



Senior Project/Recital

Meredith Jones, Soprano

Junior Recital

Devin Osborne, Baritone

A Joint Recital given by

Meredith Jones, soprano

Devin Osborne, baritone

From the studio of

Dr. John Wesley Wright

Accompanied by

Veronica T. Knier

In partial fulfillment of the requirements for the Bachelor of Arts in Music &
Bachelor of Arts in Music - Vocal Performance

Saturday, November 8, 2014
Holloway Hall, Great Hall, 7 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu



PROGRAM

Sound the TrumpetHenry Purcell
(1659-1695)

Mrs. Jones & Mr. Osborne

The Fatal HourHenry Purcell
I'll Sail Upon the Dog-Star
If Music Be the Food of Love (1st Version)

Devin Osborne

Oh! Had I Jubal's Lyre (*Joshua*)George Frederic Handel
O Sleep, Why Dost Thou Leave Me? (*Semele*) (1685-1751)

Meredith Jones

NocturneGabriel Fauré
Fleur jetée (1845-1924)

Devin Osborne

Nocturne

La nuit, sur le grand mystère,
Entr'ouvre ses écrins bleus:
Autant de fleurs sur la terre,
Que d'étoiles dans les cieux!

On voit ses ombres dormantes
S'éclairer à tous moments,
Autant par les fleurs charmantes
Que par les astres charmants.

Moi, ma nuit au sombre voile
N'a, pour charme et pour clarté,
Qu'une fleur et qu'une étoile
Mon amour et ta beauté!

Nocturnal

The night, upon the great mystery,
Half opens her blue caskets;
As much upon the flowers of the earth,
As the stars in the sky!

One sees the lengthening shadows
Gradually become resolved
As much by the charming flowers
As by the brilliant stars

Myself, my night in sombre cloak
Has nothing for charm and light
But one flower and one star
My love and your beauty.



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Fleur jetée

Emporte ma folie
Au gré du vent,
Fleur en chantant cueillie
Et jetée en rêvant,
Emporte ma folie
Au gré du vent:

Comme la fleur fauchée
Périt l'amour:
La main qui t'a touchée
Fuit ma main sans retour.
Comme la fleur fauchée
Périt l'amour.

Que le vent qui te sèche
O pauvre fleur,
Tout à l'heure si fraîche
Et demain sans couleur,
Que le vent qui te sèche,
Sèche mon coeur!

Discarded Flower

Carry off my folly
At the whim of the wind,
Oh flower which I picked while I sang
And threw away as I dreamed.
Carry off my folly
At the whim of the wind!

Like flowers scythed down,
Love dies.
The hand that once touched you
Now shuns my hand forever.
Like flowers scythed down,
Love dies.

May the wind that withers you,
Oh poor flower,
A moment ago so fresh
And tomorrow all faded.
May the wind that withers you
Wither my heart!

Adieu, notre petite table (*Manon*) Jules Massenet
(1842-1912)

Meredith Jones



Adieu, notre petite table

Allons! il le faut!
Pour lui-même!
Mon pauvre chevalier!
Oh! Oui, c'est lui que j'aime!
Et pourtant, j'hésite aujourd'hui!
Non! non! je ne suis plus digne de lui!
J'entends cette voix qui m'entraîne
Contre ma volonté:
"Manon, tu seras reine,
"Reine par la beauté!"
Je ne suis que faiblesse et que fragilité!
Ah! malgré moi je sens couler mes larmes.

Devant ces rêves effacés!
L'avenir aura-t-il les charmes
De ces beaux jours déjà passés?

Adieu, notre petite table
Qui, nous réunit si souvent!
Adieu, notre petite table,
Si grande pour nous cependant!
On tient, c'est inimaginable,
Si peu de place... en se serrant...
Adieu, notre petite table!
Un même verre était le nôtre,
Chacun de nous, quand il buvait,
Y cherchait les lèvres de l'autre...
Ah! Pauvre ami, comme il m'aimait!
Adieu, notre petite table.

Goodbye, our little table


Let's go...it is necessary!
For his sake!
My poor knight!
Oh, yes, it's him that I love!
And yet, I hesitate today!
No! No! I am no longer worthy of him!
I hear that voice that captivates me
Against my will :
Manon, you will be queen,
Queen by your beauty!"
I am nothing but weakness and fragility!
Ah! in spite of myself, I feel the flowing of
my tears.

