



COLLEGE OF VISUAL AND PERFORMING ARTS

School of Music

Non-Degree Voice Recital

Ashlyn Rock

Accompanied by:
Andrew Miller

Sunday, April 15th, 2018
6:00 PM
Choir Room, PAB A323

Ashlyn Rock is a student of
John Aler

SPECIAL THANKS

Thank you to everyone who came out this evening. It's so wonderful to be able to perform for you all, and I hope you enjoy tonight's performance. Thank you for your ongoing support and interest in my musical progression—it really means so much to me.

I must thank all my amazing friends, family, faculty, and Friends of Music who have helped me, and who have encouraged and praised me in all my endeavors. Without your support, I would surely not be where I am today. Thank you, Judy Reamy, for your help in printing my posters and these programs, which would otherwise not be in existence without your help. And thank you, Mom, for being my number one fan. I love you!

I'm so happy to have been given the opportunity to collaborate with my talented friends and colleagues. The experience has taught me more about the process of collaboration and the importance of balance, blend, and listening. Sometimes performing as a vocal 'soloist' can make one think that it really is a solo act. But this is usually never the case for a vocalist because we are always performing alongside our trusted pianist. This recital would not be possible without Andy, my trusted sidekick whom I can always count on. Thank you, Andy, for counting all these beats with me.

On top of classes, work, hectic lifestyles, and *Albert Herring* rehearsals, I am so thankful for Jimmy and Karen's appreciation for and attention to these duets. I've had so much fun working with you both. You both are fantastic musicians and I know you are going to knock the socks off audiences next week at our *Herring* shows!

Jeongwon Bae, I am so happy to have the opportunity to work with you on the Chaminade. You are the very first instrumentalist other than pianists that I have collaborated with, and it has been such a great experience to learn this piece. And I'm so happy that we can perform this piece again in May at the Honors Recital. Thank you so much for your interest in this project, and I hope we can do something together again in the future.

And of course, thank you to Professor John Aler. You not only put up with my personal drama and ridiculous aspirations, you genuinely care and

encourage me to pursue my goals and guide me towards them in a more sensible way. I know you worry about me and all that I do and how hard I work, but I am so appreciative that you are supportive and advise; you never snuff out my unending sparks of ideas and new ambitions. Thank you for being so wonderful.

Non-Degree Recital, Ashlyn Rock, Voice

PROGRAM

O, delle mie speranze From <i>La Dorinda</i>	Francesco Cavalli (1602—1676)
Licht und Liebe <i>James Stevens, Tenor</i>	Franz Schubert (1797—1828)
Die Schwestern, 4 Duets, Op. 61 <i>Karen Smith, Soprano</i>	Johannes Brahms (1833—1897)
Cé From <i>Deux poèmes de Louis Aragon</i>	Francis Poulenc (1899—1963)
Portrait: Valse Chantée <i>Jeongwon Bae, Flute</i>	Cécile Chaminade (1892—1983)

Intermission

Knoxville: Summer of 1915	Samuel Barber (1910 – 1981)
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PROGRAM NOTES

Francesco Cavalli (14 February 1602—14 January 1676) was born in Crema, Lombardy and was remembered for his operas, although most have been lost. He first became a singer at St. Mark's Basilica in Venice in 1615, where he was a student of Claudio Monteverdi. Cavalli began composing in 1639 with his first opera *Le nozze di Teti e di Peleo*. In the mid-17th Century in Venice, Cavalli was the most influential composer in the genre of public opera. Of his forty-one operas, only twenty-seven survive.

The aria, "O delle mie speranze," is from his opera, *La Dorinda*. This opera appears to be one of the twenty-seven lost to time, however, this song remains. The character, Eurinda, sees her lover return from battle and praises his return, untouched by Mars, the god of war.

Walker, Thomas. "Cavalli [Caletti, Caletto, Bruni, Caletti-Bruni, Caletto Bruni], (Pietro [Pier]) Francesco." Grove Music Online.

Franz Schubert (31 January 1797—19 November 1828) is a renowned composer of the early Romantic period who composed over 600 Lieder works, seven complete symphonies, sacred music, operas, chamber and piano works before his unfortunate death at 31. His Lieder was innovative for his time, creating and shaping melodies that expanded the potentialities of the genre. His setting of poems by Goethe, Schiller, and Mayrhofer in particular demonstrate his dramatic depictions and imagery distinct to literary works of the Romantic period.

