

SCHOOL of MUSIC

Where PASSION is *heard*

Senior Recital

Hannah Norton, *mezzo-soprano*

Erika Tazawa Jenkins, *piano*

Sunday, November 8, 2020 | 3:30 PM

Presented virtually from Morgan Concert Hall of the Bailey Performance Center

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.

Ms. Norton studies voice with Dr. Nathan Munson.

PROGRAM

<i>Ombra mai fù</i>	George Frederic Handel (1685-1759)
<i>Quella fiamma che m'accende</i>	Benedetto Marcello (1686-1739)
<i>Sonntag</i> <i>Meine Liebe ist grün</i> <i>Dein blaues Auge</i>	Johannes Brahms (1833-1897)
<i>El tra la la y el punteado</i>	Enrique Granados (1867-1916)
<i>El majo tímido</i> <i>Asturiana</i>	Manuel de Falla (1976-1946)
<i>Now Sleeps the Crimson Petal</i> <i>Fear No More the Heat O' the Sun</i>	Roger Quilter (1877-1953)
<i>Sea Fever</i>	John Ireland (1879-1962)
<i>Silent Noon</i>	Ralph Vaughan Williams (1872-1958)



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PROGRAM NOTES

Ombra mai fù | George Frideric Handel (1685-1759)

George Frideric Handel, a German Baroque composer, was an extremely talented musician, even at a young age- he mastered composing for organ, oboe, and violin by the age of ten. During his teenage years, he composed church cantatas and by the age of 20, after working as a pianist and organist in opera, Handel made his debut as an opera composer with *Almira*. From then on, he composed several other operas with great success and eventually switched to oratorios, which were large-scale concert pieces. In his later years, Handel suffered multiple strokes and other health issues, including the loss of sight in his left eye. Even in his sickness, he continued to compose and perform until his last breath.

Ombra mai fù, often known as Handel's "Largo of Love," is an aria that opens up the opera *Serse*. Xerxes, the main character, sings of his passion for the shade that comes from a tree, that shields him from the heat of the desert. While the aria may be an ode to a tree, its meaning goes deeper. Perhaps the tree is sweet relief given to us by our loved ones, or maybe a higher power, from the harsh tensions of this world.

Quella fiamma che m'accende | Benedetto Marcello (1686-1739)

Carl Banck

Alessandro Parisotti

Benedetto Marcello was an Italian composer who surprisingly first had a career in law and government before pursuing music, until he eventually deterred from the strict life his father had shaped him to live. However, he did not completely abandon his career in government- music was more of his side hustle. He served as a magistrate in the Venetian Republic for twenty years, until he was exiled to Pula, now Croatia, as district governor. He then was appointed as chief financial officer of Brescia one year before his death. Marcello is best-known for *Estro poetico-armonico*, which is a collection of the first 50 Psalms. He was also well-known for *Il teatro alla moda*, which was an opera satire.

Quella fiamma che m'accende was originally composed by Marcello but has since been arranged by others, this time by Carl Banck and Alessandro Parisotti. The piece sings of a love ignited between two people, in which one's love for the other burns and "will never change or lessen." The pair, for some unknown reason, was separated- perhaps by death or a conscious decision, yet the protagonist still longs for the other's presence, as their love still burns.



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Sonntag | Johannes Brahms (1833-1897)

Op. 47, No. 3

Meine Liebe ist grün

Op. 63, No. 5

Felix Schumann (1854-1879)

Dein blaues Auge

Op. 59, No. 8

Johannes Brahms was a German pianist, conductor, and composer during the Romantic Era. Brahms was an exceptional musician, as he was considered accomplished by the age of thirteen. In his prime years, he worked closely with Robert Schumann and together their music branched off from the style of music that was considered normal; their music consisted of more “organic structure and harmonic freedom.” Brahms specifically was “the great master of symphonic and sonata style.”

Sonntag, which translates to “Sunday,” is one of Brahms’s nearly 150 folksong arrangements of his career. The piece is about a man who loves his significant other and longs for her, but is satisfied by only seeing her one day out of the week- Sunday. The music compliments the text well in its high energy and major tonality.

Meine Liebe ist grün was composed in 1873. This, along with its companion piece (Op. 63, No. 6) are set to unpublished poems written by Felix Schumann, Brahms’s godson and the son of Robert and Clara Wieck Schumann. At the time that he wrote this poem, Schumann was eighteen years old, and this is evident in the lyrics of the song as they possess characteristics of young love.

Brahms composed *Dein blaues Auge* using the original poem of Klaus Groth. This piece was an ode to Clara Schumann, who was married to Brahms’s best friend and mentor Robert Schumann. The text of this piece speaks of how he finds better health in his love’s “blue eyes... as a lake”; how he was once burned by another’s eyes, but hers were “so cool.” Although Brahms and Clara Schumann were never more than friends, the relationship he found in her brought him such peace- something humanity as a whole searches for and finds in one another through personal connection and compassion.