Before these obliterated dreams!
Will the future have the charms
Of those beautiful days already passed?

Goodbye, our little table
At which we met so often!
Goodbye, our little table
Yet so large for us!
One thinks that it's unimaginable,
So small a space...when we're embracing...
Goodbye, our little table!
The same glass was ours,
Each of us, when it was drunk from,
There searched one set of lips for the other...
Ah! Poor friend that loved me!
Goodbye, our little table.



Schön Blümelein Robert Schumann
(1810-1856)
Weg der Liebe Johannes Brahms
(1833-1897)



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Schön Blümlein

Bin ich hinausgegangen
Des Morgens in der Früh,
Die Blümlein täten prangen,
So schön sah ich sie nie.

Wagt' eins davon zu pflücken,
Weil mir's so wohl gefiel,
Doch als ich mich wollt bücken,
Sah ich ein lieblich Spiel!

Die Schmetterling' und Bienen,
Die Käfer hell und blank,
Die mußten all' ihm dienen
Mit fröhlichem Morgensang.

Und scherzten viel und küßten
Das Blümlein auf den Mund,
Und trieben's nach Gelüsten
Wohl eine ganze Stund,

Und wie sie so erzeiget
Ihr Spiel die Kreuz und Quer,
Hat's Blümlein sich geneiget
Mit Freuden hin und her.

Da hab' ich's nicht gebrochen,
Es wär' ja morgen tot,
Und habe nur gesprochen:
Ade, du Blümlein rot!

Und Schmetterling' und Bienen,
Die Käfer hell und blank,
Die sangen mit frohen Nien
Mir einen schönen Dank.

Beautiful Flower

I went at early dawning
The garden's pride to view,
And bright the flow'ret sparkled
All wet with pearly dew.

One flower I wish'd to gather,
The fairest I could see,
And as I bent to pluck it,
What murmurs met mine ear!

The butterflies and mayflies,
And all the insect tribe,
They hover'd round the flow'ret
And sweet was their song to hear!

They kiss'd and kiss'd again
The rosy lips of that fair flower,
And merrily they sported
A whole bright morning hour!

And when their play was over,
A pretty sight it was
To see what joy and gladness
Look'd through the flow'ret's eyes!

I could not break its tendrils,
I could not tear its stem,
I only said: sweet flow'ret,
Farewell, I leave thee here!

The butterflies and mayflies,
The dragonflies so gay,
How merrily all they sung to me
And thank'd me in their way!

A dark background featuring a musical score with white notes and staff lines, creating a sense of rhythm and melody.

PROGRAM

Weg der Liebe

Über die Berge,
Über die Wellen,
Unter den Gräbern,
Unter den Quellen,
Über Fluten und Seen
In der Abgründe Steg,
Über Felsen, über Höhen,
Find't Liebe den Weg!

In Ritzen, in Falten,
Wo der Feu'rworm nicht liegt,
In Höhlen, in Spalten,
Wo die Fliege nicht kriecht,
Wo Mücken nicht fliegen
Und schlüpfen hinweg,
Kommt Liebe, sie wird siegen
Und finden den Weg.

Sprecht, Amor sei nimmer
Zu fürchten, das Kind!
Lacht über ihn immer,
Als Flüchtling, als blind,
Und schließt ihn durch Riegel
Vom Taglicht hinweg:
Durch Schlösser und Siegel
Find't Liebe den Weg.

Wenn Phönix und Adler
Sich unter euch beugt,
Wenn Drache, wenn Tiger
Gefällig sich neigt,
Die Löwin läßt kriegen
Den Raub sich hinweg,
Kommt Liebe, sie wird siegen
Und finden den Weg.

The Path to Love

Over the mountains,
And over the waves,
Under the fountains
And under the graves.
Under floods that are deepest
Which Neptune obey,
Over rocks that are steepest,
Love will find the way.

In scoring, in folds,
Where the Dragon is not,
In caves, in columns,
Where the fly does not creep,
Where mosquitoes do not fly
And slip away,
Comes love, they will be victorious
And find the way.

Speak, Amor was never
To fear, the child!
Laugh at him always,
As a refugee, as a blind man,
And closes it by bolt
Away from the light of day:
By seals and locks
Love will find the way.