"Licht und Liebe" ("Liebe ist ein süßes Licht") from *Nachtgesang*, D. 352 was published in 1816 and originally set for tenor and soprano. The duet is divided into three sections: the first verse for tenor, the second for soprano, and a repeat of the first verse in tandem. The first section speaks to yearning for love expressed in G major with a transition into E minor in the second, where the soprano voice has a melody of aching loneliness captured in dotted rhythms and more turbulence in the accompaniment. The two voices join in canon and close in a meltingly beautiful and reverent cadenza on the words, "Love is the sweetest light."

Gammond (1982), pp. 153–156

Leonard, James. “Franz Schubert Licht und Liebe (“Liebe ist ein süßes Licht”), song for voice & piano (Nachtgesang), D. 352.” All music.

Plantinga, Leon (1984). *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. Norton. p. 117. ISBN 0-393-95196-0.

Johannes Brahms (7 May 1833 —3 April 1897) was a German composer and pianist of the Romantic period. Brahms is highly regarded as one of the leading and most memorable composers of his time, and is often compared to Beethoven and Schubert in larger forms of chamber and orchestral music, to Schubert and Schumann in his piano works and Lieder, and to Renaissance and Baroque polyphonists in choral music.

Die Schwestern (The Sisters) is the first of four duets for soprano and alto with piano accompaniment composed around 1852-74. This was during Brahms’ second period where he focused on folk and folk-inspired poems. *Die Schwestern* is one of two Mörike songs in the set and is quite playful in its setting. Two beautiful sisters describe how alike they are and how they do everything together, including sleeping in the same bed. The piece is strophic in form and consistent in its dance-like rhythmic patterns. The first four verses appear in G minor and shift to G Major in the fifth verse, where it turns out that the sisters have fallen in love with the same man, and thus the song must come to an end!

Bozarth, George S., and Walter Frisch. "Brahms, Johannes." Grove Music Online. 11 Apr. 2018. <https://doi-org.mutex.gmu.edu/10.1093/gmo/9781561592630.article.51879>.
Palmer, John. “Johannes Brahms; Duets (4) for soprano, alto & piano, Op. 61.” All Music.

Francis Poulenc (7 Jan, 1899—30 Jan. 1944) was a French composer and pianist whose works are regarded as among the best of the 20th Century. He was born into a wealthy family of pharmaceutical manufacturers and was largely self-taught in music until he studied piano with Ricardo Viñes and composition with Charles Koechlin from 1921 to 1924. Poulenc accompanied baritone Pierre Bernac in 1934 where he gained a deeper understanding of art songs. Many of his art songs reflected the Surrealist movement and range from parody to tragedy. English composer Lennox Berkeley said of Poulenc: “all through his life, he was content to use conventional harmony, but his use of it was so individual, so immediately recognizable as his own, that it gave his music freshness and validity.”

Poulenc participated in the French resistance movement during World War II, where among his works he composed *Deux poèmes de Louis Aragon*, for voice & piano. The first of the two, “Cé,” is in Ab minor and mixes sentiments of nostalgia and passion. Each line of the poem ends to rhyme with Cé, the name of the commune in France where many battles occurred since the Battle of Tours in 732 to the Hundreds-Years War, and the end of the civil war in the 17th century. After describing a dreamy memory, the speaker laments on the destruction and havoc war has brought to the beautiful state of France.

““C” from Poulenc's *Deux Poemes de Louis Aragon*.” *Musical Analysis for Singers*. (2010).

Eric Goldberg. “Francis Poulenc. All Music.

“Francis Poulenc.” *Encyclopedia Britannica*. (2014).

“Francis Poulenc.” *The Musical Times*, March 1963, p. 205

Cécile 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. Though Chaminade's piano compositions were regarded highly, many of her works have been forgotten, most likely because female composers were uncommon in her time. This does not discredit her works, however, for Charles Ambroise Thomas once said of Chaminade: “This is not a woman who composes, but a composer who is a woman.” And, in 1913 she was the first woman composer to be awarded the Légion d'Honneur.

“Portrait (Valse chantée)” is a charming piece for voice, piano, and flute. This elated waltz uses the text from the poet “Pierre Reyniel,” and describes the beauty of the speaker’s lover ‘as beautiful as a fairy with a name sweet as honey and eyes made of a patch of the sky.’

Ambache, Diana. “Cecile Chaminade”. *Women of Note*.

“Cécile Chaminade.” *Wikipedia*.

https://en.wikipedia.org/wiki/C%C3%A9cile_Chaminade#cite_ref-4.
Summers, Jonathan. "Cecile Chaminade". NAXOS. Naxos.
The Etude, Philadelphia: Theodore Presser Company.

