



SENIOR RECITAL

Nathan Matthews, *baritone*

Student of Kirsten Gunlogson

with

Amanda Hopson, piano

Eidson-Duckwall Recital Hall

Friday, November 15, 2024 • 5:00 P.M.

from Don Giovanni
Deh, vieni alla finestra

Wolfgang Amadeus Mozart
(1756-1791)

from Vier Gesänge
Von ewiger Liebe
Die Mainacht

Johannes Brahms
(1833-1897)

Don Quichotte à Dulcinée
Chanson romanesque
Chanson épique
Chanson à boire

Maurice Ravel
(1875-1937)

Let Us Garlands Bring
Come Away, Come Away, Death
Who Is Sylvia?
Fear No More the Heat o' the Sun
O Mistress Mine
It Was a Lover and His Lass

Gerald Finzi
(1901-1956)

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

Program Notes and Translations
Nathan Matthews Senior Recital; November 15th, 2024

Wolfgang Amadeus Mozart, “Deh, vieni alla finestra”
From *Don Giovanni*

Wolfgang Amadeus Mozart (1756-1791) was an Austrian composer who wrote at the height of the Classical period of Western music. Despite his short life of only 35 years, he produced over 800 works encompassing nearly every musical genre of his day. These include masterpieces of symphonic, concertante, chamber, operatic, and choral music.

Don Giovanni was one of Mozart’s last operas, receiving its premiere in Prague in 1787. This work is considered one of Mozart’s greatest operas and a pinnacle of the genre. It is based on the Spanish legend of Don Juan, the tale of a libertine nobleman who traverses the countryside in order to sexually conquer women. The libretto, written by Mozart’s close friend Lorenzo da Ponte, combines elements of *opera buffa* (comedy) and *opera seria* (drama).

“**Deh, vieni alla finestra**” is an aria from act 2 of *Don Giovanni*. Sung by the title character, the aria sees Don Giovanni in his element, attempting to seduce the maid of one of his past lovers by serenading her from the street below the bedroom window. The simple melodic and harmonic progression of the aria and its straightforward ABAB form reflect Don Giovanni’s simpleton persona as he attempts to woo a lower class woman, especially as he wears a disguise provided by his henchman/sidekick Leporello.

Deh, vieni alla finestra, o mio tesoro,
Deh, vieni a consolar il pianto mio.
Se neghi a me di dar qualche ristoro
Davanti agli occhi tuoi morir vogl’io!

Oh, come to the window, my darling,
Oh, come to console my tears.
If you refuse me some relief
Before your eyes I want to die!

Tu ch’hai la bocca dolce più che il miele,
Tu che il zucchero porti in mezzo al core!
Non esser gioia mia, con me crudele!
Lasciati almen veder, mio bell’amore!

You’ve got a mouth sweeter than honey,
You, that keep sugar inside your heart!
Don’t be cruel to me, my joy!
Show yourself at least, my dear love!

Johannes Brahms, *Vier Gesänge*, op. 43

Johannes Brahms (1833-1897) was a German composer active during the mid-Romantic period. He was a prolific and successful composer in his time, producing works in most concert genres that remain staples of the repertoire. Brahms’s style of composition was rooted in classical and baroque techniques, taking a backward-looking approach to composition that was in contrast to his contemporaries Richard Wagner and Franz Liszt, who pursued a more innovative and unorthodox compositional style.

Vier Gesänge, op. 43, (Four Songs) is a set of four songs published by Brahms in 1868. There is little tying the songs together, as they feature texts from different poets and are thematically somewhat disparate. The songs were published in this set of four after pressure from Brahms's publisher to include the first two, *Von Ewiger Liebe* and *Die Mainacht*. Brahms was likely waiting to publish these two songs in future sets, but he instead published them with two songs from earlier in his output.

Von Ewiger Liebe features text from poet August Heinrich Hoffmann von Fallersleben. The song is presented in three through-composed episodes, featuring first a narrative character who sets the scene, describing a young couple about to seriously converse regarding their relationship. The stormy second episode presents the statements by the male lover, as he describes wishing to break off the relationship as he cannot stand seeing his girlfriend suffer from ridicule and shame from the town for dating someone of his lowly social status. The third episode is accompanied by a transition from B minor into B major, where the female lover implores her boyfriend to ignore the pressures from society, as their love is a fire that will never extinguish.

