



# University of North Texas College of Music

Master's Recital | Thursday, February 6, 2025 | 6:30 p.m. | Paul Voertman Concert Hall

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**James Dickens II, tenor**  
**Jiaxin Ou, piano**

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I.

Frohe Hirten, from *Weihnachtsoratorium*,  
BWV 248 (1832)..... Johann Sebastian Bach  
(1685–1750)

Text by Christian Friedrich Henrici

Benedictus, from *Messe in h-Moll*, BWV 232 (1749).....J.S. Bach

Jessica Wu, traverso

Michael Soto, harpsichord and organ

Maddy Dykhouse, baroque cello

II.

"Perduta ho la speranza,"  
from *36 Arie di Stile Antico* (1918)..... Stefano Donaudy  
(1879–1925)

Text by Alberto Donaudy

"Una furtiva lagrima," from *L'elisir d'amore* (1832) ..... Gaetano Donizetti  
(1797–1848)

Text by Felice Romani

III.

Zueignung, from *Gedichte aus Letzte Blätter*, Op. 10 (1828) ..... Richard Strauss  
(1864–1949)

Text by Hermann von Gilm

Nacht und Träume, from *Schwanengesang* (1828).....Franz Schubert  
(1797–1828)

Text by Matthäus von Collin

Hexenlied, from *12 Gesänge*, Op. 8 (1829–1830) ..... Felix Mendelssohn  
(1809–1847)

Text by Ludwig Christoph Heinrich Hölty

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**Program two hundred eighty-five of the 2024–2025 season**  
**Photography and videography are prohibited**

IV.

- "C," from Deux poèmes de Louis Aragon (1944)..... Francis Poulenc  
(1899–1963)  
Text by Louis Aragon
- Bleuet (1918)..... Francis Poulenc  
Text by Guillaume Apollinaire
- Comment disaient-ils (1842/1849–1859) ..... Franz Liszt  
(1811–1886)  
Text by Victor Hugo

V.

- Sleep, from Five Elizabethan Songs (1913) ..... Ivor Gurney  
(1890–1937)  
Text by John Fletcher
- Come, Heavy Sleep (1597) ..... John Dowland  
(1563–1626)  
Text author anonymous
- Sleep Now (1939) ..... Samuel Barber  
(1910–1981)  
Text by James Joyce

## Program Notes, Text and Translations

### **Frohe Hirten, from *Weihnachtsoratorium*, BWV 248, by Johann Sebastian Bach**

Johann Sebastian Bach (1685-1750) was a German composer and organist who is regarded as one of the greatest composers of all time. His music is characterized by its use of counterpoint, expressive harmonies, and rich textures. Born in Eisenach, Germany, he began his musical career as an organist. He held various positions as a church organist and music director throughout his life, including in Arnstadt, Weimar, Köthen, and Leipzig. He composed 300 cantatas, as well as oratorios and instrumental music written mostly for the Lutheran church.

"Frohe Hirten, eilt, ach eilet" ("Joyful shepherds, hurry, oh hurry") is a tenor aria from Part II of the Christmas Oratorio. This part of the oratorio focuses on the annunciation to the shepherds of Jesus' birth. The aria urges them to hasten to Bethlehem to see the newborn child. The music is joyful and energetic, reflecting the excitement and urgency of the message. The lyrics encourage the shepherds to go without delay to see the newborn child. The music emphasizes the joy and beauty that awaits them in Bethlehem.

Frohe Hirten, eilt, ach eilet,	Joyful shepherds, hurry, ah hurry,
Eh ihr euch zu lang verweilet,	in case you linger too long,
Eilt, das holde Kind zu sehn!	Hurry to see the lovely child!

Frohe Hirten, eilt, ach eilet,	Joyful shepherds, hurry, ah hurry,
Eh ihr euch zu lang verweilet,	in case you linger too long,
Eilt, das holde Kind zu sehn,	Hurry to see the lovely child,

Geht, die Freude heißt zu schön,	Go, the joy is too beautiful,
Sucht die Anmut, zu gewinnen,	seek to gain that loveliness,
Geht und labet, Herz und Sinnen.	go and refresh your heart and mind.