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El tra la la y el punteado (Tonadilla) | Enrique Granados (1867-1916)

Fernando Periquet (1873-1940)

El majó tímido (Tonadilla)

Fernando Periquet (1873-1940)

Enrique Granados was a Spanish pianist and composer from Barcelona that aided in leading the movement toward nationalism in late 19th-century Spanish music. He studied under Felipe Pedrell, “the father of Spanish nationalism in music” at the Paris Conservatoire. Granados eventually opened his own piano school that produced many distinguished players. Later on, he became a composer (self-taught) and quickly gained national recognition. His contribution to vocal literature was his twelve **Tonadillas**, which are songs written “in the ancient style” as he based them off of the 18th century. His piano suite **Goyescas** gained international recognition and was premiered at the Metropolitan Opera in New York in 1916. It was so successful that he received an invitation to perform it for President Woodrow Wilson in Washington D.C. This performance, however, caused Granados to miss his ship back to Spain. Instead, he and his wife took the HMS Sussex, which was tragically torpedoed as World War I was in its early stages. Granados was rescued but ended up drowning in an attempt to save his wife.

Granados composed *El tra la la y el punteado* between 1910 and 1911 as part of his **Tonadillas** series. The text is based on poetry by Fernando Periquet that is centered around love. This lighthearted tonadilla in particular is about a woman who ignores her lover’s annoying beckoning and decides to sing instead.

El majó tímido is also one of the **Tonadillas** set to poetry by Fernando Periquet. The text is in the point of view of a woman who has a man come to her window every night, just to admire her. She never gives him the time of day and is content with this life.

Asturiana | Manuel de Falla (1876-1946)

Siete canciones populares españolas

Manuel de Falla was “the most distinguished Spanish composer of the early 20th century. He originally studied piano (learning from his mother) and used that skill to further study composition under Felipe Pedrell. Falla went on to receive multiple awards for piano performance and opera. It wasn’t until he traveled to Paris and met other well-known composers, such as Claude Debussy, that he first published music, with heavy impressionist influence. After many years of composing this type of music, Falla moved on to Neo-Classicism under Stravinsky and composed his puppet opera.

Asturiana was composed in 1914 along with the rest of the **Seven Popular Spanish Songs**. Falla was living in France at the time, which means he was under heavy impressionist influence. *Asturiana*’s textual tone is somber and is about someone who mourns and seeks consolation from somebody or something else, but instead the sadness is matched. The musical tone not only compliments the text, but it enhances it, just like the music of Falla’s impressionist influencers.



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Now Sleeps the Crimson Petal | Roger Quilter (1877-1953)

Alfred Tennyson (1809-1892)

Fear No More the Heat O' the Sun

Shakespeare's Songs, Op. 23

Roger Quilter was an English composer of the early 20th century. He studied under Ivan Knorr at Frankfurt's Hoch Conservatory and became known as one of the "Frankfurt Group." While he is most known for his solo art songs, Quilter also found much success in choral, instrumental, and stage works. When it came to composing, he focused more on the text of the piece and was very thorough on making sure the musical aspect aligned with the poetry.

Now Sleeps the Crimson Petal quickly became one of Quilter's biggest hits. Set to Alfred Tennyson's poetry, this piece takes the listener through a scenic route through nature. It travels through many scene changes, which is evident as the music changes with each section.

Fear No More the Heat O' the Sun originates from Shakespeare's play *Cymbeline*. In the play, the text is spoken over dead bodies of Cloten and Fidele. In today's world, the text of this song may be applied to someone who is passing away or had recently passed. They have no more fears or worries, no more trials or hardships. The piano accompaniment follows the text of the song as it changes when the tone of the words changes. Its tone is intense yet somber.

William Shakespeare

Sea Fever | John Ireland (1879-1962)

John Masefield

John Ireland was a British composer of the early 20th century. While he was influenced by Neo-Classicism and Impressionism, Ireland was also heavily influenced by composers of the Classical and Romantic periods, such as Beethoven and Brahms. He was best-known for his chamber compositions, as well as piano and solo songs.

Sea Fever is one of John Ireland's most popular solo compositions. It is set to poetry by John Masefield that speaks of a sailor yearning to be on the sea again. So much so, that he longs to stay there until he dies. The song has three verses, all giving reasons why being on the water is better than being on land- there may be storms and difficulties, but the cry of the seagulls and the "gray mist on the sea's face" make it worthwhile for him.



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Silent Noon | Ralph Vaughan Williams (1872-1958)

Dante Gabriel Rossetti (1828-1882)

Ralph Vaughan Williams was an English composer of the early 20th century that was best known for his orchestral compositions and symphonies, but he is also well-known in the choral and solo singing world, as he published over 150 songs for voice and piano. It is clear by his long lines and modal tonalities that he was influenced by folk music of those that preceded him, making Vaughan Williams a key player in paving the way for this new era of English music during the 20th century.

Silent Noon, composed in 1903, is from the song cycle *The House of Life*, which is set to the poems of Dante Gabriel Rossetti. The text of this piece is of utmost love and admiration. The singer sings of his/her loved one in the highest regard and uses metaphors of nature to portray how much awe he/she is in by the sheer beauty and grandeur of this person. For this reason, I dedicate this performance to my late father, Chip Norton.

