



COLLEGE OF VISUAL AND PERFORMING ARTS

School of Music

Junior Voice Recital

Ashlyn Rock

Accompanied by:
Andrew Miller

September 16th, 2017
2:00 PM
Harris Theater

Ashlyn Rock is a student of
John Aler

SPECIAL THANKS

Firstly, I must give thanks to my incredible accompanist and friend, Andy Miller, who has spent hours of time practicing and rehearsing with me inside and outside of lessons. On top of working on his dissertation, Andy has continued to support me and my progress as a musician, and, in collaboration with Prof. Aler, has provided such excellent moments of comic relief and an altogether jovial atmosphere to my lessons. Cheers to you, Andy. Keep on being the “just-dandy” man you are!

Second, I must thank all of my amazing friends, family, and faculty, and Friends of Music who have encouraged and praised me in all of my endeavors in this crazy thing called life. Without your support and help, I don’t know where I would be. I have to mention a few specifically, although all of you I give my sincerest gratitude: Anjanette, for your advice and all the work you do for us vocalists, and especially for your help in the technicalities of this recital and making such a wonderful poster for me; Mark, for being my back-up accompanist when Andy was unavailable, and for your moral support whenever I fell into doubting my abilities to achieve more than what I thought I was capable of; to my family, specifically my mother, who has never ceased to amaze me with her courage and determination to provide for me in every way imaginable- I would be nothing without her; to my very first voice teacher, Professor Berger; and to our Director of Vocal Studies, Professor Miller; Dr. Hearden, for your work with me in Italy, and for acting as our voice-mom; and to all of you here this afternoon, I thank you so much for your support and I hope I can convey my thanks to you through song. In lieu of all the frightening things going on in the world currently, I hope I can provide for you this afternoon an escape into music.

And last, but certainly not least, John Aler. My voice teacher, my colleague, my mentor, my friend- you are nothing short of remarkable. I have grown so close to you and grown so much with you in such a short time that I find it hard to believe it has only been a year since I first began working with you in opera. Your artistry and guidance has truly reminded me why I fell in love with music, why it is so important, and why I continue to strive to be the best musician I can be. Apart from your guidance vocally, you have always been there for me personally with such care and attentiveness. I am honored every day to be a part of your life.

Junior Recital, Ashlyn Rock, Voice

PROGRAM

Please hold your applause until the end of each set

Stornellatrice Notte From 6 Liriche, Series 2	Ottorino Respighi (1879—1936)
Se pietà di me non senti From the opera, <i>Giulio Cesare</i> , Act II, viii HWV 17	G.F. Handel (1685—1759)
King David	Herbert Howells (1892—1983)

Intermission

Mandoline	Gabriel Fauré (1845—1924)
Si j'étais jardinier	Cécile Chaminade (1857—1944)
Psyché	Émile Paladilhe (1844—1926)
Mausfallen-sprüchlein From 6 Lieder für eine Frauenstimme Verborgenheit Das verlassene Mägdlein From Mörike-Lieder, no. 12 and 7. Ich hab in Penna einen Liebsten wohnen From Italienisches Liederbuch II, no. 24	Hugo Wolf (1860 – 1903)

PROGRAM NOTES

Ottorino Respighi (9 July, 1879—18 April, 1936), was an Italian violinist, composer and musicologist most famously known for his tone poems, *Fountains of Rome* (1916), *Pines of Rome* (1924), and *Roman Festivals* (1928). Born into a musical family, Respighi learned piano and violin at an early age and studied violin and viola with Federico Sarti and composition with Giuseppe Martucci at the Liceo Musicale in Bologna. In 1900, as principal violinist in the orchestra of the Russian Imperial Theatre in Saint Petersburg, Respighi found great influence in operatic composition and studied orchestration with Nikolai Rimsky-Korsakov. When Respighi established international fame around the early 1920s, this allowed freedom for his music to be exploited for political purposes under Benito Mussolini's regime despite Respighi's apolitical attempts at neutrality.

Respighi's enthusiasm in his studies of Italian music of the 16th-18th centuries influenced his later compositions where he combined "classical melodic styles and musical forms" with romantic harmonies and textures typical of the late-19th century. "Stornellatrice" (1906) and "Notte" (*Tre Liriche*, 1913) are examples of this fusion.