### **Benedictus, from *Messe in h-Moll*, BWV 232, by Johann Sebastian Bach**

The "Benedictus" is the fifth movement of the Mass in B minor. It is a joyful and peaceful piece that celebrates the attitude of faith. Bach's version is set for solo tenor voice, flute, and continuo. The "Benedictus" is a highlight of the Mass in B minor. It is a powerful and moving piece of music that is full of joy and praise.

Benedictus qui venit in nomine Domini	Blessed is he who comes in the name of the Lord.
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### **"Perduta ho la speranza," from *36 Arie di Stile Antico* by Stefano Donaudy**

Stefano Donaudy (1879-1925) was an Italian composer primarily known for his vocal music, particularly his songs. Though not as widely recognized as some of his contemporaries, his works are appreciated for their lyrical beauty and expressive melodies. One of his most famous collections is "36 Arie di Stile Antico" (36 Arias in Antique Style). These songs are inspired by the Italian Baroque period and showcase Donaudy's ability to write in a beautiful, elegant style reminiscent of earlier composers. "Perduta ho la speranza" ("I have lost hope") is a sorrowful and expressive art song and is a part of the "36 Arie di Stile Antico" collection. The song expresses deep despair and loss of hope, likely in the context of lost love. The lyrics convey a sense of despair.

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Perduta ho la speranza in voi mirare,  
e di speranza sola nuttivo il core!

I have lost hope in looking at you,  
And by hope alone did I nourish my heart!

Ahimè! Ah! come farò, se per amare,  
la fede ho già smarrita,  
la fede nell'amore?

Ah me! Oh, what shall I do if through loving  
I have really lost faith,  
faith in love?

Perduta ho la speranza in voi mirare,  
e di speranza sola nuttivo il core!

I have lost hope in looking at you,  
And by hope alone did I nourish my heart!

### **"Una furtiva lagrima," from *L'elisir d'amore*, by Gaetano Donizetti**

Gaetano Donizetti was a prolific Italian opera composer who lived from 1797 to 1848. He was a leading figure in the bel canto opera style, known for its beautiful melodies, vocal agility, and dramatic intensity. Donizetti wrote nearly 70 operas, both comic and tragic. His works are still performed in major opera houses worldwide today.

"Una furtiva lagrima" ("A furtive tear") is the famous aria for tenor from Act II of Donizetti's opera *L'elisir d'amore* (The Elixir of Love). It's a beautiful and poignant moment in the opera that showcases the character Nemorino's emotional transformation. In Act II, Nemorino overhears Adina saying that she will marry Sergeant Belcore. Nemorino is convinced that the elixir is his only hope. He sees a tear in Adina's eye as she speaks, and this gives him hope that she might actually have feelings for him.

Una furtiva lagrima  
negli occhi suoi spuntò:  
Quelle festose giovani  
invidiar sembrò.  
Che più cercando io vo?  
M'ama! Sì, m'ama, lo vedo.

One furtive secret tear  
from her eyes did spring:  
as if those youths who can be playful  
it ( or she ) seemed to be envious of.  
What more searching do I want?  
She loves me! Yes, she loves me, I see it.

Un solo istante i palpiti  
del suo bel cor sentir!  
I miei sospir, confondere  
per poco a' suoi sospir!  
Di più non chiedo.  
Ah, cielo! Si può morir d'amor.

Just for an instant the beats  
of her beautiful heart if I could feel!  
My sighs if they were mingled  
for a while with her sighs!  
I ask for nothing more,  
Oh, heavens! I could die of love.

### **Zueignung, from *Gedichte aus Letzte Blätter*, Op. 10, by Richard Strauss**

Richard Strauss (1864-1949) was a prominent German composer of the late romantic and early modern eras. He's celebrated for his rich orchestral works, particularly his tone poems and operas, which often feature dramatic storytelling and lush harmonies. He was influenced by classical composers like Mozart and Beethoven but later embraced the more expressive style of Richard Wagner.

In *Zueignung* you are able to hear the more expressive style of Wagner with soloistic accompaniment, emotional intensity, and dramatic storytelling.