If phoenix and eagle
Bows to you
If dragon when Tiger
Bend to each other,
The lioness allows
Her prey to be taken,
Comes love, they will be victorious
And find the way.



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INTERMISSION

Sweet Suffolk OwlRichard Hundley
(b. 1931)

Will There Really Be a Morning?Ricky Ian Gordon
Kid in the Park (b. 1956)

The SerpentLee Hoiby
(1926-2011)

Meredith Jones



Who Is Sylvia?Gerald Finzi
Come Away, Come Away, Death (1901-1956)
It Was a Lover and His Lass

Devin Osborne



Whispering (*Spring Awakening*)Duncan Sheik
(b. 1969)

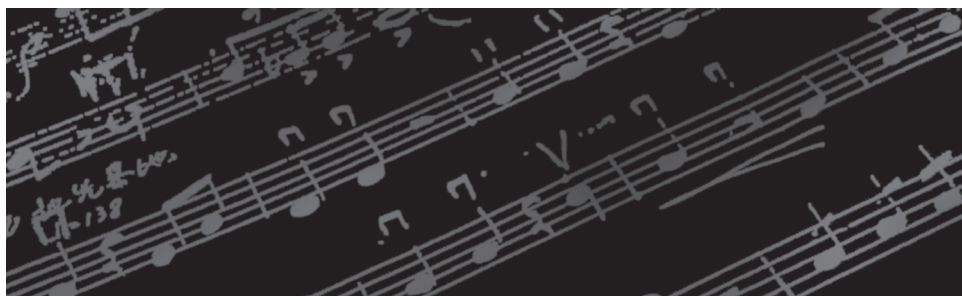
Meredith Jones

Make Them Hear You (*Ragtime*)Stephen Flaherty
(b. 1960)

Devin Osborne

The Song that Goes Like This (*Spamalot*)Eric Idle
(b. 1943)

Mrs. Jones & Mr. Osborne



MUSICIAN BIOGRAPHIES

Soprano **Meredith Jones** will complete her Bachelor of Arts in music from Salisbury University in May 2015. Meredith has performed in several ensembles here at SU, including University Chorale, Salisbury Chorale and the Vocal Jazz Ensemble. She also participated in the SU Opera Workshop production of *The Magic Flute* (Second Spirit) and Community Players of Salisbury's *Les Misérables* (Cosette). Meredith thanks Dr. John Wright and Professor Veronica Knier for all of their professional help in preparation for this recital.

Devin Osborne, baritone, will complete his Bachelor of Arts in music from Salisbury University in December 2015. Devin has performed in SU's University Chorale and the Opera Workshop production of *Talk Opera*. Devin won second place in the 2014 MD-DC NATS Student Auditions (Junior Men's Classical Music Category). Devin thanks Dr. John Wright and Professor Veronica Knier for their patience and guidance in preparing for this recital.

Pianist **Veronica Knier** is an instructor in the Department of Fine Arts, University of Maryland Eastern Shore, and music director at St. Alban's Episcopal Church, Salisbury. Knier also has taught at the University of Connecticut, Wesleyan University and Brookdale Community College in Lincroft, NJ. In addition to teaching, Knier 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 instrumental, vocal 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 background image of a musical score with various notes and staves, some with handwritten annotations in Chinese characters and numbers.

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PROGRAM NOTES

A Senior Project by Meredith Jones

Henry Purcell (1659-1695) – *Sound the Trumpet, Music for a While, The Fatal Hour Comes on Apace, I'll Sail upon the Dog-star, If Music Be the Food of Love*

Henry Purcell was regarded as the foremost composer of his generation. No other English composer approached his level of prestige for over 150 years. He is remembered most for his over 100 songs, music for the semi-opera *The Fairy Queen* and the one-act opera *Dido and Aeneas* – the latter considered England's first great opera and Purcell's greatest accomplishment. Influenced by French and Italian composers' writing, he was known for his ornate melodies and flawless use of polyphony. Purcell was a master of the Baroque style.