Macleod, Donald. "Composer of the Week – Ottorino Respighi"(Podcast). *BBC Radio 3*. Accessed August 11, 2017. <http://www.bbc.co.uk/programmes/p0202kfw>.

Respighi, Elsa. *Ottorino Respighi*. Ricordi, (1962). Accessed August 12, 2017.

Georg Friedrich Händel (23 Feb, 1685—14 April, 1759) is regarded as one of the greatest composers of the Baroque era and is considered to be the first composer to attain a permanent place in performance repertoire. Born in Halle, Germany and son a barber-surgeon at the local court, Händel began studying with Friedrich Wilhelm Zachow at the age of nine thanks to Duke Johann Adolf I, who was impressed by Händel's organ playing and thereafter was regarded as his benefactor. Händel worked in Hamburg and Italy before settling in London in 1712 where he spent most of his career, becoming well known for his operas, oratorios, and organ concertos. He was strongly influenced by Italian composers of his time, as well as middle-German polyphonic choral traditions. Händel was commissioned by British monarchs, such as Queen Anna, King George I

and his daughter-in-law, Queen Caroline, whose patronage supported Händel for the rest of his life. Works like *Music for the Royal Fireworks*, *Water Music*, *Messiah*, and *Giulio Cesare* exemplify Händel's dramatic genius behind every composition. Händel's enduring legacy has proven to stand resolute as his music has been performed continually since it was written.

Cleopatra's da capo aria, "Se pieta di me non senti," from *Giulio Cesare* takes place during the second act in Cleopatra's palace. Cleopatra, disguised as "Lidia" uses a charm to seduce Cesare. Once Cesare arrives in her chamber, he is told by Curio that he has been betrayed and enemies are headed toward them, chanting "Death to Cesare!" After revealing her identity, Cleopatra begs Cesare to flee, but he decides to fight. Cleopatra begs the gods to bless him, and if heaven does not feel pity for her, she laments that she will die and her soul will be crushed.

Burkholder, J. Peter, Grout, Donald Jay, Author, and Palisca, Claude V., Author. *A History of Western Music*. Ninth ed. (2014): 449-61. Accessed August 11, 2017.

Herbert Howells (17 Oct, 1882— 23 Feb, 1983) was an English composer, organist, and teacher most known for his compositions in Anglican church music. Howells studied at the Royal College of Music under Charles V. Stanford and Charles Wood, and was thoroughly influenced by Hubert Parry's philosophy along with his own love of English literature. Howells had an interest in cathedral architecture so much that a body of his church music was written to be performed in specific buildings. Within his music composed during the early to mid-20th century is an "underlying, elegiac sense of transience and loss" that deeply expresses Howells' disturbance by human loss in World War I, as well as his personal grief from the tragic death of his nine-year old son to polio in 1935. His works reveal a composer of range and depth, reflection, introversion, and nostalgia unique to his style.

Andrews, Paul. "Howells, Herbert." Grove Music Online. Oxford Music Online. Oxford University Press. Accessed August 11, 2017.
<http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/13436>

Gabriel Urbain Fauré (12, May 1845—4 Nov, 1924) was a French composer, organist, pianist, and teacher of the Romantic period whose unique musical style influenced many 20th-century composers. His compositions have been described as a link between Romanticism and modernism during the second quarter of the 20th century. Among his most famous works include his *Pavane*, *Requiem*, and his nocturnes for piano. Born into a wealthy family, Fauré was taken to Paris in 1854 to study music Louis Niedermeyer. He later studied with Camille Saint-Saëns, whose close friendship with Fauré lasted until Saint-Saëns's death sixty years later. Fauré recalled how important Saint-Saëns was to him: "At the time I was 15 or 16, and from this time dates the almost filial attachment ... the immense admiration, the unceasing gratitude I [have] had for him, throughout my life."

Fauré's "Mandoline" is part of the song cycle, *Cinq mélodies "de Venise,"* Op. 58. When he began composing this piece, Fauré was staying with guests, including the future Princess of Polignac, the painter Ernest Ange Duez and his wife Amélie in the Palazzo Wolkoff in Venice on the Grand Canal. It is believed that Fauré was inspired by these parties, just as in Verlaine's poem; a singer views a party from some distance and gives a "description of their elegance as they seem to dissolve in the moonlit air." However, others argue Fauré was further commenting on Verlaine's reaction to Jean-Antoine Watteau's paintings of "The Mandoline Player." The paintings are derived from the characters of the *Commedia del Arte* of 16th and 17th Century Italy, as well as from French theatre and literature.

