). The first two attempts are unsuccessful, and the Irish girl brushes him off. However, the last verse which is the last approach, the male boasts his possessions. The girl finally looks at him, and he exclaims happily "The little pigs had done it!"

Sleep- Ivor Gurney, the composer of "Sleep" served in World War I in the army. It was at the front lines he found time to write poetry. However, during World War I Gurney was diagnosed with bipolar disorder. After the war, he started to compose music. Sadly, Gurney's mental health declined after the war due to his illness, and the terrors he witnessed at the war. Gurney took John Fletcher's poem and put it to music, relating to the invitation of sleep when the mind is full. The character in the song addresses sleep like a person, asking sleep to lock him in delight awhile with a pleasing dream.

When I Think Upon The Maidens- From a poem by English poet Phillip Ashbrooke, "When I Think Upon The Maidens" is a fast moving English art song composed by Michael Head. The tempo to this song is marked "Presto (as quickly as possible)" giving the message that the character is excited to share this with everyone. The character in the song is single, yet he loves all the maidens and can't pick just one maiden. Thus, he never wants to come to a decision. He blames it on Cupid, yet he admits he likes the way he is, which is a single man enjoying the thought of all the beautiful maidens around him.

When First My Old- From Gilbert and Sullivan's 1875 one act comic opera *Trial By Jury*, this song is sung by the character known simply as "The Defendant." The opera opens up with "The Plaintiff" character being broken hearted, and urging the jury to not heed the words of "The Defendant." However, "The Defendant" walks into the jury, and explains his case through "When First My Old." He states through the song that "The Plaintiff" initially lit his flame of love, but she became a "bore intense" and "The Defendant" moved on to become another's love-sick boy.

Plant A Radish- From the musical *The Fantasticks*, "Plant A Radish" uses lyrics cleverly to present the consistency of vegetables. Schmidt wrote the music for *The Fantasticks*, and Jones wrote the lyrics and the corresponding book. "Plant A Radish" takes place in Act II after a fake feud gone wrong between two neighboring families. The fathers of both houses come out to sing about the inconsistency of raising children, and how they wish that children were more dependable like vegetables are. The fathers go on to say that a man who plants a garden is a very happy man; and that with children, you don't know until the seed is grown what you have sown.

Lonely House- From the Broadway musical production of *Street Scene*, *Street Scene* was first performed in 1946, and was an American production based on the book of the same name by Elmer Rice. Weill a German immigrant composer, was the mastermind behind putting together this production of *Street Scene*, and wrote all the music to this production. "Lonely House" is sung by the character Sam Kaplin, who is desperate to find a companion or friend. Sam sings about the isolation he feels while listening to the various sounds in the neighborhood during the night.

On The Street Where You Live- One of the most recognizable songs from the popular Broadway production of *My Fair Lady*. *My Fair Lady* premiered in 1956 on Broadway, and has continued to be produced today. Lowe composed all the music, while Lerner wrote all the lyrics. "On The Street Where You Live" is sung by the character Freddy, whose heart went to the moon for the main female character Eliza Doolittle even though she shocked people in public with her vulgar and thick Cockney accent.

Go Lovely Rose- This song was originally a famous poem by Edmund Waller before Roger Quilter composed it into an English art song in the early 1900's. The text describes a character comparing his love to that of a rose. How it is beautiful and young, yet his love hides this. The character beseeches his love to go out into the world, and to not hide her beauty and youth. The character reminds his love, that time is short and that she will wither away eventually like a dying rose.

I'll Sail Upon The Dog Star From The Fool's Preferment – Henry Purcell (1659-1695)
Libretto by Thomas D'Urfey (1653-1723)

I'll sail upon the Dog Star,
And then pursue the morning,
I'll chase the moon 'till it be noon,
But I'll make her leave her horning.

I'll climb the frosty mountain,
And there I'll coin the weather;
I'll tear the rainbow from the sky,
And tie both ends together.

The stars pluck from their orbs, too,
And crowd them in my budget!
And whether I'm a roaring boy,
Let all the nations judge it.

