



SCHOOL OF MUSIC

Presents

Wesley Vaughn, tenor
Andrew Packard, piano

Saturday, April 15th

5:30 PM

PepsiCo Recital Hall

Program

Sleep		Ivor Gurney (1890-1937)
Sleep		Peter Warlock (1894-1930)
Tre Ariette		Vincenzo Bellini (1801-1835)
I. Il fervido desiderio		
II. Dolente immagine di Fille mia		
III. Vaga luna, che inargenti		
Lost in the Wilderness from <i>Children Of Eden</i>		Stephen Schwartz (b. 1948)
Et-misericordia from <i>Magnificat</i>		Johann Sebastian Bach (1685-1750)
	Sydney Palomo, mezzo-soprano	
Simple Song, from <i>Mass</i>		Leonard Bernstein (1918-1990)
	Dr. Queen, flute	
Encouraged (World Premiere)		Patrick Vu (b. 1998)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music Education with a vocal emphasis. Wesley Vaughn is a student of Dr. James Rodriguez.

The use of recording equipment or taking photographs is prohibited.

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

Settings of “Sleep”

John Fletcher
(1579-1625)

John Fletcher’s poem has had countless interpretations over the years, of a man whose life is slowly coming to an end. The text, in my opinion, tells of an elderly man who’s afraid of death as it approaches him. The poem comes from a play called “*The Women Hater*” which was published in 1607. We start out with my favorite setting of this text by **Ivor Gurney** and how his life ends with sadness and despair. Gurney set the works of poets such as Will Harvey, Hilaire Belloc, and several Elizabethan poets. The last 15 years of his life were spent in a psychiatric facility as he struggled with manic depression. Through the piece, the piano has this motif that I have interpreted as death slowly and surely lingering toward the protagonist as they drift into utter nothingness. As Gurney unstable brain deteriorated, he continued to write poems and lyrics from his asylum. I chose this with the intent to start off in a place of uneasiness with little hope or optimism.

Peter Warlock A pseudonym for Philip Heseltine, is another English composer who also severely suffered mentally. Unfortunately, due to his mental state, it is believed that Warlock was a suspect of suicide by poisonous gas. His songs emerged as some of the most unique and exquisite songs at the beginning of the 20th century. The reasoning behind the change of his original name was due to suspicion within London, which led Warlock to move to Wales to stay with his mother and stepfather. Most of his compositions consisted of solo songs with piano accompaniment, as well as a few choral works. I chose to juxtapose both arrangements together because, in our everyday culture, mental health has become a more important topic than ever before. In addition to this, my family was affected by mental health as my sister Claire as well as many others missed out on the “last things” as a 2020 senior. Furthermore, all students and teachers around the world were thrown into a situation where we had to adapt the format of our curriculum.

Sleep

Come, Sleep, and with thy sweet deceiving

Lock me in delight awhile;

Let some pleasing [dreams]¹ beguile

All my fancies; that from thence

[I may feel]² an influence

All my powers of care bereaving.

Though but a shadow, but a sliding,

Let me know some little joy!

We that suffer long annoy

Are contented with a thought

Through an idle fancy wrought:

O let my joys have some abiding!

Tre Ariette

Vincenzo Bellini
(1801-1835)

Known for his melodic lines for which he was nicknamed “The swan of Catania” Bellini’s **Il fervido desiderio** describes a man who longs to see his beloved. ***Dolente immagine di Fille mia*** shows a person’s interaction with a deceased loved one. Finally, ***Vaga luna, che inargenti*** is about the pain and agony that comes with unrequited love. According to Ball State University, Bellini’s *Tre Ariette* or little arias embody the lyrical Italian style of the 18th and early 19th centuries. Throughout each of these arias, Bellini uses the bel canto style to highlight the vocal ranges and dynamic contrast within each aria. This bel canto style of singing displays a lyrical light tone, I believe Bellini did this to show the heartache and vulnerability that we experience through our everyday lives in the way that character is going through. I chose this setting of arias to display the love,

loss, and remembrance of heartbreak and anguish that we experience in our everyday relationships.

Il fervido desiderio

Quando verrà quel dì
che riveder potrò
quel che l'amante cor tanto desia?
Quando verrà quel dì
che in sen t'accoglierò,
bella fiamma d'amor, anima mia?