Johnson, Graham. *Gabriel Fauré: The Songs and their Poets*. London: Guildhall School of Music and Drama (2009). Accessed September 9th, 2017.

Nectoux, Jean-Michel. "Gabriel Fauré: A Musical Life." Cambridge: Cambridge University Press (2004). Accessed September 9th, 2017.

Nectoux, Jean-Michel. *Gabriel Fauré – His Life Through Letters*. J A Underwood (trans). London: Boyars (1984). Accessed September 9th, 2017.

Nectoux, Jean-Michel. *Gabriel Fauré – A Musical Life*. Roger Nichols (trans). Cambridge: Cambridge University Press (1991). Accessed September 9th, 2017.

Orledge, Robert. *Gabriel Fauré*. London: Eulenburg Books (1979). Accessed September 9th, 2017.

Cécile Louise Stéphanie Chaminade (8 Aug, 1857—13 April, 1944) was a French composer and pianist. She studied with her mother, then unofficially studied with a slew of teachers, since her father disapproved of her musical education. Her earliest experiments in composition began when she played music of Georges Bizet at the age of 8 and had her first recital at 18. Chaminade toured all around France, and in 1892, she traveled to England where her character pieces for piano and salon songs were extremely adored. “Si j'étais jardinier” was written in 1893 and thoroughly expresses the beautiful, lilting, and playful character within her works. Though Chaminade's piano compositions were regarded highly, many of her works and her fame were and have been forgotten. To say this is due to gender prejudices during her time is debatable, although most likely accurate, for composer Charles Ambroise Thomas once said of Chaminade: "This is not a woman who composes, but a composer who is a woman." This does not discredit Chaminade's success, for most of her compositions were published and in 1913 she was the first woman composer to be awarded the Légion d'Honneur.

Ambache, Diana. "Cecile Chaminade". Women of Note. Accessed September 9th, 2017.

“Cécile Chaminade.” *Wikipedia*. Accessed September 9th, 2017.

https://en.wikipedia.org/wiki/C%C3%A9cile_Chaminade#cite_ref-4.

Summers, Jonathan. "Cecile Chaminade". NAXOS. Naxos. Accessed September 9th, 2017.

The Etude, Philadelphia: Theodore Presser Company. Accessed September 9th, 2017.

Émile Paladilhe (3 June 1844—6 Jan 1926) was a French composer and pianist during the late romantic period. He married the daughter of librettist Ernest Legouvé and formed a friendship with Charles Gounod. Paladilhe was indeed a child prodigy; at the young age of 10, Paladilhe began his studies at the Conservatoire de Paris where he became an accomplished pianist and the youngest winner of the Prix de Rome in 1860. His works include over a hundred melodies, piano works, operas, and sacred music, including cantatas, motets, masses, and chorales. His oratorio, *Les Saintes-Marie de la mer*, and his opera, *Patrie!* are most notable.

“Psyché” is arguably the most remembered mélodie of Paladilhe's out of his two published volumes. The romantic Greek myth of Cupid and Psyche in Apuleius' *Metamorphoses* tells the story of Psyche, who daunted all suitors with her divine beauty so much that people ceased

worshipping the goddess Venus. Jealous by their adoration, Venus ordered her son Cupid to seek vengeance on Psyche by forcing her to fall in love with the ugliest creature on Earth. But when Cupid saw Psyche, he immediately fell in love with her. The allegory of the soul in pursuit of divine love prevails in the myth, but within Paladilhe's setting of Pierre Corneille's poem expresses the pairing of beauty with jealousy and desire.

Newark, Cormac. "Arriving Late for the Ballet." *Cambridge Opera Journal* 16, no. 2 (2004): 239-47. Accessed August 11, 2017. <http://www.jstor.org/stable/3878267>
"Émile Paladilhe." Wikipedia. Accessed August 11, 2017.
https://en.wikipedia.org/wiki/%C3%89mile_Paladilhe.

Hugo Philipp Jacob Wolf (13 March 1860—22 Feb 1903) was an Austrian composer known for his Lieder. Wolf began playing piano and violin at the age of 4 and studied theory with Sebastian Weixler. He later went to the Vienna Conservatory, but quit after what Wolf claimed was frustration over the school's conservatism, yet eight months later he returned to teach. Patronage supported him as a composer, but depression frequently interrupted his creative periods. After the death of his idol, Richard Wagner, in February 1883, Wolf spiraled into despair of his own future. He often alienated himself from his friends and benefactors, leaving him temperamental and depressed until he altogether gave up composing around 1889 and fell into mental insanity due to disease.