"Zueignung" is a well-known art song (Lied) by Richard Strauss, composed in 1885 as part of Strauss's Op. 10 collection of songs. The text is a poem by Hermann von Gilm. It's a favorite of singers due to its dramatic vocal line and its ability to showcase a wide range of emotions. The song's enduring popularity lies in its universal theme of love and gratitude, which resonates with audiences of all backgrounds.

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Ja, du weißt es, teure Seele, Daß ich fern von dir mich quäle, Liebe macht die Herzen krank, Habe Dank.	Yes, dear soul, you know That I'm in torment far from you, Love makes hearts sick – Be thankful.
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Einst hielt ich, der Freiheit Zecher, Hoch den Amethysten-Becher, Und du segnetest den Trank, Habe Dank.	Once, revelling in freedom, I held the amethyst cup aloft And you blessed that draught – Be thankful.
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Und beschworst darin die Bösen, Bis ich, was ich nie gewesen, Heilig, heilig an's Herz dir sank, Habe Dank!	And you banished the evil spirits, Till I, as never before, Holy, holy upon your heart sank Be thankful.
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### **Nacht und Träume, from Schwanengesang, by Franz Schubert**

Franz Schubert (1797-1828) was an Austrian composer who, despite his short life, left an unforgettable mark in the musical world. He is considered a transitional figure between the Classical and Romantic periods, blending the formal structures of the Classical era with the emotional intensity and lyrical melodies that would define Romanticism. His music is characterized by its beautiful melodies, rich harmonies, and emotional depth. He is considered one of the most important composers of the Romantic era, and his works continue to be performed and enjoyed by audiences around the world.

Nacht und Träume is an art song composed in 1826. It is based on a poem by Matthäus von Collin and is one of the most popular songs in the German language. The song tells the story of a dreamer who is visited by a beautiful vision in the night. The dreamer is so moved by the vision that he cries out for it to stay, but the vision fades away as the morning light appears. He is left with a sense of longing and sadness, but he also knows that the vision was a gift from heaven. "Nacht und Träume" is a beautiful and expressive song that showcases Schubert's haunting melodies. It's a perfect expression of the human longing for love, beauty, and meaning.

Heil'ge Nacht, du sinkest nieder; Nieder wallen auch die Träume, Wie dein Mondlicht durch die Räume, Durch der Menschen stille Brust. Die belauschen sie mit Lust; Rufen, wenn der Tag erwacht Kehre wieder, heil'ge Nacht! Holde Träume, kehret wieder!	Holy night, you sink down; dreams, too, float down, like your moonlight through space, through the silent hearts of men. They listen with delight, crying out when day awakes come back, holy night! Fair dreams, return!
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### **Hexenlied, from 12 Gesänge, Op. 8, by Felix Mendelssohn**

Felix Mendelssohn (1809-1847) was a German composer, pianist, organist, and conductor of the early Romantic period. Mendelssohn was a prolific composer, and he wrote in a variety of genres, including symphonies, concertos, oratorios, chamber music, and piano music. As a talented conductor, he was instrumental in reviving the music of Johann Sebastian Bach. He was also a champion of contemporary music, and he premiered works by many of his contemporaries. Even after his death Mendelssohn's music continues to be enjoyed by audiences around the world today.

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"Hexenlied" (The Witches' Song) is a song composed in 1829. It is a classic example of Romantic music, characterized by its expressive melodies, rich harmonies, and vivid imagery. The song is based on a poem by Johann Wolfgang von Goethe, which tells the story of a group of witches who gather together on Walpurgis Night to celebrate their dark powers. Mendelssohn's music perfectly captures the eerie atmosphere of the poem, with its swirling melodies, haunting harmonies, and dramatic tempo changes.

