



SCHOOL OF MUSIC

Presents

**Mary Grace Abney, mezzo-soprano**

**Nora Mello, piano**

**Trenton Hall, bass-Baritone**

Sunday, March 30<sup>th</sup>, 2025

Robert Carr Chapel

**Program**

Quia respexit from *Magnificat*

J.S. Bach  
(1685 – 1750)

*Three Early Songs*

Night

Let it be Forgotten

Wind Elegy

George Crumb  
(1929 – 2022)

Faites-lui mes aveux from *Faust*

Charles Gounod  
(1818 – 1893)

**Pause**

Lied der Mignon

Franz Schubert  
(1797 – 1828)

Mignon's Klage

Josephine Lang  
(1815 – 1880)

Nur wer die Sehnsucht

P.I. Tchaikovsky  
(1840 – 1893)

“If I Loved You” from *Carousel*

Oscar Hammerstein II  
(1895-1960)

Mr. Hall, bass-baritone

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree in Vocal Performance.

Ms. Mary Grace Abney is a student of Dr. James Rodriguez.

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

“Quia Respexit,” is a sacred aria from Bach’s *Magnificat in D Major*, composed in 1723. Bach’s *Magnificat* represents joy, divine grace, and humility. The Latin text is derived from Luke 1:48, in which Mary expresses her gratitude to God for showing humility towards her. Bach’s setting of the text is expressed through a solemn and intimate melodic line that is played by the oboe, which is complimentary to the lyrical vocal melody. Through a lyrical melodic line, expressive ornamentation, and delicate phrasing, this piece beautifully captures Mary’s reverence and humility to God.

Quia respexit humilitatem	for he has regarded the lowliness
ancillae suae.	of his maidservant,
Ecce e i’ m ex hoc beat am me dicent	for behold, from henceforth
omnes generationes.	all generations will call me blessed.

*Translation by Michael Marissen and Daniel R. Melamed*

*Three Early Songs* is a song cycle written in 1947 by George Crumb. He was only seventeen years old at the time, and this was his first composition for voice. Crumb composed a total of seven songs during this time period, and his main reference of the female voice was from a girl named Elizabeth, who later became his wife. It is said that she had less of a “trained” sound and more of a pure, almost folk-like quality, which is represented in *Three Early Songs*.

“Night” is described as transporting the listener to a “moon-lit vista of eternal beauty.” The poem, written by Robert Southey, was discovered by Crumb in the *Harvard Classics Collection*, derived from an epic fantasy called *Thalmada the Destroyer*. The piano accompaniment gives off an eery and atmospheric tone that resembles the quiet wonders of staring into the night sky. The next two poems in the cycle were written by Sara Teasdale. “Let it Be Forgotten” is a short, reflective poem that embraces the idea of allowing life to move forward without being burdened by past memories or sadness. Crumb compliments this theme with his use of delicate textures, quieter dynamics, and a lyrical, yet weightless, vocal line that gives a reminiscent and peaceful feel. The concluding song of the cycle, “Wind Elegy”, has a beautiful floating vocal line that gives off a ghostly presence. The wind-like sound of the piano and the vocal line honors the text of Teasdale’s poem, beautifully representing how the wind carries people’s memories and losses throughout time.

### **Night**

How beautiful is night!  
A dewy freshness fills the silent air;  
No mist obscures, nor cloud, nor speck, nor  
stain breaks the serene of heaven:  
In full-orb’d glory yonder Moon divine  
Rolls through the dark-blue depths.  
Beneath her steady ray

The desert-circle spreads, Like the round  
ocean, girdled with the sky.  
How beautiful is night!

*Poem by Robert Southey*

### **Let it Be Forgotten**

Let it be forgotten, as a flower is forgotten,  
Forgotten as a fire  
that once was burning gold,  
Let it be forgotten for ever and ever,  
Time is a kind friend, he will make us old.

If anyone asks, say it was forgotten  
Long and long ago,  
As a flower, as a fire, as a hushed footfall  
In a long forgotten snow.

*Poem by Sara Teasdale*

### **Wind Elegy**

Only the wind knows he is gone,  
Only the wind grieves,  
The sun shines, the fields are sown,  
Sparrows mate in the eaves;

But I heard the wind in the pines he planted  
And the hemlocks overhead,  
“His acres wake, for the year turns,  
But he is asleep,” it said.

*Poem by Sara Teasdale*

“Faites-lui mes aveux” is a heartfelt aria from one of Gounod’s opera, *Faust*. This opera tells the story of Faust, a scholar who chooses to make a pact with the devil, Mephistopheles, exchanging his soul for youthfulness and pleasure, leading to tragic consequences, especially for the innocent Marguerite. In this aria, the lovestruck young soldier, Siebel, expresses his admiration for Marguerite by gathering flowers for her, hoping that this gesture will convey his intense feelings for her. Despite the tragedy that occurs throughout *Faust*, this lighthearted aria provides a heartwarming moment for the audience, despite the overarching themes of temptation and tragedy.

Faites-lui mes aveux  
Portez mes vœux,  
Fleurs écloses près d'elle,

Diets-lui qu'elle est belle.  
Que mon cœur nuit et jour  
Languit d'amour!