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt.
Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.
Kommt aus dem Dorfe der Bursche heraus,
Gibt das Geleit der Geliebten nach Haus,
Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:

“Leidest du Schmach und betrübest du dich,
Leidest du Schmach von andern um mich,
Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereinigt sind.
Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher vereinigt sind.”

Spricht das Mägdelein, Mägdelein spricht:
“Unsere Liebe sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.
Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?
Eisen und Stahl, sie können zergerhen,
Unsere Liebe muß ewig bestehn!”

Dark, how dark in forest and field!
Evening already, and the world is silent.
Nowhere a light and nowhere smoke,
And even the lark is silent now too.
Out of the village there comes a lad,
Escorting his sweetheart home,
He leads her past the willow-copse,
Talking so much and of so many things:

“If you suffer sorrow and suffer shame,
Shame for what others think of me,
Then let our love be severed as swiftly,
As swiftly as once we two were plighted.
Let us depart in rain and depart in wind,
As swiftly as once we two were plighted.”

The girl speaks, the girl says:
“Our love cannot be severed!
Steel is strong, and so is iron,
Our love is even stronger still:
Iron and steel can both be reforged,
But our love, who shall change it?
Iron and steel can be melted down,
Our love must endure forever!”

Die Mainacht features text from poet Ludwig Heinrich Christoph Hölty. This piece is much more lyrical and expressive than *Von Ewiger Liebe*, although is similarly romantic in tone. This poem, however, tells the story of a lonely individual longing for love not yet found. The piece opens in E flat major with a description of the mysterious yet beautiful nighttime scenery, but

starkly shifts into E flat minor at the first description of the narrator's sadness. Then, there is another sudden shift, this time into B major, as the narrator is distracted for a moment by the sound of cooing turtle doves. The music transitions back into E flat major a final time as the narrator turns away from this sudden beauty, the sorrow and loneliness too much to bear. This key and the feeling of longing continues into the next verse and to the end of the piece.

Wann der silberne Mond durch die Gesträuche
blinkt,
Und sein schlummerndes Licht über den Rasen
streut,
Und die Nachtigall flötet,
Wandl' ich traurig von Busch zu Busch.

Überhüllet von Laub girret ein Taubenpaar
Sein Entzücken mir vor; aber ich wende mich,
Suche dunklere Schatten,
Und die einsame Träne rinnt.

Wann, o lächelndes Bild, welches wie Morgenrot
Durch die Seele mir strahlt, find ich auf Erden
dich?
Und die einsame Träne
Bebt mir heißer die Wang herab!

When the silvery moon gleams through the
bushes,
And sheds its slumbering light on the grass,
And the nightingale is fluting,
I wander sadly from bush to bush.

Covered by leaves, a pair of doves
Coo to me their ecstasy; but I turn away,
Seek darker shadows,
And the lonely tear flows down.

When, O smiling vision, that shines through my
soul
Like the red of dawn, shall I find you here on
earth?
And the lonely tear
Quivers more ardently down my cheek!

Maurice Ravel, *Don Quichotte à Dulcinée*

Maurice Ravel (1875-1937) was a French composer who was recognized in his lifetime as one of France's most prominent composers. Along with his contemporary Claude Debussy, his works have been described as belonging to the Impressionist art movement, a label which Ravel disagreed with. Ravel was a meticulous composer focused on the craftsmanship of his work. He wrote many arrangements and orchestrations of other composers' works, in addition to creating his own body of work.

Don Quichotte à Dulcinée is a song cycle of three songs that was Ravel's final composition, receiving its premiere performance in 1934. Ravel had been commissioned to compose the music to a film adaptation of *Don Quixote*, a seventeenth century Spanish novel by Miguel de Cervantes about the adventures of a lower member of the Spanish nobility and his pursuits of an imagined lover he names Dulcinea del Toboso. Librettist Paul Morand wrote the text for the work. However, as Ravel's cognition declined due to his onsetting dementia, he was unable to complete the work and was eventually fired from the film's production. The three songs he did complete were published as this song cycle.

