

A Joint Recital given by

Saeshan Carter, Bass-Baritone
Lance Fisher, Tenor

From the studio of
Dr. John Wesley Wright

Pianist
Professor Veronica Tomanek

*In partial fulfillment of the requirements for the:
Bachelor of Arts in Music (Mr. Carter) | Bachelor of Arts in Music - Vocal Performance (Mr. Fisher)*

Sunday May 12, 2019
Holloway Hall, Great Hall
7 p.m.

PROGRAM

Ardo e scoprirClaudio Monteverdi
(1567-1643)

Mr. Carter & Mr. Fisher

Ardo e scoprir from Libro Ottavo

Madrigali guerrieri et amorosi

Author Unknown

Ardo e scoprir, ah! lasso, io non ardisco
Quel che porto nel sen rinchiuso ardore.
E tanto più dolente ogni hor languisco
Quanto più sta celato il mio dolore.
Fra me tal' hor mille disegni ordisco
Con la lingua discior anco il timore,
E all' hor fatto ardito i' non pavento
Gridar soccorso al micidi al tormento.
Ma s'avvien ch' io m'appressi a lei davante
Per trovar al mio mal pace e diletto,
Di vengo tosto pallido in sembiante
E chinare gl' occhi a terra son costretto.
Dir vorrei, ma non oso, indi tremante
Comincio, e mi ritengo alfin l'affetto,
S'aprir nuntia del cor la lingua vole,
Si tronca su le labbra le parole.

Ardo e scoprir from Book 8

Madrigals of War and Love

Translation by John Wesley Wright

I burn and, ah unhappy me, I dare not expose
The ardor I have enclosed in my breast.
And even more painful is each hour of languishing
The more I conceal my pain.
In my mind I weave a thousand plans
To dissolve with my tongue and even my fear,
And when I have done so, I am not afraid
To cry for help from the dead to end the torment.
But when I come close to her
To find peace and delight for my misery,
I soon become pale in the face
And am forced to look to the ground.
I would like to speak, but dare not, then trembling
I begin, and in the end, I restrain my affection,
Though my tongue wants to announce what is in my
Heart, for she causes the words to break on my lips



“Now Comrades Be Jolly” from *The Peasant Cantata* (BWV 212)Johann Sebastian Bach
(1685-1750)

“Leave Me, Loathsome Light” from *Semele* (HWV 58)George Frideric Handel
(1685-1759)

Saeshan Carter, Bass-Baritone



Saeshan Carter, Bass-Baritone | Senior Project/Recital
Lance Fisher, Tenor | Junior Recital

Sunday May 12, 2019
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Dichterliebe, Op. 48.....Robert Schumann
1. Im wunderschönen Monat Mai (1810-1856)
2. Aus meinen Tränen spriessen
3. Die Rose, die Lilie, die Taube, die Sonne

Winterreise, D. 911/Op. 28Franz Schubert
5. Der Lindenbaum (1787-1828)
Lance Fisher, Tenor

Im wunderschönen Monat Mai,

Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

Aus meinen Tränen spriessen

Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.
Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all,
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

Die Rose, die Lilie, die Taube, die Sonne

Die lieb' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine;
Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne.

In the wonderful month of May,

As all the buds were blooming,
Then, in my heart
A love arose.

In the wonderful month of May,
As all the birds were singing,
I then confessed to her
My yearning and my longing.

From my tears spring

Many blossoming flowers,
And my sighs become
A chorus of nightingales.
And if you have love for me, child,
I will give you all the flowers.
And outside your window shall sound
The song of the nightingale.

The rose, the lily, the dove, and the sun

I loved them all in a lover's bliss.
I love them no more, I love only
The small, the dainty, the pure, the one;
She herself, all love's delight,
Is rose and lily and dove and sun.

(continued)

A dark, artistic background featuring a musical score with various notes and staves, creating a sense of rhythm and melody.

PROGRAM

Der Lindenbaum

Am Brunnen vor dem Tore,
Da steht ein Lindenbaum.
Ich träumt' in seinem Schatten,
So manchen süßen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort.
Es zog in Freud und Leide
Zu ihm mich immer fort.

Ich musst' auch heute wandern
Vorbei in tiefer Nacht,
Da hab ich noch im Dunkel
Die Augen zugemacht,

Und seine Zweige rauschten,
Als riefen sie mir zu;
Komm her zu mir Geselle,
Hier findest du deine Ruh.

