



SCHOOL OF MUSIC

Presents

Wonjin Choi, tenor
William Taylor, collaborative piano

April 6, 2023

8:30 PM

Van Cliburn Concert Hall at TCU

Program

“Mit würd und hoheit angetan” from <i>Die Schöpfung</i>	Joseph Haydn (1732-1809)
<i>Tre Sonetti di Petrarca, S. 270</i> Pace non trovo Benedetto sia’l giorno I’vidi in terra angelici costumi	Franz Liszt (1811-1886)
<i>Old American Songs, Set I and II</i> At the river Zion’s Walls The boatmen’s dance	Aaron Copland (1900-1990)
뱃노래(Sailor’s Song)	Dunam Cho (1912-1984)
잔향(Remaining Scent)	Hakjun Yoon (b.1973)
시편 23 편(Psalm 23)	Yongjin Roh (b.1969)

This recital is given in partial fulfillment of the requirements for a Master’s of Music in Voice Performance.

Mr. Choi is a student of Dr. San-ky Kim.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Program Notes

“Mit würd und hoheit angetan” from *Die Schöpfung*

Joseph Haydn
(1732-1809)

Die Schöpfung (The Creation) is an oratorio written between 1797 and 1798 by Haydn that depicts the creation of the world as described in the Book of Genesis. It is divided into three parts: the first part depicts the creation of light, the separation of land and water, and the appearance of plants; the second part depicts the creation of animals and the first humans; and the third part is a hymn of praise to God. *Die Schöpfung* is considered one of Haydn's greatest works and a masterpiece of the classical era.

The aria No. 24. “**Mit würd und hoheit angetan**”(Clothed in majesty and dignity) placed in second part of this oratorio. It starts with the recitative No. 23. “**Und Gott schuf den Menschen**”(And God created man). It contains the text of Genesis 1:27 and 2:7. And the aria follows. This prized aria for tenor celebrating the creation of man and woman. This aria was certainly the last music that sung for Haydn before his death in 1809. *Die Schöpfung* is the first oratorio I performed in my life. This aria always comes to me in a special way. Also, we can see how valuable this song is because it was played several times in honor of Haydn before he died. This aria consists of light scales, but it is full of dignity and power. There is also tenderness and warmth in its dignity and strength. I am happy to start my recital with this aria with the audience.

No. 23. Recitative

Und Gott schuf den Menschen	And God created man
nach seinem Ebenbilde,	in his own image.
nach dem Ebenbilde Gottes schuf er ihn.	in his image God created them.
Mann und Weib erschuf er sie.	He created and and woman.
Den Atem des Lebens hauchte er in sein Angesicht	He breathed the breath of life into them.
Und der Mensch wurde zur lebendigen Seele.	And man became a living soul.

No. 24. Aria

Mit Würd' und Hoheit anetan,
Mit Schönheit, Stärk' und Mut begabt,
Gen Himmel aufgerichtet steht der Mensch,
Ein Mann und König der Natur.

Clothed in majesty and dignity attired,
Endowed with beauty, strength, and courage,
Heavenward stands man erect
A man and king of nature.

Die breit gewölbt' erhabne Stirn
Verkünd't der Weisheit tiefen Sinn,
Und aus dem hellen Blicke strahlt
Der Geist, des Schöpfers Hauch und Ebenbild.

The board arching solemn brow
Proclaims a deep mind of wisdom,
And from the bright gaze shines
The spirit, the breath and image of the Creator.

An seinen Busen schmieget sich
Für ihn, aus ihm geformt,
Die Gattin, hold und anmutsvoll.
In froher Unschuld lächelt sie,
Des Frühlings reizend Bild,
Ihm Liebe, Glück und Wonne zu.

Against his great nestles,
Created for him and from him,
The wife, lovely and graceful.
In happy innocence she,
The charming image of spring,
Smiles love, happiness, and joy upon him.

Text by John Milton

Translation by Bard Suverkrop-IPA Source, LLC

Franz Liszt was born in Hungary and later settled in Weimar, Germany, where he worked as a court musician and became a central figure in the musical life of Europe. Liszt was known for his virtuosic piano performances, his innovative style. His works spanned a wide range of genres, including symphonic poems, piano concertos, and choral music.

Tre Sonetti di Petrarca, S270 was composed after Liszt's initial reading of the poems of the 14th-century poet Petrarca. Among the works of this poem, numbers 47, 104, and 123 were selected and first composed in 1839 as a work for high tenor, secondly arranged as a piano piece in 1858, and finally as a baritone range work in 1865 and handed down to us. Unlike the order of poetry, the order of performance plays in the order of No. 104, No. 47, and No. 123. Petrarca only wrote for the church because he worked for the Vatican, but he happened to see a woman named Laura and fell in love with her. This collection by Petrarca contains his delight, longing, and despair between reality and his desire for loving her.

