The Department of Music, Theatre and Dance
Fulton School of Liberal Arts Presents

Night & Dreaming

A Faculty Recital by
Anne Binkley, soprano
and
William A.V. Willis, baritone

Accompanied by
Susan Zimmer, piano

Featuring
Jeffrey Schoyen, cello

Salisbury
UNIVERSITY
www.salisbury.edu

Friday, February 26, 2016
Holloway Hall, Great Hall
7 p.m.

PROGRAM

"Ain't It A Pretty Night" . . . . . .Carlisle Floyd
from *Susannah* *(1926)*

Anne Binkley, soprano

Vaga luna che inargenti . . . . . .Vincenzo Bellini
(1801-1835)

"Deh, vieni alla finestra" . . . . . Wolfgang Mozart
from *Don Giovanni* (1756-1791)

William A.V. Willis, baritone

Misera, dove Son . . . . . .Wolfgang Mozart

Anne Binkley, soprano

Ihr Bild . . . . . .Franz Schubert
(1797-1828)

Verschwiegene Liebe . . . . . .Hugo Wolf
(1860-1903)

"O du mein holder Abendstern" . . . . . .Richard Wagner
from *Tannhäuser* . . . . . .(1813-1883)

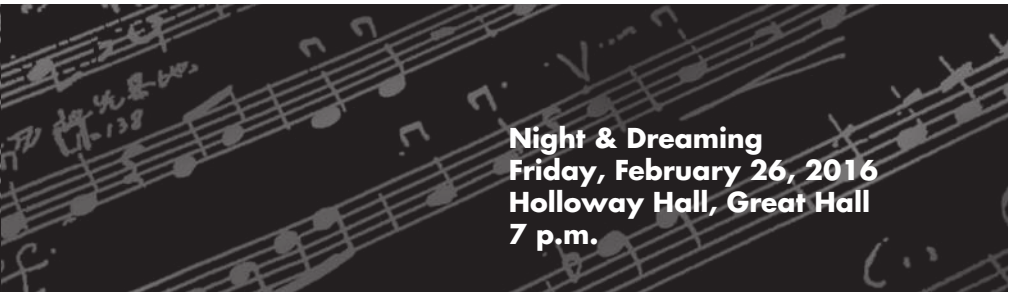
William A.V. Willis, baritone

Nacht und Träume . . . . . .Franz Schubert
An die Nachtigal
Ständchen

Anne Binkley, soprano

La lune blanche luit dans les bois . . . . . .Gabriel Fauré
(1845-1924)

William A.V. Willis, baritone



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"Ah, Je Veux Vivre" . . . . . .Charles Gounod
from *Roméo et Juliette* (1818-1893)

Anne Binkley, soprano

Songs of Travel . . . . . .Ralph Vaughan-Williams
(1872-1958)

Let Beauty Awake
Youth and Love
In Dreams
The Infinite Shining Heavens

William A.V. Willis, baritone

Dream With Me . . . . . .Leonard Bernstein
(1918-1990)

featuring Dr. Jeffrey Schoyen, cello

Good Night, My Someone . . . . . .Meredith Wilson
(1902-1984)

What Good Would the Moon Be . . . . . .Kurt Weill
(1900-1950)

Anne Binkley, soprano

The Lord Is My Light . . . . . .Frances Allitsen
(1848-1912)

Anne Binkley, soprano
William A.V. Willis, baritone

Translations

Vaga Luna che inargenti

Pretty moon, who silvers these brooks and these flowers and inspires the elements to the language of love, you alone are now witness to my fervent desire, and to her with whom I am in love recount the heartbeats and the sighs

Tell her also that distance cannot assuage my sorrow, that if I nourish one hope, it is only, yes, for the future. Tell her also that day and night I count the hours of sorrow, that a promising hope comforts me in love.

Deh, vieni alla finestra

O come to the window, beloved; O come and dispel all my sorrow! If you refuse me some solace, before you dear eyes I will die. Your lips are sweeter than honey, your heart is sweetness itself: then be not cruel, my angel, I beg for one glance, my beloved!

Misera, Dove Son!

Unhappy me, where am I! Is it the air of the Tiber I breathe? Shall I take the road to Thebes and Argus? Will, from the shore of Greece, so abundant in tragedies, The Furies come to these lands, Those offsprings of Cadmus and Atreus? There, the callous ingratitude of an unjust monarch fills me with horror! The guilt of that traitorous father freezes the blood in my veins;

And the image of an innocent husband is always before me. O lamentable images! O memories! O martyrdom! And I, unhappy one, speak, and I breathe? O no!