TRANSLATIONS

Sonntag

So hab' ich doch die ganze Woche
Mein feines Liebchen nicht geseh'n
Ich sah es an einem Sonntag
Wohl vor der Türe steh'n:
Das tausendschöne Jungfräulein,
Das tausendschöne Herzelein,
Wolte Gott, wollte Gott, ich wär heute bei ihr!

So will mir doch die ganze Woche
Das Lachen nicht vergeh'n,
Ich sah es an einem Sonntag
Wohl in die Kirche geh'n:
Das tausendschöne Jungfräulein,
Das tausendschöne Herzelein,
Wolte Gott, wollte Gott, ich wär heute bei ihr!

Meine Liebe ist grün

Meine Liebe ist grün wie der Fliederbusch,
Und mein Lieb ist schön wie die Sonne;
Die glänzt wohl herab auf den Fliederbusch
Und füllt ihn mit Duft und mit Wonne.

Meine Seele hat Schwingen der Nachtigall
Und wiegt sich in blühendem Flieder,
Und jauchzet und singet vom Duft berauscht
Viel liebestrunkene Lieder.

Though I haven't for the whole week long
Seen my pretty sweetheart,
I saw her on a Sunday
Standing at the door.
The thousandfold beautiful maiden,
The thousandfold beautiful darling-
Would to God I were with her today!

So, for the whole week long,
My joy will not cease;
I saw her on a Sunday
Going to church.
The thousandfold beautiful maiden,
The thousandfold beautiful darling-
Would to God I were with her today!

My love is verdant like the lilac bush,
And my loved one is beautiful like the sun
Which shines down on the lilac bush
And fills it with fragrance and with rapture.

My soul has the wings of the nightingale;
And it sways gently among the blossoming lilac
And rejoices and sings- drunk with the fragrance-
Many love-intoxicated songs.



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COLLEGE OF THE ARTS
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Dein blaues Auge

Dein blaues Auge hält so still.
Ich blicke bis zum Grund.
Du fragst mich, was ich sehen will?
Ich sehe mich gesund.

Es brannte mich ein glühend Paar,
Noch schmerzt das Nachgefühl:
Das deine ist wie See so klar
Und wie ein See so kühl.

Ombra mai fù

Frondi tenere e belle del mio platano amato,
Per voi risplenda il fato.
Tuoni, lampi e procelle
Non v'oltrgino mai la cara pace.
Nè giunga a profanarvi austro rapace

Ombra mai fù
Di vegetabile
Cara ed amabile
Soave più

Quella fiamma che m'accende

Il mio bel foco
O lontano o vicino ch'esser poss'io
Senza cangiar mai tempore
Pervoi, care pupille,
Arderà sempre.

Quella fiamma che m'accende,
Piace tonto all'alma mia
Che giammai s'estinguerà

E se il fato a voi mi rende
Vaghi rai del mio bel sole,

Altra luce ella non vuole
Né voler giammai potrà

El tra la la y el punteado

Es en balde, majo mío, que sigas hablando
Porque hay cosas que contest yo
Siempre cantando:
Tra la la...
Por más que preguntes tanto:
Tra la la..
En mí no causas quebranto
Ni yo he de salir de mi canto:
Tra la la...

Your blue eyes bold so still;
I look into their depths.
You ask me what I want to see?
I see myself well again.

One blazing pair of eyes burned in me;
The feeling from it still hurts.
Those- yours- are as clear as a lake
And, like a sea, so cool.

Tender and beautiful branches
Of my beloved plain tree,
For you fate brightly shines.
Thunder, lightning, and storms
Never disturb your majestic calm.
Rapacious winds do not reach out to defile you!

Never was there a shadow
Of branches
Sweeter, more refreshing,
Or more gentle

My ardent fire
No matter how far I am from you
My burning love for you
Will never change or lessen,
I will desire your eyes always.

This flame that sets me on fire
Pleases my soul so much,
That it can never be extinguished

And if fate would return me to you,
Your lovely eyes which are the beautiful
Sun to me,
Other eyes my soul does not want
Or ever could want.

It is in vain, my love, that you continue to talk
Because there are things that I respond
Only singing:
Tra la la...
However much you continue to ask:
Tra la la...
In me, you cause no debilitation
Nor should I leave my singing:
Tra la la...



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El majo tímido

Llega a mi reja y me mira por
La noche un majo
Que en cuanto me ve y suspira, se va
Calle abajo
¡Ay qué tío más tardío!
¡Si así se pasa la vida,
Estoy divertida!

A man arrives at my window and looks at me
Through the night.
But when he sees me and sighs, he leaves to go
Down the street.
Ay! What a late guy.
If thus life passes,
I am amused!

Asturiana

Por ver si me consolaba,
Arrime a un pino verde,
Por ver si me consolaba.

Por verme llorar, lloraba.
Y el pino como era verde,
Por verme llorar, lloraba.

To see whether it would console me,
I drew near a green pine,
To see whether it would console me.

Seeing me weep, it wept;
And the pine, being green,
Seeing me weep, wept.

SOURCES:

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