Révélez à son âme  
Le secret de ma flamme!  
Qu'il s'exhale avec vous  
Parfums plus doux!

Fanée! Elas!  
Ce sorcier que Dieu condamne  
M'a porté malheur!  
Je ne puis sans qu'elle se fane  
Toucher une fleur!  
Si je trempais mes doigts  
dans l'eau bénite!  
C'est là que chaque soir vient prier Marguerite!

Voyons maintenant! Voyons vite!  
Elles se fanent!...  
Non!-Satan, je ri de toi!

C'est en vous que j'ai foi;  
Parlez pour moi!

Qu'elle puisse connaître  
L'émoi qu'elle a fait naître,  
Et dont mon cœur troublé  
N'a point parlé!  
Si l'amour l'effarouche,

Que la fleur sur sa bouche  
Sache au moins déposer  
Un doux baiser!

Confess to her for me,  
Give her my wishes,  
Flowers who bloomed at her side,

Tell her she is lovely  
And that night and day my heart  
Pines for love of her!

Reveal to her soul  
The secret of my flame!  
Let it breathe out with you  
Sweetest fragrances

Withered! Alas!  
This God-forsaken wizard  
Has cast a spell on me!  
I cannot touch a flower  
But it withers!  
What if I dipped my hand in  
Holy water?  
This is where Marguerite comes  
to pray every evening!

Now, quickly, let's see!  
Will they fade?  
No! Satan, I laugh at you!

It is you that I trust  
Speak for me!

May she be acquainted with  
The passion she has roused  
And of which my troubled heart  
Has not breathed a word.  
If love alarms her,

May the flower know  
How to drop on her mouth  
A gentle kiss!

### Three selections set to the *Nur Wer Die Sehnsucht Kennt*

The text, “Nur Wer Die Sehnsucht Kennt” is a poem written in 1795 by Johann Wolfgang von Goethe, appearing in the 11<sup>th</sup> chapter of Goethe’s 4<sup>th</sup> book in his novel, *Wilhelm Meister’s Apprenticeship*. In Goethe’s novel, a young girl named Mignon is kidnapped from her homeland as a child. Her mysterious past and a deep longing for her home is expressed throughout the novel, particularly in *Nur wer die Sehnsucht kennt*. Today you will hear three different settings of *Nur Wer Die Sehnsucht Kennt*, each expressing their own unique interpretation of Goethe’s poem. The first being Schubert’s composed in 1826. This setting is expressed through a quiet, yet intense, emotional melodic line. Schubert’s interpretation is sorrowful and introspective, expressing the internal grief that Mignon is experiencing throughout her journey.

The second setting was composed in 1835 by Josephine Lang. Lang’s composition is lesser known to the public, but is a beautiful interpretation of Goethe’s text. The disjunct melody of the vocal line and the unique harmonies in the piano reflects Mignon’s restlessness and turmoil whilst dealing with her grief.

The concluding piece composed by Pyotr Ilyich Tchaikovsky in 1869, was part of his *Six Romances*, which was a collection of songs for voice and piano. Tchaikovsky’s interpretation is intense, passionate, and dramatic, which is in contrast to the quieter, introspective settings by composers like Schubert. Rather than portraying Mignon’s longing as an introspective sorrow, Tchaikovsky’s use of a sweeping legato line and dynamic contrast turns Mignon’s words into a passionate outward cry and yearning for her home.

Nur wer die Sehnsucht kennt  
Weiss, was ich leide!  
Allein und abgetrennt  
Von aller Freude,  
Seh’ ich an’s Firmament  
Nach jener Seite.

Only those who know longing  
Know what I suffer!  
Alone and cut off  
From every joy,  
I search the sky  
In that direction.

Ach! der mich liebt und kennt  
Ist in der Weite.  
Es schwindelt mir, es brennt  
Mein Eingeweide.  
Nur wer die Sehnsucht kennt  
Weiss, was ich leide!

Ah! he who loves and knows me  
Is far away.  
My head reels,  
My body blazes.  
Only those who know longing  
Know what I suffer!

*Translation by Richard Stokes*

“If I Loved You” from Roger and Hammerstein’s, *Carousel*, written in 1945, is a Golden Age classic and one of the most well-known duets from the musical. *Carousel* follows the love story of Billy Bigelow, a carousel barker, and Julie Jordan, a millworker. “If I Loved You” is performed earlier on in the show when the two are realizing that they have feelings for one another. This song portrays Billy and Julie’s reluctance to expressing their true feelings, speaking about love in a hypothetical way rather than directly admitting to each other how they truly feel for one another. Although this duet is a heart warming classic, the hesitation and difficulty expressing their true feelings set the stage for further challenges they may face in their relationship.

If I loved you  
Time and again I would try to say  
All I’d want you to know  
If I loved you  
Words wouldn’t come in an easy way  
Round in circles I’d go  
Longin’ to tell you  
But afraid and shy  
I’d let me golden chances pass me by  
Soon you’d leave me  
Off you would go in the mist of day  
Never, never to know how I loved you  
If I loved you.