Dolente immagine di Fille mia

Dolente immagine di Fille mia,
perché sì squallida mi siedì accanto?
Che più desideri? Dirotto pianto
io sul tuo cenere versai finor.
Temi che immemore de' sacri giuri
io possa accendermi ad altra face?
Ombra di Fille, riposa in pace;
è inestinguibile l'antico ardor.

The fervent wish

When will that day come
when I may see again
that which the loving heart so desires?
When will that day come
when I welcome you to my bosom,
beautiful flame of love, my own soul?

Sorrowful Image

Sorrowful image of my Phillis,
why do you sit so desolate beside me?
What more do you wish for? Streams of
tears have I poured on your ashes.
Do you fear that, forgetful of sacred
vows, I could turn to another [lit.: that I
might burn by another flame]?
Shade of Phillis, rest peacefully;
the old flame [of love] cannot be
extinguished.

Vaga luna, che inargenti

Vaga luna, che inargenti

queste rive e questi fiori
ed inspiri agli elementi
il linguaggio dell'amor;
testimonio or sei tu sola
del mio fervido desir,
ed a lei che m'innamora
conta i palpiti e i sospir.

Dille pur che lontananza
il mio duol non può lenir,
che se nutro una speranza,
ella è sol nell'avvenir.

Dille pur che giorno e sera
conto l'ore del dolor,
che una speme lusinghiera
mi conforta nell'amo.

*Text by Anonymous
Giuliano*

Lovely moon, you who shed silver light

Lovely moon, you who shed silver light

On these shores and on these flowers

And breathe the language

Of love to the elements,

You are now the sole witness

Of my ardent longing,

And can recount my throbs and sighs

To her who fills me with love.

Tell her too that distance

Cannot assuage my grief,

That if I cherish a hope,

It is only for the future.

Tell her that, day and night,

I count the hours of sorrow,

That a flattering hope

Comforts me in my love.

Translation by Camilla Bugg & Antonio

Children of Eden is a contemporary musical with lyrics and music by **Stephen Schwartz**. However, the book written by John Caird tells this unique story based on stories from the *Bible*. The musical received its premiere in 1991 and tells a story through the lens of fellowship and family. Throughout my life I have been involved in many different musicals, through both church and school in my home state of Virginia. “Lost in the Wilderness” sees Cain trying to convince his younger brother Abel that they should make a life of their own instead of the one that their father/God has planned for them. One full circle moment for me was when I played the role of Abel in 2017, in AUMC’s production of *Children of Eden*. This piece questions our own individual choices and how they can have an everlasting impact on our lives.

Lost in the Wilderness

I never made this world, I didn't even lose it
And I know no one said it was fair
But they had a garden once
They had the chance to choose it
They gave it away including my share
And now we're lost in wilderness
Lost, crying in the wilderness
And if anyone's watching it seems they couldn't care less
We're lost wilderness
You follow all the rules
You swallow all the stories
And every night you wish on a star
Dreaming your day will come, trusting in allegories
And every morning boy look where you are
Lost in the Wilderness
Lost, slowly dying in the wilderness
With no chance of living boy, until you confess
You're lost in the wilderness
Don't you ever watch the eagle fly to the sun
And wonder how he got to be so free
If you ever have you know your journey's begun
Hey what've we got to lose boy, when already we are

Lost in the wilderness
And where we are headed boy, I couldn't guess but
Off we go without a warning
Running as we hit the ground
Where our future lies a-borning
Where our hearts are outward bound
Till one bright and distant morning
We may stop and look around
And there in the wilderness
Finally, we'll be found!

Et-misericordia from *Magnificat*

**Johann Sebastian Bach
(1685-1750)**

During Johann Sebastian Bach's first year in Leipzig in 1723, Bach wrote 40 brand new cantatas in addition to his *Magnificat*. This 12-movement set was one of the few sacred works that Bach ever composed in the Latin language. Bach chose Luke 1:46-55 which talks about Mary and her pregnancy and its importance to humanity. At the end of movement six of the *Magnificat*, the text *Et-misericordia* or and mercy spoke to me. This cantata from the *Magnificat* sees Mary asking for the divine form of mercy for her life. In the music you can hear a somber feeling of the piece on the word *timentibus* going into a sort of E minor feeling throughout the piece. The reason why I put this song in-between both theatrical pieces is to show how tense things were between the church and the people that were against reform.