Wolf's lieder truly contains within it expansive musical ideas and depth of feeling. His signature sound lies within the sensitivity and care of his poetry settings of Goethe, Mörike, Eichendorff, and Heyse & Geibel. Although Wolf found connections between the poem's texts that were not explicitly intended by their authors, Wolf's interpretation of these individual poems as dramatic works is something of genius.

Dorschel, Andreas. "Arbeit am Kanon. Zu Hugo Wolfs Musikkritiken." in *Musicologica Austriaca* XXVI (2007), pp. 43-52. Accessed August 11, 2017.
Sams, Erik. *The Songs of Hugo Wolf*. Oxford University Press. 1961. Accessed August 11, 2017.

TEXT AND TRANSLATIONS

Stornellatrice

Che mi giova cantar: "Fior di betulla:	What is the use of singing, "flower of silver birch:
Vorrei tu fossi il sole ed io la stella, E andar pel cielo e non pensare a nulla!"	I wish you were the sun and I a star, Wandering through the heavens, and And thinking of nothing!
Quando poi l'eco mi risponde: nulla?	When the echo replies to me: nothing?
Che mi vale cantar: "Fiore dei fiori:	What is the worth of singing, "flower of flowers;
Tu sei l'amore mio d'oggi e di ieri:	"You are my love for today and yesterday
Tu sei l'amore mio che mai non muori!"	You are my love who will never die!"
Quando poi l'eco mi risponde: muori?	When the echo replies to me: die?

Notte

Sul giardino fantastic Profumato di rosa La carezza de l'ombra Posa.	On the garden fantastic Perfumed with roses The caresses of the shadow Rests.
Pure ha un pensiero e un palpito La quiete suprema, L'aria come per brivido Trema.	Yet it-has a thought and a pulse The stillness absolute, The air as if shivering Trembles.
La luttuosa tenebra Una storia di morte Racconta alle cardenie Smorte?	(Perhaps) The mournful darkness A story of death Tells to the gardenias Pale?
Forse perché una pioggia Di soavi rugiade Entro socchiusi petali Cade,	Perhaps it is because a shower Of gentle dew Within the half-closed petals Falls,
Su l'aspose miserie E su l'ebbrezze perdute, Sui muti sogni e l'ansie Mute.	Upon the hidden sorrows And upon delights lost, Upon mute dreams and fears Silent.

Su le fugaci gioie
Che il disinganno infrange
La notte le sue lacrime
 Piange...
 Piange.

Upon the fleeting joys
That the disillusion shatters
That the night its tears
 Weeps...
 Weeps.

Che sento? Oh dio! . . . Se pietà di me non senti

Accompanied recitative

Che sento? Oh dio!
Morrà Cleopatra ancora.
Anima vile, che parli mai? Deh taci!

Avrò, per vendicarmi in bellicose parte,

Di Bellona in sembianza un cor di Marte.

Intanto oh Numi, voi che il ciel reggete.

Difendete il mio bene!
Ch'egli è del seno mio conforto e speme,

What do I hear? Oh God!
Am I also to die?
Cowardly soul, what are you saying?
Ah, quiet!
In order to avenge myself, I shall take
on a warlike guise,
I shall have the appearance of Bellona
And the heart of Mars.
Meanwhile, oh gods, you who rule
heaven,
Defend my beloved!
For he is the comfort and hope of my
heart.

Aria,
Se pietà di me non senti,
Giusto ciel, io morirò.
[Tu dà pace a' miei tormenti,
O quest'alma spirerò.]

If you do not feel pity for me,
Just heaven, I shall-die.
[Grant peace to my torments
Or my soul shall die.]*

**B section has been excluded*

King David

King David was a sorrowful man:
 No cause for his sorrow had he;
And he called for the music of a hundred harps,
 To ease his melancholy.

 They played till they all fell silent:
 Played and play sweet did they;
But the sorrow that haunted the heart of King David
 They could not charm away.

 He rose; and in his garden
 Walked by the moon alone,
A nightingale hidden in a cypress tree,

Jargoned on and on.

King David lifted his sad eyes
Into the dark-boughed tree --
"Tell me, thou little bird that singest,
Who taught my grief to thee?"