Aria

Ah! I do not know what I am saying!
It is cruel pain that breaks my heart, that makes me rave.
The cruel gods do not heed the distress which overwhelms me;
I ask them for a thunderbolt, and they do not have it.

Ihr Bild (Her Portrait)

I stood in somber reverie staring at her portrait, and that loved countenance gently came to life. Her lips were clothed with a wondrous smile, and as though with tears of sorrow her two eyes shone. My tears, too, flowed down my cheeks and oh, I cannot believe it, that I have lost you!

Verschwiegene Liebe (Secret Love)

Over treetops and corn and into the splendor - who may guess them, who may catch up with them? Thoughts sway, the night is mute; thoughts run free.

Only one guesses, one who has thought of her by the rustling of the grove, when no one was watching any longer except the clouds that flew by – my love is silent and as fair as the night.

PROGRAM

O du mein holder Abendstern (O my fair evening star)
Like a portent of death, twilight shrouds the earth and envelops the valley in its sable robe; the soul, that yearns for those heights dreads to take its dark and awful flight. There you shine, o fairest of the stars, and shed your gentle light from afar; your friendly beam penetrates the twilight gloom and points the way out from the valley.

O my fair evening star, I always gladly greeted thee: from a heart that never betrayed its faith, greet her when she passes, when she soars above this earthly valley to become a blessed angel in Heaven!

Nacht und Träume (Night and Dreaming)
Holy Night, thou art descending. Dreams too, are floating downward, Like thy moonlight through the space, Through the quiet hearts of men. They behold it with joy, And call aloud when the day breaks: Return again, Holy Night, Sweet dreams, return again!

An die Nachtigall (To the Nightingale)
He lies and sleeps upon my heart, My guardian angel sang him to sleep, And I can be happy and merry, And enjoy every flower and leaf. Nightingale, o nightingale! Do not awaken Cupid with your song!

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Ständchen (Serenade)
Softly through the night my songs implore you, Come down into the still grove with me, beloved; Slender treetops rustle and whisper in the moonlight, Fear not, sweet one, the betrayer's malicious eavesdropping. Do you hear the nightingales calling? Ah! They are imploring you,
With the sweet music of their notes they implore you for me. They understand the bosom's yearning; they know the pangs of love, They can touch every tender heart with their silvery tones. Let them move your heart also; beloved, hear me! Trembling, I wait for you; come, give me bliss!

La lune blanche luit dans les bois
The white moon shines in the forest; from every branch comes forth a voice, under the foliage, oh beloved! The pond reflects a deep mirror, the silhouette of the dark willow, where the wind is weeping. Let us dream, this is the hour! A vast and tender calm seems to descend from the firmament, which the orb clads in rainbow colors. This is the exquisite hour.

Ah! Je Veux Vivre (Ah! I Want to Live in the dream)
Ah! I want to live in the dream which still intoxicates me on this day! Gentle flame, I keep you in my soul as a treasure! This rapture of youth only lasts, alas, for a day. After that comes the hour when one weeps; The heart gives way to love, and happiness flies away, never to return!
Ah! I want to live in the dream, Which intoxicates me, for a long time still! Far from gloomy winter let me slumber And inhale the rose before shedding it of its petals. Ah! gentle flame, stay in my soul As a sweet treasure for a long time still!

BIOGRAPHIES

Anne Binkley

Originally from eastern Pennsylvania, soprano Anne Binkley currently teaches applied voice at Salisbury University as well as music appreciation and music literature for Maranatha Baptist University online. Binkley taught both preschool and elementary music at Upper Bucks Christian School in southeastern Pennsylvania and more recently at Stepping Stones Learning Center and Academy in Fruitland, MD. From 2000-2003, she taught voice and piano lessons at Music and Arts Center of Lancaster, PA, and the Lancaster Conservatory of Music. For 18 years, Binkley has maintained a private music studio teaching voice, piano and flute. She holds an M.M. in voice performance from Bob Jones University and a bachelor's degree in voice performance from Maranatha Baptist University.

Binkley placed in the top five in South Carolina at the 1996 Metropolitan Opera National Council Auditions. She performed solos in choral works, oratorios and opera roles with the Lancaster Opera Company, Lancaster Symphony Chorus and the Salisbury Chorale. Some favorite opera roles that she has performed include Marguerite in Gounod's *Faust* and Miss Silverpeal in Mozart's *The Impresario*.