Where-e'er You Walk From Semele – George Fredric Handel (1685-1759)
Libretto by Alexander Pope (1688-1744)

Where-e'er you walk
Cool gales shall fan the glade,
Trees, where you sit,
Shall crowd into a shade;
Trees, where you sit,
Shall crowd into shade.

Where-e'er you tread
The Blushing flowers shall rise,
And all things flourish,
And all things flourish
Where-e'er you turn your eyes,
Where-e'er you turn your eyes,
Where-e'er you turn your eyes.

Per la gloria d'adorarvi From *Griselda* – Giovanni Battista Bononcini (1672-1750)

Per la gloria d'adorarvi

For the glory of adoring you

voglio amarvi, o luci care.

I want to love you, O eyes dear.

Amando penero, ma sempre v'amerò,

Loving I will suffer, but always you I will love,

sì, sì, nel mio penare, penerò, v'amerò, luci care.

yes, yes in my suffering. In my suffering, you I will love, O eyes dear.

Senza speme di diletto

Without hope of pleasure

vano affetto è sospirare,

vain affection it is to sigh,

ma i vostri dolci rai chi vagheggiar può mai

but your sweet glances, who can admire your glances

e non, e non v'amare? penerò, v'amerò, luci care!

and not love you? In my suffering, you I will love, O eyes dear.

Danza, danza, fanciulla gentile – Francesco Durante (1684-1755)

Danza, danza, fanciulla, al mio cantar;

Dance, dance, girl gentle to my singing;

danza, danza fanciulla gentile, al mio cantar.

dance, dance, girl gentle to my singing.

Gira leggera, sottile al suono, al suono dell'onde del mar.

Turn, light, slender, to the sound of the waves of the sea.

Senti il vago rumore dell'aura scherzosa

Hear the lovely sound of the breeze playful

Che parla al core con languido suon,

which speaks to the heart with a languid sound,

E che invita a danzar senza posa, senza posa,

And invites to dance without rest, without rest,

Che invita a danzar.

Invites to dance

Danza, danza, fanciulla gentile, al mio cantar.

Dance, dance, girl gentle to my singing.

Im Abendroth – Franz Schubert (1797-1828)

Text by Karl Lappe (1773-1843)

O wie schön ist deine Welt,
Oh how beautiful is Thy world,
Vater, wenn sie golden strahlet!
Father, when it golden shines!
Wenn dein Glanz herniederfällt
When Thy splendor down falls
Und den Staub mit Schimmer malet,
And the dust with glitter paints,
Wenn das Rot, das in der Wolke blinkt,
When the red, that in the cloud glows,
In mein stilles Fenster sinkt!
In my quiet window sinks!

Könnt ich klagen, könnt ich zagen?
Could I complain, could I hesitate?
Irre sein an dir und mir?
Doubtful be in Thee and me?
Nein, ich will im Busen tragen
No, I will in the bosom carry
Deinen Himmel schon allhier.
Thy heaven already here.
Und dies Herz, eh' es zusammenbricht,
And this heart, before it collapses,
Trinkt noch Glut und schlürft noch Licht.
Drinks still glow and sips still light.

Romance – Claude Debussy (1862-1918)

Text by Paul Bourget (1852-1935)

L'âme évaporée et souffrante,
The soul fleeting and suffering,
L'âme douce, l'âme odorante
The soul gentle, the soul sweet smelling
Des lys divins que j'ai cueillis
Of the lilies divine that I have gathered
Dans le jardin de ta pensée,
In the garden of your thought,
Où donc les vents l'ont-ils chassée,
When then the winds it have they chased,
Cette âme adorable des lys?
This soul adorable of the lilies?

N'est-il plus un parfum qui reste
Is there no longer a perfume that remains
De la suavité céleste
Of the sweetness celestial
Des jours où tu m'enveloppais
Of the days when you me enveloped
D'une vapeur surnaturelle,
In a vapor supernatural,
Faite d'espoir, d'amour fidèle,
Made of hope, of love faithful,
De béatitude et de paix?
Of beatitude and of peace?

