



SCHOOL OF MUSIC

presents

Charlton Lowell Anthony, Voice (Tenor)

Thursday, April 22, 2021

8:30 PM

Online Recital

Program

“Sure On This Shining Night”

Samuel Barber
(1910-1981)

“My Life’s Delight”

Roger Quilter
(1887-1953)

“Romance”

Claude Debussy
(1862-1918)

“Zueignung”

Richard Strauss
(1864-1949)

“Du Bist Die Ruh”

Franz Schubert
(1797-1828)

“Ma Rendi Pur Contento”

Vincenzo Bellini
(1801-1835)

“O Del Mio Dolce Ardor”

Christoph von Gluck
(1714-1787)

“An die Musik”

Franz Schubert
(1797-1828)

“Panis Angelicus”

Cesar Frank
(1822-1890)

“Vainement, Ma Bien Aimee”

Édouard Lalo
(1823-1892)

I have chosen the following pieces as a demonstration of my perseverance in pursuing my bachelor's degree in vocal music education at TCU. TCU has taught me to endure through weaknesses and to shine through all the challenges every day brings while being thankful for the opportunity given to me. I feel that these pieces represent the growth TCU has given me over the past 8 semesters at TCU. Each semester is represented by a piece in this recital. I would like to thank my family for all of the time and wisdom they have given me during this journey. I would also like to thank Dr. San-ky Kim, Dr. Sherri Neill, and Dr. Christopher Aspaas for all the guidance and support they have provided during my time at TCU.

Mr. Anthony's recital is given in partial fulfillment of the requirements for a Bachelor's degree in Vocal Music Education. Mr. Anthony is a student of Professor San-ky Kim.

"Sure on this shining night"

**Samuel Barber
(1910-1981)**

Samuel Osmond Barber: (1910 –1981) was an American composer, pianist, conductor, baritone, and music educator. One of the most celebrated composers of the 20th century; music critic Donal Henahan stated, "Probably no other American composer has ever enjoyed such early, such persistent and such long-lasting acclaim." Principally influenced by nine years of composition studies with Rosario Scalero at the Curtis Institute and more than twenty-five years of study with his uncle, the composer Sidney Homer, Barber's music usually eschewed the experimental trends of musical modernism in favor of utilizing traditional 19th-century harmonic language and formal structure that embraced lyricism and emotional expression. However, elements of modernism were adopted by Barber after 1940 in a limited number of his compositions.

Sure on this shining night

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed,
All is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the
Stars.
On this shining
Night.

“My Life’s Delight”
Roger Quilter

(1887-1953)

Roger Quilter: (1887-1953) Quilter was born in Hove a commemorative blue plaque is on the house at 4 Brunswick Square. He was a younger son of Sir William Quilter, 1st Baronet, a wealthy noted landowner, politician and art collector. Roger Quilter was educated first in the preparatory school at Farnborough. He then moved to Eton College and later became a fellow-student of Percy Grainger, Cyril Scott and H. Balfour Gardiner at the Hoch Conservatory in Frankfurt, where he studied for almost five years under the guidance of the German professor of composition Iwan Knorr. Quilter belonged to the Frankfurt Group, a circle of composers who studied at the Hoch Conservatory in the late 1890s. His reputation in England rests largely on his songs and on his light music for orchestra, such as his Children's Overture, with its interwoven nursery rhyme tunes, and a suite of music for the play Where the Rainbow Ends. He is noted as an influence on several English composers, including Peter Warlock.

My Life’s Delight

Come, O come, my life's delight!
Let me not in languor pine:
Love loves no delay, thy sight
The more enjoyed, the more divine.
O come, and take from me
The pain of being deprived of thee.

Thou all sweetness dost enclose,
Like a little world of bliss:
Beauty guards thy looks: the rose
In them pure and eternal is.
Come then! and make thy flight
As swift to me as heavenly light!

“Romance”

Claude Debussy
(1862-1918)

Claude Debussy: (1862-1918) was a French composer. He is sometimes seen as the first Impressionist composer, although he vigorously rejected the term. He was among the most influential composers of the late 19th and early 20th centuries. Born to a family of modest means and little cultural involvement, Debussy showed enough musical talent to be admitted at the age of ten to France's leading music college, the Conservatoire de Paris. He originally studied the piano, but found his vocation in innovative composition, despite the disapproval of the Conservatoire's conservative professors. He took many years to develop his mature style and was nearly 40 when he achieved international fame in 1902 with the only opera he completed, *Pelleas et Melisandre*.