In addition to her music degrees from Maranatha and Bob Jones University, Binkley studied with world-renowned baritone Robert McFarland. She holds memberships in both the National Association of Teachers of Singing since December 2001 and the American College of Musicians (National Guild of Piano Teachers) since 2007.

William A.V. Willis

Baritone William A.V. Willis completed his B.A. in music - vocal performance at Salisbury University and his M.M. in vocal performance at The University of North Carolina at Greensboro. For two consecutive years (2006 and 2007), Willis placed in the top three in his category at the Maryland-Washington D.C. National Association of Teachers of Singing Competition. At SU, Willis had the honor of portraying the role of the Sorcerer in SU's first opera production, *Dido and Aeneas* by Henry Purcell.

After Willis graduated from SU, he taught on the faculty of Delaware State University. He then went to study in Greensboro, participating in the performances of several opera productions. His roles include Warden Frank in *Die Fledermaus*, Mr. Gobineau in *The Medium*, and Melchior in *Amahl and the Night Visitors*. He has also participated in the performances of Handel's *Messiah*, Bach's *Magnificat*, *The Boyfriend* and various other performances. In addition to singing, Willis is a third-degree black belt instructor in Takido and is working on his fourth degree at Martial Arts United; he also holds a brown belt in Traditional Hapkido.

Dr. Jeffrey Schoyen

Jeffrey Schoyen graduated with distinction from the New England Conservatory of Music where he was a student of Lawrence Lesser. He completed an M.F.A. at Carnegie Mellon University as a student of Anne Williams and a D.M.A. at Stony Brook as a student of Timothy Eddy. Awards he has received include a National Endowment for the Arts Chamber Music Rural Residency Grant, Tanglewood Festival's Gustav Golden Award and a Frank Huntington Beebe Grant to study with William Pleeth in London. He has studied Baroque cello with Myron Lutske, Phoebe Carrai and Anthony Pleeth. Dr. Schoyen has extensive orchestral experience and has been a member of the Opera Orchestra of New York, Pittsburgh Opera Orchestra, Louisiana Philharmonic Orchestra and principal cellist of the Filarmonica del Bajio in Mexico.

An active chamber musician and recitalist, he has given concerts throughout the United States, Germany, Mexico and Spain. His most recent recital tour included the Mexican cities of Guadalajara, Puerto Vallarta and Morelia. Dr. Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton. He has presented conference lectures on topics ranging from Performance Practice to Kinesiology in String Playing and has been conductor of the Kearney Area Symphony Orchestra and the Slidell Community Orchestra. He is an assistant professor at Salisbury University where he teaches cello and bass, and conducts the Salisbury Symphony Orchestra. During the summer, he serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, MI.

BIOGRAPHIES

Susan Zimmer

Susan Zimmer has been an adjunct faculty member at Salisbury University since 1993, serving as staff accompanist and teaching courses in accompanying, music theory and music appreciation. She holds a Bachelor of Music from Texas Tech University, a Master of Music from Yale University School of Music and Institute of Sacred Music, and a Master of Music Education from Boston University. She has been elected to membership in the academic honor society of Phi Kappa Phi and the music honor societies of Mu Phi Eplison and Pi Kappa Lambda.

She has performed solo and collaborative keyboard recitals in New Mexico, Texas, Connecticut, New York, Maryland and Virginia. She has accompanied high school and middle school choir concerts and festivals throughout Maryland, and has adjudicated the ACDA middle school festival for the Eastern Shore of Maryland. At SU, she has performed with the University choirs, wind ensemble, musical theatre workshop, Salisbury Symphony Orchestra, and numerous senior recitals and other student performances.

Zimmer is a Certified Church Musician in the Presbyterian Church (USA) and serves as the director of music for Wicomico Presbyterian Church in Salisbury, where she directs singing and handbell choirs for all ages, and plays piano and organ.

Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from MENC's Teacher Success Kit.

ACKNOWLEDGEMENTS

Dr. Janet Dudley-Eshbach, *President*

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Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*

Dr. William M. Folger, *Co-Chair, Department of Music, Theatre and Dance*

Sally Choquette, *Administrative Assistant II, Department of Music, Theatre and Dance*

Brooke Church, *Administrative Assistant II, Department of Music, Theatre and Dance*

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