Vaghissima Sembianza – Stefano Daunady (1879-1925)

Vaghissima sembianza d'antica donna amata,
Very lovely image of an ancient woman loved,
Chi, dunque, v'ha ritratta con tanta simiglianza
Who, then, has painted you with so much similitude
Ch'io guardo, e parlo, e credo d'avervi,
That I look, and I speak, and I believe,
A me davanti come ai bei dì amore?
That I have you before me, as in the beautiful days of love?

La cara rimembranza
The dear memory
Che in cor mi s'è destata
That in my heart itself is awakened
Si ardent v'ha già fatta rinascere la speranza,
So ardent here has now made to be reborn the hope,
Che un bacio, un voto, un grido d'amore
So that a kiss, a pledge, a cry of love
Più non chiedo che a lei che muta è ognor.
more not I ask but of her who silent is forever.

The Little Irish Girl – Hermann Löhr (1871-1943)
Text by Edward Teschmacher (1876-1940)

As I went out one evening from Tipperary town,
I met a little colleen among the heather brown.
“Ah”, says I, “Perhaps you're lonely,” she tossed her pretty curl.
“Well maybe I prefer it!” Och! The dear little girl!

Says I, “Perhaps you're married?”
Says she, “Perhaps I'm not.”
Says I, “I'll be your gossoon!”
Says she, “I'll not be caught.”
“Oh, your eyes are like the ocean, and your heart is like a pearl!”
Says she, “Well then I will keep it.”
Och! The dear little girl!

Says I, “I've got a cabin and pigs that number seven,
And oh! With you Mavourneen, sure the place would be like heaven!”
Her eyes looked up in mine then, my heart was in a whirl;
The little pigs had done it! Och! The dear little girl!

Sleep – Ivor Gurney (1890-1937)

Text by John Fletcher (1579-1625)

Come, Sleep, and with thy sweet deceiving
Lock me in delight awhile;
Let some pleasing dream beguile
All my fancies; that from thence
I may feel an influence
All my powers of care bereaving!

Though but a shadow, but a sliding,
Let me know some little joy!
We that suffer long annoy, are contented with a thought
Through an idle fancy wrought:
O let my joys have some abiding
O let my joys have some abiding.

When I Think Upon The Maidens – Michael Head (1900-1976)

Text by Phillip Ashbrooke (1900-1975)

When I think upon the maidens
Whom I swore to love for aye,
Cynthia, Doris and her cousin,
There are still another dozen
Debts my heart can never pay.

Do they scorn me now I wonder,
Did they take it as a game?
Flora, Olive and the others,
How I hated all their brothers!
Fickle Cupid you're to blame!

Years have passed and yet I'm single,
Torn and undecided still,
Clara, Mabel, what a vision!
I can't come to a decision,
And I hope I never will!
When I think upon the maidens
Whom I swore to love for aye,
To love, for aye!

When First My Old From Trial By Jury – Arthur Sullivan (1843-1900)
Libretto by Sir William Schwenck Gilbert (1836-1911)

When first my old, old love I knew,
My bosom welled with joy;
My riches at her feet I threw,
I was a love-sick boy!
No terms seemed too extravagant
Upon her to employ;
I used to mope, and sigh, and pant,
Just like a love-sick boy!
Tink-a-tank, tink-a-tank, tink-a-tank!
Tink-a-tank, tink-a-tank, tink-a-tank!
I used to mope, and sigh, and pant,
Just like a love-sick boy!

But joy incessant palls the sense;
And love, unchanged, will cloy,
And she became a bore intense
Unto her love-sick boy!
With fitful glimmer burnt my flame,
And I grew cold and coy,
At last, one morning, I became
Another's love-sick boy.
Tink-a-tank, tink-a-tank, tink-a-tank!
Tink-a-tank, tink-a-tank, tink-a-tank!
At last, one morning, I became
Another's love-sick boy.