The first song of *Tre Sonetti di Petrarca* is "**Pace non trovo**". In the order of the original poem, this song should be in the second, but Liszt placed it first. The reason for this may be that this poem expresses Petrarca's mind toward Laura in contrast to his reality more than any other poem. Therefore, the atmosphere of the song changes really dramatically, giving pain and joy of Petrarca. "**Benedetto sia'l giorno, e'l mese, e l'anno**" is the second song of this cycle. The word blessing is used a lot in this song. He blesses everything in the world as if we were in love for the first time. But not as much as the first song, he has a hunch that this is a fate that does not come true. "**I' vidi in terra angelici costume**" is the last song of *Tre Sonetti di Petrarca*. Compared to the previous two songs, the overall melody is soft and beautiful. If you look at the lyrics, it seems to explain the situation when he first falls in love. But still, he reveals his contrasting situation by placing the words sad, sigh, pity and grief in the middle of text. This cycle of petrarca is known to consist of the most difficult songs to sing. It is not easy to manage the songs because the range is so wide and the emotions are so contrasted in short phrases. This cycle was a big challenge for me and I was able to achieve a lot of growth while practicing this. I hope it will be a time to sublimate unattainable love into beauty.

No. 104. Pace non trovo

Pace non trovo, e non ho da far guerra
E temo, e spero, ed ardo, e son un ghiaccio

I find no peace, and I am not given to making war
And I fear, and I hope, and I burn, and I am a block
of ice.

E volo sopra'l cielo, e giaccio in terra
E nulla stringo, e tutto'l mondo abbraccio

I fly above the heavens, and I lie in the ground
I hold nothing and embrace the whole world.

Tal m'ha in prigion, che non m'apre, né serra,
Né per suo mi ritien, né scioglie il laccio,

He(Cupid) has me in a prison which he neither
opens, nor shuts to me. He neither holds me for his
own nor loosens my bonds.

E non m'uccide Amor, e non mi sferra
Né mi vuol vivo, né mi tranne d'impaccio.

Veggio senz'occhi; e non ho lingua e grido
E bramo di perir, e echeggiò vita
Ed ho in odio me stesso, ed amo altrui

Pascomi di dolor, piangendo rido
Eguualmente mi spiace morte e vita,

In questo stato son, Donna, per voi.
O Laura, per voi

Text by Francesco Petrarca

He neither kills me nor unshackles me.
He doesn't want me to live, nor will he help me out
of this awkward situation.

I see without-eyes; and although I have not tongue I
cry out And I wish to perish, and beg for help
I hate myself, and I love another.

I feed on sorrow, weeping. I laugh.
Death and life equally displease me.

I am in this state, Lady, because of you.
O Laura, because of you.

Translation by Bard Suverkrop-IPA Source, LLC

No. 47. Benedetto sia'l giorno, e'l mese, e l'anno

Benedetto sia'l giorno, e'l mese, e l'anno,
E la stagione, e'l tempo, e l'ora. e'l punto
E'l bel paese e'l loco ov'io fui giunto
Da' duo begli occhi che legato m'anno

E benedetto il primo dolce affano
Chi ebbi ad esser con Amor congiunto,
E l'arco e le saette ondi fui punto
E le piaghe, ch'infino al cor mi vanno.

Benedette le voci tante,
Ch'io chiamando il nome di Laura ho sparte
E I sospiri, e le lagrime, e 'l desio

E benedette sian tutte le carte
Ov'io fama le acquisto, e il pensiero mio,
Ch'è sol di lei, si ch'altra no v'ha parte

Text by Francesco Petrarca

Blessed be the day, and the month, and the year,
And the season, and the time, and the hour, and the
moment and the beautiful country, and the place
where I was joined to the two beautiful eyes that
have bound me

And blessed be the first sweet suffering
That I felt in being joined with love, and the bow
and the arrows with which I was pierced, and the
wounds that go as deep as my heart.

Blessed be all the verses,
I scattered calling out the name of Laura.
And the sighs, and the tears, and the desire.

And blessed be all the sheets of paper which are the
source of my fame, and my thoughts, which are only
of her, and of which no other has a part.