Die kalten Winde bliesen
Mir grad ins Angesicht,
Der Hut flog mir vom Kopfe
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör ich rauschen:
Du fändest Ruhe dort!

The Linden Tree

At the well by the gate,
There stands a linden tree.
I dreamed in its shade,
Many a sweet dream.

I cut into its bark
Many words of love.
In joy and in sorrow
I was always drawn to it.

Now, I must travel
Back there late in the night.
Even though it was dark
I began to close my eyes.

And the branches rustled
As if they were calling me;
Come here, my friend,
Here you will find your rest.

The cold wind blew
Straight into my face.
My hat flew off my head
I did not turn around.

Now I am far away
From that place
And yet, I always hear that rustle.
You will find rest there.



Saeshan Carter, Bass-Baritone | Senior Project/Recital
Lance Fisher, Tenor | Junior Recital

Sunday May 12, 2019
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“Il lacerato spirito” from *Simon Boccanegra*Giuseppi Verdi
(1813-1901)

Saeshan Carter, Bass-Baritone

Il lacerato spirito

Fiesco’s Act I aria

Libretto by Piave & Boito

Il lacerato spirito
Del mesto genitore
Era serbato a strazio
D’infamia e di dolore.
Il serto a lei de’ martiri
Pietoso il cielo die
Resa al fulgor degli angeli.
Prega Maria, per me.

The tormented spirit

Fiesco’s Act I aria

Translation by John Wesley Wright

The tormented spirit
Of a heartbroken parent
Was subjected to the anguish
Of shame and grief.
Merciful heaven has given
Her a martyr’s crown
Restored to the radiance of the angels.
Pray to Mary, for me.



“La fleur que tu m’avais jetée (The Flower Song) from *Carmen*Georges Bizet
(1838-1875)

Lance Fisher, Tenor

La fleur que tu m’avais jetée

Don Jose’s Act II aria

Libretto by Meilhac & Halévy

La fleur que tu m’avais jetée
Dans ma prison m’était retée
Flétrie et sèche, cette fleur
Gardait toujours sa douce odeur;
Et pendant des heures entières,
Sur mes yeux, fermant mes paupières
De cette o deur je m’enivrais
Et dans la nuit je te voyais!

The flower you tossed to me

Don Jose’s Act II aria

Translation by Glaubitz & Wright

The flower you tossed to me
In my prison stayed with me.
Withered and dried this flower
Always kept its sweet odor;
And for hours at a time
On my eyes, closing my eyelids,
I became intoxicated with this odor
And in the night, I saw you!

(continued)



PROGRAM

Je me prenais á te maudire,
Á te détester, á me dire:
Pour quoi faut-il que le destin
L'ait mise lá sur mon chemin!
Puis je m'accusais de blasphéme
Et je ne santais en moi même
Un seul désir, un seul espoir...
Te revoir ô Carmen, oui te revoir!
Car tu n'avais eu qu'a paraître
Qu'a jeter un regard sur moi,
Pour t'emparer de tout mon être,
Ô ma Carmen!
Et j'étais une chose á toi!
Carmen, je t'aime!

I became accustomed to cursing you,
To detest you, saying to myself:
Why is it necessary for destiny
To put her in my path?
Then, I accused myself of blasphemy
And I did not feel in myself but
One lone desire, one lone desire...
To see you again, oh Carmen, yes you again!
For you had only to appear,
Only to toss a glance towards me
In order to take hold of all of my being
Oh, my Carmen!
And then I was yours!
Carmen, I love you!



The Negro Speaks of RiversHoward Swanson
A Death Song (1907-1978)

Saeshan Carter, Bass-Baritone

The Negro Speaks of Rivers ***By Langston Hughes***

I've known rivers:
I've known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I've seen its muddy
bosom turn all golden in the sunset.

I've known rivers:
Ancient, dusky rivers.

My soul has grown deep like the rivers.

Saeshan Carter, Bass-Baritone | Senior Project/Recital
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A Death Song

By Paul Laurence Dunbar

Lay me down beneaf de willers in de grass,
Whah de branch 'll go a-singin' as it pass.
An' w'en I 's a-layin' low,
I kin hyeah it as it go
Singin', "Sleep, my honey, tek yo' res' at las'."
Lay me nigh to whah hit meks a little pool,
An' de watah stan's so quiet lak an' cool,
Whah de little birds in spring,
Ust to come an' drink an' sing,
An' de chillen waded on dey way to school.
Let me settle w'en my shouldahs draps dey load
Nigh enough to hyeah de noises in de road;
Fu' I t'ink de las' long res'
Gwine to soothe my sperrit bes'
Ef I's layin' 'mong de t'ings I's allus knowed.