L'âme évaporée et souffrante,

L'âme évaporée et souffrante,
L'âme douce, l'âme odorante
Des lys divins que j'ai cueillis
Dans le jardin de ta pensée,
Où donc les vents l'ont-ils chassée,
Cette âme adorable des lys?

N'est-il plus un parfum qui reste
De la suavité céleste
Des jours où tu m'enveloppais
D'une vapeur surnaturelle,
Faite d'espoir, d'amour fidèle,
De béatitude et de paix

Romance

The vanishing and suffering soul,
The sweet soul, the fragrant soul
Of divine lilies that I have picked
In the garden of your thoughts,
Where, then, have the winds chased it,
This charming soul of the lilies?

Is there no longer a perfume that remains
Of the celestial sweetness
Of the days when you enveloped me
In a supernatural haze,
Made of hope, of faithful love,
Of bliss and of peace?

“Zueignung”

Richard Strauss
(1864-1949)

Richard Georg Strauss: (1864-1949) was a German composer, conductor, pianist, and violinist. Considered a leading composer of the late Romantic and early modern eras, he has been described as a successor of Richard Wagner and Franz Liszt. Along with Gustav Mahler, he represents the late flowering of German Romanticism, in which pioneering subtleties of orchestration are combined with an advanced harmonic style. Strauss's compositional output began in 1870 when he was just six years old and lasted until his death nearly eighty years later. While his output of works encompasses nearly every type of classical compositional form, Strauss achieved his greatest success with tone poems and operas.

Zueignung

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.
Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.
Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank!

Dedication

Yes, dear soul, you know
That I'm in torment far from you,
Love makes hearts sick –
Be thanked.
Once, revelling in freedom,
I held The amethyst cup aloft
And you blessed that draught –
Be thanked.
And you banished the evil spirits,
Till I, as never before,
Holy, sank holy upon your heart –
Be thanked.

“Du bist die Ruh”

Franz Schubert
(1797-1828)

Franz Schubert: (1797-1828) an Austrian composer of the late Classical and early Romantic eras. Despite his short lifetime, Schubert left behind a vast oeuvre, including more than 600 secular vocal works (mainly lieder), seven complete symphonies, sacred music, operas, incidental music and a large body of piano and chamber music. Born in the Himmelpfortgrund suburb of Vienna, Schubert showed uncommon gifts for music from an early age. His father gave him his first violin lessons and his elder brother gave him piano lessons, but Schubert soon exceeded their abilities. In 1808, at the age of eleven, he became a pupil at the Stadtkonvikt school, where he became acquainted with the orchestral music of Haydn, Mozart, and Beethoven. He left the Stadtkonvikt at the end of 1813, and returned home to live with his father, where he began studying to become a schoolteacher. Despite this, he continued his studies in composition with Antonio Salieri and still composed prolifically. In 1821, Schubert was admitted to the Gesellschaft der Musikfreunde as a performing member, which helped establish his name among the Viennese citizenries. He gave a concert of his own works to critical acclaim in March 1828, the only time he did so in his career. He died eight months later at the age of 31, the cause officially attributed to typhoid fever, but believed by some historians to be syphilis.

Du bist die Ruh

Du bist die Ruh,
Der Friede mild,
Die Sehnsucht du,
Und was sie stillt.
Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug' und Herz.
Kehr' ein bei mir,

You are repose

You are repose
and gentle peace.
You are longing
and what stills it.
Full of joy and grief
I consecrate to you
my eyes and my heart
as a dwelling place.
Come in to me

Und schliesse du
Still hinter dir
Die Pforten zu.
Treib andern Schmerz
Aus dieser Brust.
Voll sei dies Herz
Von deiner Lust.
Dies Augenzelt
Von deinem Glanz
Allein erhellt,
O füll' es ganz.

and softly close
the gate
behind you.
Drive all other grief
from my breast.
Let my heart
be full of your joy.
The temple of my eyes
is lit
by your radiance alone:
O, fill it wholly!