But the bird in no-wise heeded;
And the king in the cool of the moon
Hearkened to the nightingale's sorrowfulness,
Till all his own was gone.

Mandoline

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle [fait]¹ maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

The givers of serenades
And the lovely listeners
Exchange the comments insipid
Beneath the singing branches

It is Thyrsis and it is Amyntas,
And it is the eternal Clytander,
And there is Damis who for many
Cruel-women writes many tender
verses.

Their short jackets of silk.
Their long gowns with trains,
Their elegance, their joy
And their soft blue shadows

Whirl in the ecstasy
Of a moon pink and grey,
And the mandolin chatters
Amid the shivers of the breeze.

Si j'étais jardinier

Si j'étais jardinier des cieux
Je te cueillerais des étoiles!
Quels bijoux raviraient tes yeux
Si j'étais jardinier des cieux!

Dans la nuit pâle sous ses voiles
Ton éclat serait radieux.
Si j'étais jardinier des cieux,
Je te cueillerais des étoiles!

If I were a gardener of the heavens
I for you would gather some stars!
What jewels might-delight your eyes

If I were a gardener of the heavens!
In the night pale beneath its veils!
Your brightness should shine.
If I were a gardener of the heavens.
I for you would gather some stars!

Si j'étais jardinier d'amour
Je te cueillerais des caresses,
Je te fêterais tout le jour
Si j'étais jardinier d'amour!

En leurs inédites tendresses
Mes bouquets te feraient la cour.
Si j'étais jardinier d'amour
Je te cueillerais des caresses!

Mais mon jardin n'est que chansons,
Et tu peux y cueillir toi-même,
Dieu pour les nids fit les buissons
Et mon jardin n'est que chansons.

Viens-là rêver si ton coeur m'aime
Et mon coeur aura des frissons.
Mais mon jardin n'est que chansons,
Et tu peux y cueillir toi-même.

If I were a gardener of love
I for you would gather some caresses,
I would worship you all day
If I were a gardener of love!

With their unparalleled affections
My bouquets would woo you
If I were a gardener of love
I for you would gather some caresses!

But my garden is made only of songs,
And you can gather them yourself,
God made the bushes for nests
And my garden is made only of songs.

Come and dream here if your heart
loves me
And my heart will tremble.
But my garden is made only of songs,
And you can gather them yourself!

Psyché

Je suis jaloux, Psyché, de toute la nature!
Les rayons du soleil vous baisent trop souvent,
Vos cheveux souffrent trop les caresses du vent.

Quand il les flatte, j'en murmure!

L'air même que vous respirez
Avec trop de plaisir passe sur votre bouche.

Votre habit de trop près vous touche!
Et sitôt que vous soupirez,
Je ne sais quoi qui m'effarouche

Craint parmi vos soupirs des soupirs égarés.

I am jealous, Psyche, of all the nature!
The rays of the sun kiss you too often,
Your hair allows too much the caresses
of the wind.

As it flatters you, I mutter in
Protest!

The same air that you breathe
With too-much pleasure passes over
your lips.

Your dress touches you too closely!
And as soon as you sigh,
I do-not know what it is which frightens
me

Fears that among your sighs some
sighs are not for me!

Mausfallensprüchlein

Kleine Gäste, kleines Haus.
Liebe Mäusin oder Maus,
Stelle dich nur kecklich ein
Heute nacht bei Mondenschein!
Mach aber die Tür fein hinter dir zu,
Hörst du?

Little guests, little house.
Dear Miss or Mister Mouse,
Just boldly present yourself
Tonight in the moonlight!
But shut the door tight behind you,
Do you hear?

Dabei hüte dein Schwänzchen!
Nach Tische singen wir,
Nach Tische springen wir
Und machen ein Tänzchen:
Witt witt!
Meine alte Katze tanzt wahrscheinlich mit.
Hörst du?

And be careful of your tail!
After supper we will sing,
After supper we will jump,
And do a little dance;
Vitt Vitt!
My old cat will probably dance with us.
Do you hear?

Verborgeneheit

Laß, o Welt, o laß mich sein!
Locket nicht mit Liebesgaben,
Laßt dies Herz alleine haben
Seine Wonne, seine Pein!

Leave, oh world, oh leave me be!
Tempt me not with the gifts of love.
Leave this heart alone to have
Its joy, its pain!