Samuel Barber II (March 9, 1910 – January 23, 1981) is one of the most celebrated American composers of the 20th century. Barber composed pieces for orchestra, opera, choral, and wrote over one hundred works for voice and piano. His *Adagio for Strings* (1936) has earned a permanent place in the concert repertory of orchestras. He was awarded the Pulitzer Prize for Music twice: the first for his opera, *Vanessa* (1956–57), and the second for the *Concerto for Piano and Orchestra* (1962).

“Knoxville: Summer of 1915” (1947) is widely performed for soprano and orchestra. It sets the prose text of James Agee’s (1909—1955) *Knoxville* from the preface of his novel, *A Death in the Family* (1957), which won the author a posthumous 1958 Pulitzer Prize. Barber and Agee shared similar childhoods. Barber spoke of his admiration for Agee’s text in a letter to his uncle, Sidney Homer: “It reminded me so much of summer evenings in West Chester, now very far away, and all of you are in it.” In an interview, Barber continues to explain how nostalgic *Knoxville* is for his childhood:

“I had always admired Mr. Agee's writing and this prose poem particularly struck me because the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home... You see, it expresses a child's feeling of loneliness, wonder, and lack of identity in that marginal world between twilight and sleep.”

Barber, letter of April 15, 1947, in Heyman, *Samuel Barber*, 279.
Donal Henahan (January 24, 1981). "Samuel Barber, Composer, Dead: Twice Winner of Pulitzer Prize". *The New York Times*.

TEXT AND TRANSLATIONS

Oh delle mie speranze

Oh, delle mie speranze base,
meta e sostegno
Oh, d'amor,
caro, caro pegno,
Oh vita, per cui sospiro,
Oh mio dolce, dolce
dolce, dolce pensiero,
Oh ben per sui sospiro,
da gl'oltraggi di Marte
intatto io pur ti miro.

O, thou all I hope for, mainstay
purpose and security
O, love,
dear and unfailing
O life, that I hope for,
O my sweet darling,
You are my sweetest dream,
O good, for whom I sigh,
from the tragedy of Mars (war)
I see you remain unscathed, safe
returning

Licht und Liebe

Männliche Stimme. (Male voice)

Liebe ist ein süßes Licht.
Wie die Erde strebt zur Sonne,
Und zu jenen hellen Sternen
In den weiten blauen Fernen,
Strebt das Herz nach Liebeswonne:

Denn sie ist ein süßes Licht.

Love is a sweet light.
As the world pursues the sun
And every bright star
In the wide blue distance,
So does the heart pursue the bliss
of love;
For it is a sweet light.

Weibliche Stimme. (Female Voice)

Sieh! wie hoch in stiller Feyer
Droben helle Sterne funkeln:
Von der Erde fliehn die dunkeln
Schwermuthsvollen trüben Schleyer.
Wehe mir! Wie so trübe
Fühl ich tief mich im Gemüthe,
Das in Freuden sonst erblühte,
Nun vereinsamt, ohne Liebe.

Look, how high in silent
ceremony
Over there, bright stars glint:
They fly from the world's dark,
Gloom-filled, murky haze.
Woe is me! How cheerless
I feel deep in my mind
Which once blossomed in joy
And is now isolated, without
love.

Beyde Stimmen. (Both Voices)

Liebe ist ein süßes Licht.
Wie die Erde strebt zur Sonne,
Und zu jenen hellen Sternen
In den weiten blauen Fernen,
Strebt das Herz nach Liebeswonne:

Denn sie ist ein süßes Licht.

Love is a sweet light.
As the world pursues the sun
And every bright star
In the wide blue distance,
So does the heart pursue the bliss
of love;
For it is a sweet light.

Die Schwestern

Wir Schwestern zwei, wir schönen,
So gleich von Angesicht,
So gleicht kein E idem andern,
Kein Stern dem andern nicht.

We sisters two, we beauties,
so similar in face,
identical as two eggs,
Identical as two stars.

Wir Schwestern zwei, wir schönen,
Wir haben nussbraun Haar;
Und flichst du sie in einem Zopf,
Man kennt sie nicht fürwahr,

We sisters two, we beauties,
We have nut-brown hair;
and if you braid them together,
you cannot tell them apart.

Wir Schwestern zwei, wir schönen,
Wir tragen gleich' Gewand',
Spazieren auf dem Wiesenplan
Und singen Hand in Hand.

We sisters two, we beauties,
we dress the same,
walk upon the meadow-plain,
and sing hand in hand.