Chanson Romanesque introduces Don Quixote's pursuit of Dulcinea with a jaunty and often dissonant song where the Don expresses his quest to do anything for his beloved. It utilizes the Spanish guajira dance rhythm, alternating between 6/8 and 3/4 for the duration of the piece. The rest of the songs in the set also utilize various Spanish dance rhythms.

Si vous me disiez que la terre
À tant tourner vous offensa,
Je lui dépêcherais Pança:
Vous la verriez fixe et se taire.

Were you to tell that the earth
Offended you with so much turning,
I'd dispatch Panza to deal with it:
You'd see it still and silenced.

Si vous me disiez que l'ennui
Vous vient du ciel trop fleuri d'astres,
Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.

Were you to tell me that you are wearied
By a sky too studded with stars -
Tearing the divine order asunder,
I'd scythe the night with a single blow.

Si vous me disiez que l'espace
Ainsi vidé ne vous plaît point,
Chevalier dieu, la lance au poing.
J'étoilerais le vent qui passe.

Were you to tell me that space itself,
Thus denuded was not to your taste -
As a god-like knight, with lance in hand,
I'd sow the fleeting wind with stars.

Mais si vous disiez que mon sang
Est plus à moi qu'à vous, ma Dame,
Je blêmirais dessous le blâme
Et je mourrais, vous bénissant.

But were you to tell me that my blood
Is more mine, my Lady, than your own,
I'd pale at the admonishment
And, blessing you, would die.

Ô Dulcinée.

O Dulcinea.

Chanson épique takes a religious angle to Don Quixote's desire for Dulcinea. In this song, he prays to Saint Michael and Saint George for their blessing in the love and defense of his lady. This song utilizes the 5/4 zortzico dance rhythm, originating in the Basque country where Ravel was born.

Bon Saint Michel qui me donnez loisir
De voir ma Dame et de l'entendre,
Bon Saint Michel qui me daignez choisir
Pour lui complaire et la défendre,
Bon Saint Michel veuillez descendre
Avec Saint Georges sur l'autel
De la Madone au bleu mantel.

Good Saint Michael who gives me leave
To behold and hear my Lady,
Good Saint Michael who deigns to elect me
To please her and defend her,
Good Saint Michael, descend, I pray,
With Saint George onto the altar
Of the Madonna robed in blue.

D'un rayon du ciel bénissez ma lame
Et son égale en pureté
Et son égale en piété
Comme en pudeur et chasteté:
Ma Dame.

With a heavenly beam bless my blade
And its equal in purity
And its equal in piety
As in modesty and chastity:
My Lady.

(Ô grands Saint Georges et Saint Michel)
L'ange qui veille sur ma veille,
Ma douce Dame si pareille
À Vous, Madone au bleu mantel!
Amen.

(O great Saint George and great Saint Michael)
Bless the angel watching over my vigil,
My sweet Lady, so like unto Thee,
O Madonna robed in blue!
Amen.

Chanson à boire ends the song cycle on a more comedic tone: it depicts the aftermath of Don Quixote drinking away his sorrows at being unable to rendezvous with his lover. This song features a jaunty 3/4 jota dance rhythm, originating in Aragon.

Foin du bâtard, illustre Dame,
Qui pour me perdre à vos doux yeux
Dit que l'amour et le vin vieux
Mettent en deuil mon cœur, mon âme!

A pox on the bastard, illustrious Lady,
Who to discredit me in your sweet eyes,
Says that love and old wine
Are saddening my heart and soul!

Je bois
À la joie!
La joie est le seul but
Où je vais droit ... lorsque j'ai bu!

I drink
To joy!
Joy is the only goal
To which I go straight... when I'm... drunk!

Foin du jaloux, brune maîtresse,
Qui geint, qui pleure et fait serment
D'être toujours ce pâle amant
Qui met de l'eau dans son ivresse!

A pox on the jealous wretch, O dusky mistress,
Who whines and weeps and vows
Always to be this lily-livered lover
Who dilutes his drunkenness!

Je bois
À la joie!
La joie est le seul but
Où je vais droit ... lorsque j'ai bu!

I drink
To joy!
Joy is the only goal
To which I go straight... when I'm... drunk!