"Sound the trumpet" was composed in 1694 in honor of Queen Mary II's birthday. It is part of a larger work, *Come Ye Sons of Art*. In this piece, Purcell intended for the voices to emulate trumpets. The light, joyful text corresponds well with his bright, triumphant melody. "The Fatal Hour Comes on Apace" was written around 1694 but not published until 1702, after Purcell's death. In the piece, Purcell uses unexpected harmonic progressions and cadences, and intentionally sets the slow pace of the song to suggest a resistance to the passage of time. The next piece on the program is "I'll Sail upon the Dog-star." Composed in 1688, this song was written for a play called *A Fool's Preferment* by Thomas D'Urfey. The Dog-Star, another name for Sirius, is the brightest star in the sky. The narrator is led by the Dog-Star on all his adventures. Purcell uses the device of word painting in various places. For example, when the character is singing of climbing, the melody ascends upward and when singing of tearing down "the rainbow from the sky," the melody cascades downward in motion. The fourth and final solo piece in the Purcell set is "If Music Be the Food of Love." An overall simple melody with moderate melismatic vocal passages and chromatic notes in the bass line, this is one of Purcell's most popular songs.

George Frederick Handel (1685-1759) – *Oh! Had I Jubal's Lyre (Joshua), O Sleep, Why Dost Thou Leave Me? (Semele)*

While many people are familiar with Handel's oratorio *Messiah*, and its ever-popular "Hallelujah Chorus," it is only one of his many incredible works. The oratorio *Joshua* was one such work. First performed in 1748 about a year after it was composed, the text comes from the biblical hero's story of leading the Jews into the land of Canaan. "Oh! had I Jubal's Lyre" is sung by the character Achsah in Act III. In this song, she professes her love for her fiancé Othaniel. The light, airy melody in this piece with its long melismatic passages, reflect the joy of the text. The second aria is "O sleep, why



dost thou leave me?" from the opera *Semele*. The opera, composed in 1743, recounts the classical myth of Semele, Dionysus' mother. In this aria, Semele laments, as she is in love with Jupiter and is unsure of his love in return. Handel intentionally slows down the pace of this song to reflect Semele's sadness.

Gabriel Fauré (1845-1924) – *Nocturne, Fleur jetée*

As a young boy, Fauré studied piano under Camille Saint-Saens and immediately became interested in the work of Franz Liszt and Richard Wagner. His first composition was published in 1863 when he was only 18 years old. In 1896, Fauré began teaching at the Paris Conservatory and held that position from 1905-1920, after the previous director resigned.

Fauré's songs for voice contain incredibly beautiful melodies. He incorporated a certain sensitivity and refinement into his music. Although Fauré appreciated traditional musical forms and used them often in his compositions, he was consistently daring in his approach. Fauré used unexpected harmonic progressions and modulations while creating a deceptively simple melodic line that was beautiful and memorable.

In "Nocturne," Fauré demonstrates his ability to create atmosphere and simplicity. The song, perhaps not revered for its sophisticated melody or interesting rhythms, is beloved for the mood that Fauré creates. Meant to evoke an image of serenity and calm, Fauré uses a straightforward melody and simple accompaniment to create an effortless, lyrical, transparent sound.

"Fleur jetée" or "Discarded Flower" was written in 1884 and dedicated to Madame Jules Gouin, an amateur singer at the time. The *mélodie* is a contrast to many of his other works and is arguably his most dramatic piece. Fauré uses the text and a rhythmically driving accompaniment to depict a passionate anger.

Jules Massenet (1842-1912) – "*Adieu, notre petite table*" (*Manon*)

Jules Massenet was born in Montaud, France, and entered the Paris Conservatory at the age of 11. He studied composition under the reputable opera composer Ambroise Thomas. In his life, Massenet composed 24 operas, all of which represent a very traditional French style. His compositions are known for their beautiful, romantic melodies and incredible lyricism.

This aria is from Massenet's opera *Manon* was one of his greatest successes. Composed in 1882 and premiered January 19, 1884, Massenet based the story on his contemporary Abbé Prévost's novel, *L'histoire du chevalier des Grieux et de Manon Lescaut*. This story is the epitome of a love triangle. Manon, the protagonist, arrives in



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Paris and is enthralled by the fanciful lifestyles of Parisian women. A man named Chevalier des Grieux falls in love with her but has to compete with nobleman, Monsieur de Brétigny, who is also fond of Manon. Des Grieux plans to propose, but de Brétigny sweeps Manon off her feet, offering her riches, pleasure and a luxurious life. Manon realizes that she cannot resist the life that could be hers should she choose de Brétigny.