Wir Schwestern zwei, wir schönen,
Wir spinnen in die Wett',
Wir sitzen an einer Kunkel,
Und Schlafen in einem Bett,

We sisters two, we beauties,
we race each other at spinning,
we sit at one distaff,
and sleep in one bed.

O Schwestern zwei, ihr schönen!
Wie hat sich das Blättchen gewandt!
Ihr leibet einerlei Liebchen;
Jetzt hat das Liedel ein End!

Oh sisters two, we beauties!
How the tables have turned!
You love the same sweetheart;
And now the song is over!

J'ai traversé les ponts de Cé
 C'est là que tout a commencé
 Une chanson du temps passé
 Parle d'un chevalier blessé

D'une rose sur la chaussée,
 Et d'un corsage délacé
 Du château d'un duc insensé,
 Et des cygnes dans ses fossés
 De la prairie où vient danser

Une éternelle fiancée
 Et j'ai bu comme un lait glacé,
 Le long des laïcs de gloires faussées
 La Loire emporte mes pensées

Avec des voitures versées
 Et les armes désamorçées
 Et les larmes mal effacées
 Oh ma France, ô ma délaissée;
 J'ai traversé les ponts de Cé.

I have crossed the bridges of Cé,
 It is there that it all began
 A song of bygone days
 Tells the tale of a wounded
 knight

Of a rose on the carriageway
 And an unlaced bodice
 Of the castle of a mad duke
 And swans on the moats
 Of the meadow where comes
 dancing

An eternal betrothed love.
 And I drank like iced milk
 The long lay of false glories
 The Loire carries my thoughts
 away

With the overturned cars
 And the unprimed weapons
 And the ill-dried tears
 Oh my France, oh my forsaken
 I have crossed the bridges of Cé.

Portrait: Valse Chantée

Son nom m'est doux comme le miel

Elle est blonde comme un fée,
 Ses yeux sont fait d'un coin de ciel;

L'ai-je vue ou l'ai-je rêvée?

Elle semble un lys frêle et doux,
 Elle en a la mélancolie
 Et la grace; connaissez-vous

Her name is as sweet as honey to
 me,

She is as fair-haired as a fairy,
 Her eyes are made from a corner
 of sky;

Have I seen her or I am
 dreaming?

She is like a fragile, sweet lily,
 She is melancholic
 and graceful; do you know

Celle-là qui fait ma folie?

the one who I am mad about?

Sa voix contient le miel des fleurs,
Elle est irréelle et profonde,
Et je bois toutes les douleurs,
Dans sa voix de sirène blonde.

Her voice is nectar,
unreal and deep,
And I drink all the suffering
In this fair-haired, mermaid's
voice.

Son regard me frôle souvent,
Mais cependant elle m'ignore,
Elle passe et mon cœur fervent
Vole sur sa trace et l'adore.

Her gaze often brushes lightly
over me,
Nevertheless she is unaware of
me,
She goes past and my ardent
heart
Flies after her I adore her.

Knoxville: Summer of 1915

It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose. Low on the length of lawns, a frailing of fire who breathes . . . Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces. The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there . . . They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine, . . . with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

STUDENT BIOGRAPHY



Ashlyn Rock (soprano) is going into her fourth year at George Mason University pursuing a Bachelors in Music in Vocal Performance under the instruction of the immeasurably talented John Aler. She studied bel canto singing and performed Italian opera at the La Musica Lirica program in Novafeltria, Italy with Dr. Kathryn Hearden in the summer of 2017. Here she traveled to San Marino and local towns including Rimini, Sant'Agata, and Sant'Arcangelo to perform in Puccini's *La Boheme* and *Suor Angelica*. She recently participated in University Singer's study abroad tour to Reykjavik, Iceland in March. Ashlyn hopes to participate in the Redwoods Opera Workshop in Mendocino, California in June, where only fifteen singers are accepted into this intensive program.

Ashlyn has participated in Master Classes with Metropolitan and internationally renowned Opera singers Danielle Talamantes, Ann Murray, Elizabeth Bishop, and most recently, Charlotte Hellekant. In previous productions of Mason Opera, Ashlyn played the role of Celia in Gilbert & Sullivan's *Iolanthe*, and most recently as The Dew Fairy in Humperdinck's *Hansel and Gretel*, as well as in Opera Scenes and in G.C. Menotti's *Amahl and the Night Visitors*. She is currently playing the role of Emmie in Benjamin Britten's *Albert Herring*.



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