“Ma rendi pur contento”

Vincenzo Bellini
(1801-1835)

Vincenzo Bellini: (1801-1835) was known for his long-flowing melodic lines for which he was named "the Swan of Catania". Many years later, in 1898, Giuseppe Verdi "praised the broad curves of Bellini's melody: 'there are extremely long melodies as no-one else had ever made before'." A large amount of what is known about Bellini's life and his activities comes from surviving letters—except for a short period—which were written over his lifetime to his friend Francesco Florimo, whom he had met as a fellow student in Naples and with whom he maintained a lifelong friendship. Other sources of information come from correspondence saved by other friends and business acquaintances. Bellini was the quintessential composer of the Italian bel canto era of the early 19th century.

Ma rendi pur contento

Ma rendi pur contento
della mia bella il core,
e ti perdono, amore,
se lieto il mio non è.
Gli affanni suoi pavento
più degli affanni miei,
perché più vivo in lei
di quel ch'io vivo in me.

Only make her happy

Only make happy
The heart of my beautiful [lady],
And I will pardon you, love
If my own [heart] is not glad.
Her troubles I fear
More than my own troubles,
Because I live more in her
Than I live in myself.

“O del mio dolce ardor”

Christoph von Gluck
(1714-1787)

Christoph von Gluck: (1714-1787) composer of Italian and French opera in the early classical period. Born in the Upper Palatinate and raised in Bohemia, both part of the Holy Roman

Empire, he gained prominence at the Habsburg court at Vienna. There he brought about the practical reform of opera's dramaturgical practices for which many intellectuals had been campaigning. With a series of radical new works in the 1760s, among them *Orfeo ed Euridice* and *Alceste*, he broke the stranglehold that Metastasian opera seria had enjoyed for much of the century. Gluck introduced more drama by using simpler recitative and cutting the usually long da capo aria. His later operas have half the length of a typical baroque opera. The strong influence of French opera encouraged Gluck to move to Paris in November 1773. Fusing the traditions of Italian opera and the French (with rich chorus) into a unique synthesis.

O del mio dolce ardor

O del mio dolce ardor
Bramato oggetto,
L'aura che tu respiri,
Alfin respiro.

O vunque il guardo io giro,
Le tue vaghe sembianze
Amore in me dipinge:
Il mio pensier si finge
Le più liete speranze;
E nel desio che così
M'empie il petto
Cerco te, chiamo te,
spero e sospiro.

Oh, Of My Sweet Passion

Oh, of my sweet passion
Craved object
The aura that you're breathing,
At last I breathe [it too].

Everywhere I look¹,
Your vague aspect
Gives birth² to love in me:
My thought imagines³
The most joyous hopes;
And in the desire⁴ which, so,
Fills⁵ my chest
I look for you, I call you,
I hope and sigh

“An die Musik”

Franz Schubert
(1797-1828)

Franz Schubert: (1797-1828) an Austrian composer of the late Classical and early Romantic eras. Despite his short lifetime, Schubert left behind a vast oeuvre, including more than 600 secular vocal works (mainly lieder), seven complete symphonies, sacred music, operas, incidental music and a large body of piano and chamber music. Born in the Himmelpfortgrund suburb of Vienna, Schubert showed uncommon gifts for music from an early age. His father gave him his first violin lessons and his elder brother gave him piano lessons, but Schubert soon exceeded their abilities. In 1808, at the age of eleven, he became a pupil at the Stadtkonvikt school, where he became acquainted with the orchestral music of Haydn, Mozart, and Beethoven. He left the Stadtkonvikt at the end of 1813, and returned home to live with his father, where he began studying to become a schoolteacher. Despite this, he continued his studies in composition with Antonio Salieri and still composed prolifically. In 1821, Schubert was admitted to the Gesellschaft der Musikfreunde as a performing member, which helped establish his name among the Viennese citizenries. He gave a concert of his own works to critical acclaim in March

1828, the only time he did so in his career. He died eight months later at the age of 31, the cause officially attributed to typhoid fever, but believed by some historians to be syphilis.

An die Musik

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb
entzunden, Hast mich in eine beßre Welt
entrückt, In eine beßre Welt entrückt!

Oft hat ein Seufzer, deiner Harf entfloßen,
Ein süßer, heiliger Akkord von dir
Den Himmel beßrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür,
Du holde Kunst, ich danke dir!