Translation by Bard Suverkrop-IPA Source, LLC

No. 123. I' vidi in terra angelici costumi

I' vidi in terra angelici costume
E celesti bellezze al mondo sole,
Tal che di rimembrar mi giova, e dole,
Che quanto miro, par sogni, ombre, e fumi

I saw angelic virtues on earth and heavenly beauty
on terrestrial soil,
So that the memory of it makes me happy and sad,
and all that I see appears to be dreams, shadows,
and illusions.

E vidi lagrimar que' duo bei lumi
Ch'han fatto mille volte invidia al sole
Ed udi' sospirando dir parole
Che farian gir i monti, e stare i fiumi.

Amor! Senno! Valor, Pietate, e Doglia
Facean piangendo un piú dolce concerto
D'ogni altro, che nel mondo udir si soglia.

Ed era 'l cielo all'armonia s'intento
Che non si vedea in ramo mover foglia.
Tanta dolcezza avea pien l'aer e 'l vento

Text by Francesco Petrarca

And I saw these two beautiful eyes weeping,
This has made the sun a thousand times jealous
And heard words among sighs
That made the mountains move, and the rivers
stay their course.

Love! Wisdom! Worth, Pity, and Grief
Made the weeping a sweeter music
Than any other to be heard on earth.

And heaven was so intent upon the harmony
that not a leaf upon a branch was seen to move,
So filled with sweetness were the wind and air.

Translation by Bard Suverkrop-IPA Source, LLC

Selections from *Old American Songs, Set I and II*

**Aaron Copland
(1900-1990)**

Aaron Copland studied in Paris with Nadia Boulanger and became known for his distinctively American style of composition, incorporating elements of folk music and jazz. *Old American Songs* is a set of two volumes of arrangements for voice and piano in the 1950s. The songs are based on traditional American folk tunes, and Copland's arrangements aim to capture the spirit of these songs while adding his own distinctively modern touch. The set has become a beloved part of the American classical music repertoire, and it remains a testament to Copland's ability to merge traditional American music with modern classical composition.

"**At the River**" is based on an old gospel song called "Hanson Place," which was a popular hymn in the 19th century. Copland's arrangement features a simple, stately melody that builds to a rich, full harmony, evoking a sense of peace and reflection. The lyrics of "At the River" speak of the joys of heaven and the promise of eternal life. "**Zion's Walls**" tells the story of the walls of Zion, or heaven, which are said to be built so high that they cannot be climbed over, and so low that they cannot be dug under. "**The Boatmen's Dance**" is a traditional American folk song arranged by Copland as part of his *Old American Songs* set. The song depicts the lively and rhythmic work songs sung by boatmen as they rowed cargo up and down the rivers of America in the 19th century. Personally, I chose this collection because I thought that Liszt's cycle would take the overall atmosphere of this recital too heavily. I wanted to relieve tension through these songs. In addition, these songs taught me how to feel more about traditional American art songs and helped me to understand American art songs deeply.

At the River

Shall we gather by the river,
Where bright angel's feet have trod,
With its crystal tide forever
Flowing by the throne of God.

Soon we'll reach the shining river,
Soon our pilgrimage will cease,
Soon our happy hearts will quiver
With the melody of peace.

Yes, we'll gather by the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

The Boatmen's Dance

High row the boatmen row,
Floatin 'down the river the Ohio.
The boatmen dance, the boatmen sing,
The boatmen up to ev'rything,
And when the boatman gets on shore
He spends his cash and works for more.

Then dance the boatmen dance,
O dance the boatmen dance.
O dance all night 'til broad daylight,
And go home with the gals in the mornin'.

I went on board the other day
To see what the boatmen had to say.
There I let my passion loose
An 'they cram me in the callaboose.

The boatman is a thrifty man,
There's none can do as the boatman can.
I never see a pretty gal in my life
But that she was a boatman's wife.

Zion's Walls

Come fathers and mothers,
Come sisters and brothers,
Come join us in singing the praises of Zion.
O fathers, don't you feel determined
To meet within the walls of Zion?
We'll shout and go round
The walls of Zion.

뱃노래(Sailor's Song)

Dunam Cho
(1912-1984)

Sailor's song seems to exist everywhere in the world. When I first saw Copland's "The Boatmen's Dance", this song came to my mind, and I selected Korean art songs that matched the atmosphere similar to English art songs that I sing in this recital. As boat songs in the world are often sung by people, this song is also one of the most loved art songs in Korea. In 1946, the year after liberation from Japan, Korean composer Dunam Cho added this song to his poem. We can feel his desire to create a song that expresses joy of liberation with preserving the beauty of Korea's unique melodies around the time when he returned to his homeland. This song uses Western music techniques, but also, he gave the instruction that in the lightly style of a folk song, we can feel the composer's intention. The powerful rhythm sway in the waves.