Gerald Finzi, *Let Us Garlands Bring*

Gerald Finzi (1901-1956) was a British composer best known for his choral compositions, including the cantata *Dies natalis*. Finzi's childhood was plagued with loss, suffering the deaths of all three of his brothers and his beloved music teacher before the age of 18. This translated to his music in the recurrence of themes of elegy and lament for the dead. In terms of compositional style, he was similar to the more traditional Ralph Vaughan Williams, who was his close personal friend. He despised the more avant-garde nature of the compositions of his other contemporary Benjamin Britten.

Let Us Garlands Bring is a song cycle of five songs written between 1929 and 1942. The work utilizes the texts of songs featured in several William Shakespeare plays. The work was dedicated to Ralph Vaughan Williams, and premiered on his 70th birthday in 1942. Several of the song texts have been set to music by many composers, but Finzi gives the English texts a natural and authentic English musical treatment. The texts all contain recurring themes of love (oft unrequited), death, and mortality.

Come Away, Come Away, Death contains text originating from the comedic play *Twelfth Night*. The character Orsino requests the fool Feste to sing the song, as he desires death due to unrequited love. The heavy alternation between bass and treble block chords in the opening is evocative of a funeral march, and the song is relatively syllabic until the very last phrase, where the word "weep" is set over a five-bar chromatic and melodramatic melisma. The song introduces many of the primary themes of the song cycle.

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

Who Is Sylvia? contains text from the play *The Two Gentlemen of Verona*. The song describes the character Valentine's lover, Sylvia, and all her beauty and loveliness. This song is one of the more straightforward in the set, utilizing a short ABA form and a diatonic melody in F major, save a brief four-bar move into D minor at the beginning of the B section.

Who is Sylvia? What is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admirèd be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And, being helped, inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

Fear No More the Heat o' the Sun contains text from the play *Cymbeline*. The song is sung by the characters Guiderius and Arviragus, the sons of the title character. They sing the song over a pair of dead bodies, expressing remorse over their deaths but comfort in the fact that

they no longer have to suffer from worldly pains and sorrows. Finzi writes the song in a slow yet methodical 6/4, felt in a slow duple. The accompaniment, containing a thick texture of block chords and extensive use of suspensions, evokes the sound of a church organ as it may be used during a funeral service.

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The scepter, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning flash,
Nor the all-dreaded thunder stone;
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownèd be thy grave!

O Mistress Mine is the second song in the set containing text from the play *Twelfth Night*. This song is also sung by the fool Feste, after he is prompted to sing a love song. The song, addressed to the singer's lover, states that two people should love while young, as the future is uncertain and not guaranteed. The two verse rough strophic form of the piece is generally upbeat and playful. However, both verses end with a sudden ritardando into the last phrase, where the ideas from the verse are summarized and reflected upon, while the piano accompaniment goes from very active to suddenly still.

O mistress mine, where are you roaming?
O stay and hear; your true love's coming,
That can sing both high and low;
Trip no further, pretty sweeting;
Journeys end in lovers' meeting,

Every wise man's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth's a stuff will not endure.

It Was a Lover and His Lass contains text from the play *As You Like It*. This song is the most romantic and joyous of the 5 songs, ending the cycle with a more upbeat tone. The song paints an idyllic picture of young romance in the spring countryside, celebrating love and youthful vitality. In contrast to the rest of the song, the third verse diverges musically from the otherwise energized pace, taking a slow moment to reflect on life's beauty yet fragility in a comparison to a flower, tying this song thematically back to the rest of the cycle.

It was a lover and his lass,
With a hey and a ho and a hey nonino,
That o'er the green cornfield did pass,
In springtime, the only pretty ring-time,
When birds do sing, hey ding a ding a ding,
Sweet lovers love the spring.

Between the acres of the rye,
With a hey and a ho and a hey nonino,
These pretty country folks would lie,
In springtime, the only pretty ring-time,
When birds do sing, hey ding a ding a ding,
Sweet lovers love the spring.

This carol they began that hour,
With a hey and a ho and a hey nonino,
How that life was but a flower,
In springtime, the only pretty ring-time,
When birds do sing, hey ding a ding a ding,
Sweet lovers love the spring.

And therefore take the present time,
With a hey and a ho and a hey nonino,
For love is crowned with the prime
In springtime, the only pretty ring-time,
When birds do sing, hey ding a ding a ding,
Sweet lovers love the spring.