Dry Bonesarr. Margaret Bonds
(1913-1972)

"The Old Red Hills of Home" from *Parade*Jason Robert Brown
(b.1970)

"Shiksa Goddess" from *The Last Five Years*Jason Robert Brown

"Gethsemane" from *Jesus Christ Superstar*Andrew Lloyd Webber
(b. 1948)

Lance Fisher, Tenor



PROGRAM

Strange FruitLewis Allan
(1903-1986)

Autumn Leaves/Les feuilles mortesJoseph Kosma
(1905-1969)

Saeshan Carter, Bass-Baritone

English lyrics by Johnny Mercer; French lyrics by Jacques Prévert;
French translation by John Wesley Wright

Les feuilles mortes

C'est une chanson
Qui nous ressemble,
Toi, tu m'aimais,
Et je t'aimais.

Nous vivions tous,
Les deux ensemble.
Toi qui m'aimais,
Moi qui t'aimais.

Mais la vie sépare
Ceux qui s'aiment,
Tout doucement,
Sans faire de bruit.

Et la mer efface sur le sable
Le pas des amants désunis.

The Dead Leaves

It's a song
That we resemble.
You, you loved me,
And I loved you.

We lived together,
Both of us.
You who loved me,
I who loved you

But life separated
Those who loved,
Very gently,
Without making a sound

And the sea erased under the sand
The footprints of the separated lovers.



Hard Times, Come Again No MoreStephen Foster
(1826–1864)

Mr. Carter & Mr. Fisher

A dark, artistic background featuring a blurred image of a musical score with various notes and staves.

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MUSICIAN BIOGRAPHIES

Bass-Baritone **Saeshan Carter** is on track to complete his Bachelor of Arts in music from Salisbury University in December 2019. Saeshan has performed in several ensembles, including University Chorale, the SU Chamber Choir and previously with the concert choir at the University of Maryland Eastern Shore (UMES). Last fall, he played one of the Priest roles in the SU Opera Workshop production of *Jesus Christ Superstar*. Saeshan thanks Dr. John Wesley Wright and Professor Veronica Tomanek for all their professional help in preparation for this recital.

Lance Fisher, tenor, is a senior music - vocal performance major at Salisbury University. Hailing from Princess Anne, MD, Lance is active in the local a cappella and barbershop quartet scenes as an arranger, director and performer. He is the 2019 first place winner of the MD-DC NATS Student Auditions and the Mid-Atlantic NATS Regional second place winner (Senior Men's Musical Theatre). Lance recently played the title role in the SU Opera Workshop production of *Jesus Christ Superstar*. Lance thanks Dr. John Wesley Wright and Professor Veronica Tomanek for all their coaching and support throughout the preparation of this recital, as well as Saeshan Carter for his willingness to collaborate. Last but not least, Lance is grateful and thankful for his parents Lance Fisher and Carrie Meals-Palamaras for their support of his musical pursuits.

Pianist **Veronica Tomanek** is an instructor in the Department of Fine Arts, University of Maryland Eastern Shore, and music director at St. Alban's Episcopal Church, Salisbury. Tomanek also has taught at the University of Connecticut, Wesleyan University and Brookdale Community College in Lincroft, NJ. In addition to teaching, Tomanek frequently performs throughout the eastern seaboard as a chamber musician, piano and organ soloist, and accompanist in many venues. She held the post of principal pianist/keyboardist with the Eastern Connecticut Symphony Orchestra for 16 years. She also has performed with the United States Coast Guard Band and Chamber Players, the New World Consort, Elite Syncopations, the Silver Bay Quartet, and many other instrumentalists, vocalists and choral groups. She has a Master of Music in piano performance from the University of Connecticut and has a diploma in piano performance from the Rouen Conservatory, Rouen, France.

A dark, artistic background featuring a blurred image of a musical score with various notes and staves.