Was ich traure, weiß ich nicht,
Es ist unbekanntes Wehe;
Immerdar durch Tränen sehe
Ich der Sonne liebes Licht.

Why I grieve, I do not know,
It is an unknown pain:
At all times I look through tears
At the sun's lovely light.

Oft bin ich mir kaum bewußt,
Und die helle Freude zücket
Durch die Schwere, So mich drücket,

Often, suddenly when I least expect it,
And the bright joy flashes
Through the difficulties, that oppress
me

Wonniglich in meiner Brust.

Blissfully in my heart.

Laß, o Welt, o laß mich sein!
Locket nicht mit Liebesgaben,
Laßt dies Herz alleine haben
Seine Wonne, seine Pein!

Leave, oh world, oh leave me be!
Tempt me not with the gifts of love.
Leave this heart alone to have
Its joy, its pain!

Das verlassene Mägdlein

Früh, wann die Hähne kräh'n,
Eh' die Sternlein schwinden,
Muß ich am Herde stehn,
Muß Feuer zünden.

Early, when the cock crows,
Before the little-stars disappear,
I must stand at the hearth;
I must light the fire.

Schön ist der Flammen Schein,
Es springen die Funken.
Ich schaue so darein,
In Leid versunken.

Beautiful is the flames' glow,
The sparks leap up.
I gaze in so deeply,
Lost in grief.

Plötzlich, da kommt es mir,
Treuloser Knabe,
Daß ich die Nacht von dir
Geträumet habe.

Suddenly, it comes to me,
Unfaithful boy,
That last night
I dreamed of you.

Träne auf Träne dann
Stürzet hernieder;
So kommt der Tag heran -
O ging er wieder!

Tears upon tears then
Plunges down;
So the day comes -
Oh, if it were only over again!

Ich hab in Penna einen Liebsten wohnen

Ich hab in Penna einen Liebsten wohnen,
In der Maremmeneb'ne einen andern,
Einen im schönen Hafen von Ancona,
Zum Vierten muß ich nach Viterbo wandern;
Ein Andrer wohnt in Casentino dort,
Der Nächste lebt mit mir am selben Ort,
Und wieder einen hab' ich in Magione,
Vier in La Fratta, zehn in Castiglione.

I have a lover living in Penna,
Another one in the Maremma plain,
One in the lovely harbor of Ancona,
And for the fourth I must go to Viterbo;
Another one lives in Casentino,
The next lives in the same place as I,
And yet another one I have in Magione,
Four in La Fratta, ten in Castiglione!

STUDENT BIOGRAPHY



Ashlyn Rock (soprano) is going into her fourth year at George Mason University pursuing a BA in English Literature and a Bachelors of Music in Vocal Performance under the instruction of the immeasurably talented John Aler (tenor). This past summer Ashlyn studied Italian opera at the La Musica Lirica program in Novafeltria, Italy with Dr. Kathryn Hearden. For almost six weeks, Ashlyn performed in weekly Concerti di Gala, as well as in Puccini's *La Bohème* and in *Suor Angelica* as the Maestra delle Novizie in various locations, including Rimini, San Marino, Santarcangelo, and Sant'Agata.

Last semester at George Mason, Ashlyn played the role of Celia in Gilbert & Sullivan's tastefully comical opera, *Iolanthe*. She has also performed as part of the ensemble in Mason Opera's performance of G.C. Menotti's *Amahl and the Night Visitors*, and soloed in Opera Scenes from Gounod's *Faust* ("Jewel's Song") and the "Evening Prayer" from E. Humperdink's *Hänsel und Gretel*. Ashlyn performed in Master Classes with Metropolitan and internationally renowned Opera singers Danielle Talamantes and Ann Murray. This year Ashlyn will be performing "Musetta's Waltz" in Arts by George, as well as in Mason Opera's production of *Hansel and Gretel*. She looks forward to the new opportunities this school year will bring for her.

George Mason University School of Music
For more information and a complete listing
of concerts and recitals, Visit the Web site at <http://music.gmu.edu>

George Mason University is a registered All-Steinway School

This recital is offered in partial fulfillment
of the requirements for the
Bachelors of Music in Vocal Performance.

The use of cameras and video or tape recorders without
prior permission is strictly prohibited.
Notice: For your own safety, LOOK for your nearest EXIT.
In case of emergency, WALK, do not RUN, to that EXIT.