Et Misericordia

Et misericordia a progenie in progenies,
timentibus eum.

And Mercy

His mercy is for those who fear Him
from generation to generation.
Translated by Wesley Vaughn

Simple Song, from *Mass*

Leonard Bernstein
(1918-1990)

Leonard Bernstein's *Mass* first premiered as the inaugural event at the Kennedy Center in 1971. World events during that time include the United States war with Vietnam, the dollar bill was losing its value, 18-year-olds earned the right to vote, and new upcoming artists were starting to emerge. Several theatrical things inspired Bernstein as he created the *Mass* such as theatrical composer Stephen Schwartz's *Godspell* & *Jesus Christ Superstar*, as well as Stephen Sondheim's *Company*. Bernstein's "Simple Song" from the *Mass* sees the Celebrant interrupting the first movement titled *Kyrie Eleison*. At the start of the *Mass*, the Celebrant is frustrated and opposed to his faith and the church. The Celebrant goes on to preach about how frustrated he is in his questioning of faith and humanity. The *Mass* ends with the Celebrant realizing that his loneliness and doubt cannot compare to the joy of communing with others. I chose this piece because it resembles how divided people can be on many different issues. Yet, we can still rally together to create a more stable future for the next generation.

Simple Song

Sing God a simple song: Lauda, Laudē
Make it up as you go along: Lauda, Laudē
Sing like you like to sing.
God loves all simple things,
For God is the simplest of all,
For God is the simplest of all.

I will sing the Lord a new song
To praise Him, to bless Him, to bless the Lord.
I will sing His praises while I live
All of my days.

Blessed is the man who loves the Lord,
Blessed is the man who praises Him.
Lauda, Lauda, Laudē
And walks in His ways.

I will lift up my eyes
To the hills from whence comes my help.
I will lift up my voice to the Lord
Singing Lauda, Laudē.

For the Lord is my shade,
Is the shade upon my right hand,
And the sun shall not smite me by day
Nor the moon by night.

Blessed is the man who loves the Lord,
Lauda, Lauda, Laudē,
And walks in His ways.
Lauda, Lauda, Laudē,
Lauda, Lauda di da di day. All of my days.

Encouraged (World Premiere)

Patrick Vu
(b. 1998)

Throughout my five years here at TCU, I have been so blessed to meet and collaborate with so many amazing people. During the Spring of 2021, I came back from taking a semester off due to the covid-19 pandemic. One of my good friends, Patrick Vu premiered his work titled "*A Golden Day*" here at TCU, which he commissioned for the Happy Composer Commission Project in collaboration with Chorus Austin. I have participated in many of Patrick's sample choirs before, but this piece just spoke to me and from then on, I knew I wanted him to compose something for my senior recital.

I spent many hours looking through various texts that would best reflect my time at TCU. That is when I came upon two poems that I thought captured what I wanted. The first was Paul Lawrence Dunbar's poem "*Encouraged*" and the second was "*Can't*" by Edgar Albert Guest. From then on, I asked Patrick's opinion on which poem he thought leaned more into the theme I was trying to accomplish, and we agreed on "*Encouraged*". Another reason this text spoke to me was that Paul Lawrence Dunbar was a well-known African American poet, whose works have been set by many underrepresented composers within the musical community. A recent graduate of TCU, Patrick has enjoyed success as a young composer, whose dedication to text setting is evident in his works.

My goals for this project were not only to have a sense of gratitude to everyone that has helped me these past five years, but to help inspire people to reach for their aspirations and dreams. Furthermore, I wanted a piece of music that was unique and spoke to me as I end my time here at TCU. This piece is dedicated to my parents and family as well as all of you for your countless support and encouragement. Thank you all for coming to my senior recital.

Encouraged

Because you love me I have much achieved,
Had you despised me then I must have failed,
But since I knew you trusted and believed,
I could not disappoint you and so prevailed.

Text by Paul Laurence Dunbar