PROGRAM NOTES

by Saeshan Carter

Claudio Monteverdi (1567-1643) – Ardo e scoprir

Monteverdi was an Italian composer, instrumentalist, singer and priest. He was a composer for both secular and religious music. Monteverdi's work was considered revolutionary as he marked the change from the Renaissance style of music to that of the Baroque period. He developed two styles of composition – the heritage of Renaissance polyphony and the new basso continuo technique of the Baroque. Though most of his music has been lost, Monteverdi is well known for *L'Orfeo*, which is considered the first true opera, and other works such as *L'Arianna* and *The Coronation of Poppea*.

The madrigal was perhaps the most important secular form of music in Italy before being displaced by the aria. Monteverdi composed a total of nine books of madrigals. Toward the 17th century, madrigals were written for one or more voices with instrumental accompaniment, utilizing the beautiful tonality created by dissonance more freely. Monteverdi's "Ardo e scoprir" is a "madrigal of love" for two voices and basso continuo. The piece expresses the inner struggle of the speaker as he describes the pangs and feelings for his love interest while being too nervous to deal with them.

George Frideric Handel (1685-1759) – Leave Me, Loathsome Light

While many people are familiar with Handel's oratorio *Messiah*, and its ever-popular "Hallelujah Chorus," it is only one of many of his incredible works. One such work is *Semele*. *Semele* is considered a musical drama as it was originally presented in the manner of an oratorio. Based on a pre-existent libretto by William Congreve, the story comes from Ovid's *Metamorphoses* and concerns *Semele*, mother of Bacchus. *Semele* was first performed on February 10, 1744, at the Covent Garden Theatre, London, as part of a concert series held yearly during Lent. The audience naturally expected Bible-based subject matter, but the amorous topic of *Semele*, which is a creation of the late Restoration Period, transparently drew on Greek myths, and so it displeased those attending for a different kind of uplift. "Leave Me, Loathsome Light" is sung by the god of sleep, Somnus, who views light as the enemy or loathsome. In order for sleep to enter, daylight must leave, and night must arrive.

Giuseppe Verdi (1813-1901) – Il lacerato spirito

Giuseppe Fortunino Francesco Verdi was an Italian opera composer who came to dominate the Italian opera scene after the era of Vincenzo Bellini, Gaetano Donizetti and Gioachino Rossini, all whose works significantly influenced him. By his 30s, he had become one of the pre-eminent opera composers in history. *Simon Boccanegra* is an opera in three acts. *Il lacerato spirito* is sung by the character Fiesco after he finds out that his daughter Maria has died. He accuses the Virgin Mary of not protecting his daughter. After realizing that he has committed blasphemy, he prays to her, hoping that she will forgive him.

A dark, textured background featuring a faint, overlapping musical score with notes and staves.

Saeshan Carter, Bass-Baritone | Senior Project/Recital
Lance Fisher, Tenor | Junior Recital

Sunday May 12, 2019
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Howard Swanson (1907-1978) – A Death Song & The Negro Speaks of Rivers

“A Death Song” and “The Negro Speaks of Rivers” were composed by Howard Swanson, an African American composer born in Atlanta, GA, and lauded for the high quality of his song writing. He is best known for his art song settings of poetry by Paul Laurence Dunbar and his friend Langston Hughes. The Dunbar setting of “A Death Song” displays the quality of his writing with its bluesy, sophisticated harmonies. “The Negro Speaks of Rivers” is based on a poem by Langston Hughes. In it, Swanson musically links the speaker to his ancestors using rich, low sonorities and ranges as Hughes cites important historical, religious, and cultural references throughout the song.

Lewis Allan (1903-1986) – Strange Fruit

Abel Meeropol was an American songwriter and poet whose works were published under his pseudonym, Lewis Allan. “Strange Fruit” was most famously performed by Billie Holiday, who recorded it in 1939. The song speaks to racism in America, particularly the lynching of African Americans. The lyrics are an extended metaphor linking a tree’s fruit to that of lynching. Lynchings had risen to a peak in the south after the Civil Rights Movement and continued there and in other regions of the United States. Most lynching victims were African American, and this song was meant to bring attention to that.

Stephen Foster (1826 –1864) – Hard Times, Come Again No More

Stephen Collins Foster, also known as the “Father of American Music,” was born July 4, 1826, and died January 13, 1864. A lot of his pieces are recognizable as “childhood” songs because they are usually included in the music curriculum of early education. He was known for his parlor and minstrel music. “Hard Times, Come Again No More” is sometimes referred to as the “white man’s spiritual.”

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