To the music

You lovely art, in how many gray hours,
Where I was stricken by life
You ignited my heart for warm love,
You brought me to a better world,
Brought me to a better world!

Often a sigh, that left your harp,
A sweet, holy chord from you,
Has shown me the existence of a better time
You lovely art, I thank you for it,
You lovely art, I thank you!

“Panis Angelicus”

**Cesar Frank
(1822-1890)**

Cesar Frank: (1822-1890) He was born at Liège, in what is now Belgium (though at the time of his birth it was part of the United Kingdom of the Netherlands). He gave his first concerts there in 1834 and studied privately in Paris from 1835, where his teachers included Anton Reicha. After a brief return to Belgium, and a disastrous reception for an early oratorio *Ruth*, he moved to Paris, where he married and embarked on a career as teacher and organist. He gained a reputation as a formidable musical improviser, and travelled widely within France to demonstrate new instruments built by Aristide Cavaillé-Coll. In 1858, he became organist at the Basilica of St. Clotilde, Paris, a position he retained for the rest of his life. He became professor at the Paris Conservatoire in 1872; he took French nationality, a requirement of the appointment. His pupils included Vincent d'Indy, Ernest Chausson, Louis Vierne, Charles Tournemire, Guillaume Lekeu and Henri Duparc.

Panis angelicus

Panis angelicus
Fit panis hominum;
dat panis coelicus
Figuris terminum
O res mirabilis!
manducat Dominum
Pauper, pauper,
Servus et humilis,
Pauper, pauper
Servus et humilis

Heavenly bread

Heavenly bread
That becomes the bread of all mankind;
Bread from the angelic host
That is the end of all imaginings.
Oh, miraculous thing!
This body of God will nourish
Even the poorest,
The most humble of servants.
Even the poorest,
The most humble of servants.

“Vainement, Ma Bien Aimee”

**Édouard Lalo
(1823-1892)**

Édouard Lalo: (1823-1892) Lalo was born in Lille, in the northernmost part of France. He attended that city's conservatoire in his youth. Beginning at age 16, he studied at the Paris Conservatoire under François Antoine Habeneck. Habeneck conducted student concerts at the Conservatoire from 1806 and became the founding conductor of the Orchestre de la Société des Concerts du Conservatoire in 1828. For several years, Lalo worked as a string player and teacher in Paris. In 1848, he joined with friends to found the Armingaud Quartet, in which he played the viola and later, second violin. His earliest surviving compositions are songs and chamber work (two early symphonies were destroyed). In 1865, Lalo married Julie Besnier de Maligny, a contralto from Brittany. She encouraged Lalo's early interest in opera and led him to compose works for the stage, most notably the opera *Le Roi d'Ys*. These works were never popular, despite their originality, and incurred criticism for being too progressive and Wagnerian. This led Lalo to dedicate most of his career to the composition of chamber music, which was gradually coming into vogue in France, as well as works for orchestra.

Vainement Ma Bien-Aimée

Puisqu'on ne peut flechir ces jalouses
gardiennes,
Ah! laissez-moi conter mes peines
Et mon emoi !
Vainement, ma bien-aimee,
On croit me desesperer :
Pres de ta porte fermee.
Je veux encor demeurer !
Les soleils pourront s'eteindre,
Les nuits remplacer les jours,
Sans t'accuser at sans me plaindre,
La je resterai toujours !
Je le sais, ton ame est douce,
Et l'heure bientot viendra,
Ou la main qui me repousse.
Vers la mienne se tendra!
Ne sois pas trop tardive
A te laisser attendre !
Si Rozenn bientot n'arrive,
Je vais, hélas ! mourir !

In Vain My Beloved

Since these jealous retainers will not be
softened, ah, let me tell you of my suffering
and my emotion!
In vain, my beloved,
do they think they can put me off:
close by your shut door
I am determined to stay!
The stars may fade,
nights replace days,
without blaming you and without
complaining,
I shall stay here for ever!
I know what a sweet soul you are,
and the hour will soon come
when the hand which now pushes me away
will reach out towards mine!
Do not take too long
to allow yourself to melt;
If Rozenn does not appear soon soon,
Alas, I shall die!