In the aria “Adieu, notre petite table” Manon makes her choice known and bids farewell to the life of love she could have had with des Grieux. It begins with a recitative in which sudden contrasts in range, tempo, and accompaniment represent Manon’s conflicting emotions. The starkly contrasting aria uses a more narrow range and slower pace, interspersed with resting places in which Massenet suggests a voice broken with emotion. The sparse accompaniment throughout the aria creates a sense of fragility and loneliness in Manon.

Robert Schumann (1810-1856) – *Schön Blümelein*

Robert Schumann is considered one of the greatest composers of the nineteenth century. His music embodies the ideals of Romanticism. Despite being uncomfortable composing in larger musical forms (e.g. the concerto or symphony), he proved his merit with his vocal and piano music. Though he struggled at the end of his life with a serious mental illness, he made distinct contributions to the music world. In 1840, he composed his *Drei Zweistimmige Lieder* or literally *Three Two-Voiced Songs*. In the third of these duets titled “Schön Blümelein” or “Sweet Flower,” Schumann shows us his exceptional ability to balance text and music, a hallmark element of the Romantic style.

Johannes Brahms (1833-1897) – *Weg der Liebe*

An unmistakably Romantic era composer, Johannes Brahms is hailed by many as a champion of the Classical music tradition. Born in Hamburg, Germany, in 1833, Brahms strongly embraced the use of Classical music forms and techniques, his influences including Haydn, Mozart and Beethoven. Robert Schumann, however, was Brahms’ most influential mentor. Schumann, an already prominent composer and music critic, praised Brahms in a public review that catalyzed and secured his historical position as one of the most important and prolific composers of his day. “Weg der Liebe” is one of Brahms’ earliest vocal duets. The first of a set titled *Three Duets for Soprano and Alto*, Op. 20, Brahms intended the duets to sound simple on the surface, but to incorporate complex harmonic structure and vocal variations.



Richard Hundley (b. 1931) – *Sweet Suffolk Owl*

Born in Cincinnati, OH, Richard Hundley played piano and sang as a child. A Manhattan School of Music dropout, he landed a job in the Metropolitan Opera chorus. While a professional chorister, he shared some of his compositions with his fellow singers who began singing his pieces on the concert stage. Hundley has become an accomplished art song composer and has written upwards of fifty songs. “Sweet Suffolk Owl” was composed and published in 1981 as part of the collection *Eight Songs*. An anonymous poem setting, Hundley masterfully and humorously conveys the image of an owl through use of a bold and quirky accompaniment.

Ricky Ian Gordon (b. 1956) – *Will There Really Be a Morning?, Kid in the Park*

Ricky Ian Gordon was born in 1956 and reared on Long Island, NY. After studying composition, piano and acting at Carnegie Mellon University, he settled in New York City where he quickly gained success as a multi-genre vocal composer. “Will There Really Be a Morning?” is a setting of a poem by Emily Dickinson. As a poet, Dickinson often wrote about death, questioning what would happen in the afterlife. More specifically, in Gordon’s dreamy, almost musical theatre-like composition, the singer ponders heaven’s existence and makes conjectures as to what it would be like. The second piece, “Kid in the Park,” a Langston Hughes poem, is about a child who has a house, but not a home. Gordon’s setting uses a sparse accompaniment and occasionally isolated voice part to capture the kid’s loneliness and melancholy mood.

Lee Hoiby (1926-2011) – *The Serpent*

Lee Hoiby was born in Wisconsin and deemed a child prodigy on piano by the age of five. Despite a plan to become a concert pianist, Hoiby studied composition instead after being encouraged by his teacher. His output includes chamber music, choral works, and works for solo voice as well as opera and oratorio. “The Serpent” is a poem by Theodore Roethke from his book *Words for the Wind: The Collected Verses of Theodore Roethke*. The musical setting was first performed by acclaimed soprano Leontyne Price, who often premiered his works. Through use of irregular, unexpected keys and meter changes, Hoiby cleverly depicts the humor of Roethke’s text.