푸른 하늘에 물새가 춤춘다	Water birds dance in the blue sky
에야 데야 어서 노저어라 임찾아 가자	Heya, Deya, Row quickly, Let's go find my love
두둥실 배 띄워 청춘을 싣고서	Floating the boat and load my youth
여기는 황포강 노을이 붉고나	The sunset of Hwangpo River is red here
에야 데야 어서 노저어라 임 찾아 가자	Heya, Deya, Row quickly, Let's go find my love
아득한 창파만리 임계신곳 어디런가	The endless sea, where is my love?
맑은 달빛이 물위에 춤춘다	The pure moonlight dances on the water
에야 데야 어서 노저어라 고향에 가자	Heya, Deya, Row quickly, Let's go home.
순풍에 돛달고 파도를 헤치며	Sailing in the wind and through the waves
바라다 보며는 하늘도 멀고나	Looking at it, the sky is far away
에야 데야 어서 노저어라 고향에 가자	Heya, Deya, Row quickly, Let's go home
아득한 수로만리 고향산천 어디런가	The endless seaway, where is my home?
<i>Text by Seok Ho(Dunam Cho)</i>	<i>Translation by Wonjin Choi</i>

잔향(Remaining Scent)

Hakjun Yoon
(b.1973)

Hakjun Yoon is a leader of contemporary Korean art songs, composing numerous beautiful songs. Among the singers in Korea these days, there is no singers who have not sung Yoon's songs. Especially, I wanted to sing this song since the first time I heard it. It is a magical song that melts the hearts of listeners with lyrical melodies and lingering lyrics. The poet Yeonju Lee who wrote this poem for this song, ended her life on her own in her 40s, unable to overcome despair. After knowing this fact and reading the poem, the endless tears(song of water) shed at the place where the lover stayed is hurting my heart.

어디에서 불어오는 희미한 바람일까	Where is the faint wind blowing from?
연초록 마음밭에 그대 향기 가득하다.	The light-green field of my heart is full of your scent
머나먼 길 달려가 토해내던 붉은 날숨	The red exhaled breath, I spewed, after running a long way
다시 선 그 자리에 그대 숨결 가득하다.	The place where I stand again is full of your breath.
흰 달빛에 채워지던 그대의 잔향	Your remaining scent filled by white moonlight
은은히 스며들어 내 마음에 머물러라.	Softly permeate and stay in my heart
돌고 돌아 돌고 돌아 그 자리에 멈추이면	Turn and turn, Turn and turn, and Stop in the place
하릴없이 흐르는 물의 노래	Song of water that flows helplessly,
물의 노래 뿐이어라.	Only the song of water.

Text by Yeonju Lee

Translation by Wonjin Choi

시편 23 편(Psalm 23)

Yongjin Roh
(b.1969)

The lyrics of this song are the contents of Psalm 23 verse 1~4 in the Bible. So many songs have been composed with this poem written by King David, but among them, I really like Psalm 23 by Yongjin Roh. This song is originally written as a solo over a choir, but the solo itself is played. Roh is a composer who mainly focuses on church compositions. He studied composition in Korean and at Berklee College of Music in the United States and is currently a pastor. Whenever I sing this song, I want to confess that Jehovah is my shepherd and that I lack nothing, just like King David confessed. Now, after graduating from school, I will live again in a society where the future is unknown, and I want to solve that fear by putting it in this confession.

여호와는 나의 목자,
내가 부족함이 없으리로다.
그가 나를 주의 집으로 인도하시네
그가 나를 푸른 초장과
맑은 물가로 인도하시도다

The Lord is my shepherd,
I lack nothing.
He leads me to the house of the Lord
He makes me lie down in green pastures,
he leads me beside quiet waters,

나의 영혼을 소생시키시고
의의 길로 인도하는도다
사망의 골짜기로 내가 다닐지라도
주께서 나와 함께 계시니 두렵 없네

He refreshes my soul.
He guides me along the right paths
Even though I walk through the darkest valley
I will fear no evil, for you are with me;

주께서 내 원수의 목전에서
나를 위해 잔치를 베푸시고
내 머리에 기름을 부으시니,
나의 잔이 넘치나이다.

You prepare a table before me
in the presence of my enemies.
You anoint my head with oil,
my cup overflows.

나의 평생에 선하심과 인자하심이
정녕 나를 따르리니
내가 여호와 집에서 영원히 살리라
Text by Bible KRV

Surely your goodness and love
will follow me
I will dwell in the house of the LORD forever.
Text by Bible NIV