Gerald Finzi (1901-1956) – *Who is Sylvia?, Come Away, Come Away, Death, It Was a Lover and His Lass*

Born in London in 1901, Gerald Finzi is best known as a composer of art songs. His melodies and harmonies are strongly influenced by the music of Edward Elgar and



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Ralph Vaughan Williams, the latter with whom Finzi developed a very good friendship. The songs on tonight's program are from the song cycle *Let us Garlands Bring* and were premiered at a celebration of Vaughan Williams' 70th birthday. With a habit of starting then setting a project aside indefinitely until inspiration struck, Finzi worked on the song cycle for over a decade. His settings of the Shakespeare texts, "Who is Sylvia?," "Come Away, Come Away, Death" and "It Was a Lover and His Lass" reflect three distinct moods. "Who is Sylvia?" displays a light, joyful melody as the singer admires the portrait of a beautiful young woman. In "Come away, come away, death," the singer expresses a dirge or lament having been "slain by a fair cruel maid." Lastly, one of Shakespeare's most familiar verses, "It was a lover and his lass," with its playful, nonsensical text, corresponds perfectly with Finzi's light-hearted, dancing melody.

Duncan Sheik (b. 1969) – *Whispering (Spring Awakening)*

Based on the 1891 German play *Spring Awakening*, this recent "rock musical" was conceived in the late 1990's. The play itself was banned in Germany as it openly portrayed controversial issues, such as abortion, homosexuality, child abuse, rape and suicide. After several workshops, rewrites and Off-Broadway productions, *Spring Awakening*, the musical, opened on Broadway in December 2006. The reaction was overwhelmingly positive. In 2006, *Spring Awakening* won eight Tony awards, including Best Musical and Best Original Score.

The character Wendla sings "Whispering." She is a young, naïve girl who has a friendship with Melchior, a slightly older, worldlier man. Their relationship eventually becomes sexual, the degree of consent varying depending on the version of the musical. The original Off-Broadway production blatantly portrays the act as a rape, while the Broadway production leaves it a bit more ambiguous. During the course of the show, Wendla discovers she is pregnant then sings "Whispering." In the song, she reflects somberly on her condition and the circumstances that led her there. Later in the musical, overwhelmed by guilt and shame, she attempts a self-induced abortion, which results in her death.

Stephen Flaherty (b. 1960) – *Make Them Hear You (Ragtime)*

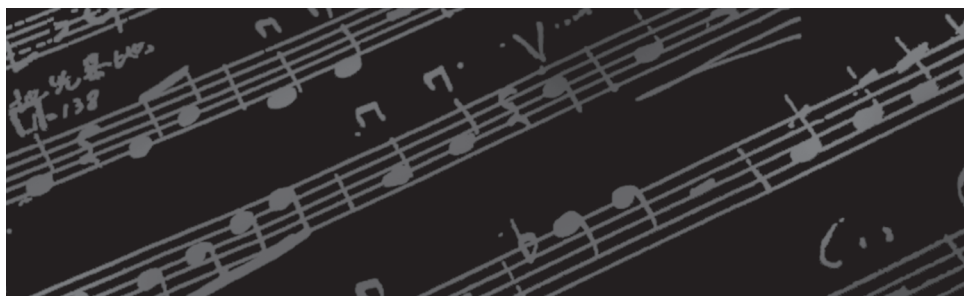
Based on the 1975 novel by E.L. Doctorow, *Ragtime* tells the story of three ethnic groups at the turn of the century: African-Americans, Eastern European immigrants and upper-class whites. It has one of the most moving scores of any Broadway show. The African-American protagonist Coalhouse Porter spends the beginning of the musical denouncing racism and fighting for a brighter future for his fiancé Sarah and their child. Toward the end of the show, after Sarah is killed by a white mob, Coalhouse unleashes a fury of violence and hatred onto the white law enforcement officials. He is reminded that violence will not bring justice to their society and



peacefully surrenders. His followers are enraged by his abandonment of the cause. Responding with the song “Make Them Hear You,” Coalhouse reminds his men of the incredible power they have to change society through their words, if they can “be heard.”

Eric Idle (b. 1943) – *The Song That Goes Like This (Spamalot)*

Spamalot, based on the 1975 film *Monty Python and the Holy Grail*, debuted on Broadway in 2005. This hilarious parody of Arthurian legend was well-received by audiences and won Tony Awards for Best Musical, Best Featured Actress in a Musical and Best Direction in a Musical. “The Song That Goes Like This” is intentionally cliché and was written to spoof the song in every show that is too long, too high, and/or too dramatic. “The Song That Goes Like This” was meant to poke fun at all of the “cheesy” Broadway tunes we love to hate.



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.



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Dr. William M. Folger, *Chair, Department of Music*

Brooke Church, *Administrative Assistant II, Department of Music*

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