De Schwalbe fliegt, Der Frühling siegt, Und spendet uns Blumen zum Kranzel!	Swallows are flying, Spring's triumphant, Dispensing flowers for wreaths!
Bald huschen wir Lies' aus der Tür, Und fliegen zum prächtigen Tanze!	Soon we'll flit Quietly outside, And fly to the splendid dance!
Ein schwarzer Bock, Ein Besenstock, Die Ofengabel, der Wocken, Reißt uns geschwind, Wie Blitz und Wind, Durch sausende Lüfte zum Brocken!	A black goat, A broomstick, The furnace rake, the distaff Whisk us on our way, Like lightning and wind, Through whistling gales to the Brocken!
Um Beelzebub Tanzt unser Trupp, Und küßt ihm die kralligen Hände! Ein Geisterschwarm Faßt uns beim Arm, Und schwinget im Tanzen die Brände!	Our coven dances Round Beelzebub And kisses his claw-like hands! A ghostly throng Seizes our arms, Waving firebrands as they dance!
Und Beelzebub Verheißt dem Trupp Der Tanzenden Gaben auf Gaben Sie sollen schön In Seide gehn Und Töpfe voll Goldes sich graben!	And Beelzebub Pledges the throng Of dancers gift after gift They shall be dressed In beautiful silk And dig themselves pots full of gold!
Ein Feuerdrach' Umfliegt das Dach Und bringet uns Butter und Eier Die Nachbarn dann sehn Die Funken wehn, Und schlagen ein Kreuz vor dem Feuer.	A fiery dragon Flies round the roof And brings us butter and eggs The neighbours catch sight Of the flying sparks, And cross themselves for fear of the fire.
Die Schwalbe fliegt Der Frühling siegt, Die Blumen erblühen zum Kranze. Bald huschen wir Leis' aus der Tur, Juchheisa! zum prächtigen Tanze!	Swallows are flying, Spring's triumphant, Flowers are blooming for wreaths. Soon we'll flit Quietly outside Tally-ho to the splendid dance

### "C," from Deux poèmes de Louis Aragon, by Francis Poulenc

Francis Poulenc (1899-1963) was a prominent French composer of the 20th century. His music is known for its eclecticism, blending elements of classicism, neoclassicism, and modernism. He often would incorporate elements of popular music and jazz into his compositions. As a member of "Les Six," a group of influential French composers who challenged traditional musical norms, he significantly impacted French music in the 20th-century and continues to be admired for his unique and descriptive style.

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"C" by Francis Poulenc is a song based on a poem by Louis Aragon. It was composed in 1944 during the German occupation of France in World War II. The song is a lament for the loss of France and its people. The music is slow and expressive, with a melancholic melody. The lyrics are also somber, describing the devastation of war and the longing for peace.

J'ai traversé les ponts de Cé	I have crossed the bridges of Cé
C'est là que tout a commencé	It is there that everything began
Une chanson des temps passés	A song of bygone days
Parle d'un chevalier blessé	Tells of a knight who injured lay
D'une rose sur la chaussée	Of a rose upon the carriage-way
Et d'un corsage délacé	And a bodice with an unlaced stay
Du château d'un duc insensé	And the castle of an insane duke
Et des cignes dans les fossés	And swans in castle moats
De la prairie où vient danser	And of the meadow where
Une éternelle fiancée	An eternal fiancée comes to dance
Et j'ai bu comme un lait glacé	And I have drunk the long lay
Le long lai des gloires faussées	Of false glories like icy milk
La Loire emporte mes pensées	The River bears my thoughts away
Avec les voitures versées	With the overturned jeeps
Et les armes désamorçées	And the unprimed arms
Et les larmes mal effacées	And the ill-dried tears
Ô ma France ô ma délaissée	O my France O my forsaken one
J'ai traversé les ponts de Cé	I have crossed the bridges of Cé

### **Bleuet by Francis Poulenc**

"Bleuet" is a song by Francis Poulenc based on a poem by Guillaume Apollinaire. It was composed in 1939, during the final months of World War I. The song is a lament for the loss of young lives in the final month of World War I. The music is deliberate and passionate, with a melancholic melody. The lyrics are also somber, describing the horrors of war and the grief for those loved ones lost.

Jeune homme	Young man
De vingt ans	Of twenty,
Qui as vu des choses si affreuses	You who have seen such horrible things,
Que penses-tu des hommes de ton enfance	What do you think of the men from your childhood?
Tu connais la bravoure et la ruse	You know what bravery is and cunning
Tu as vu la mort en face plus de cent fois	You have faced death more than a hundred times
Tu ne sais pas ce que c'est que la vie	You do not know what life is
Transmets ton intrépidité	Hand down your fearlessness
À ceux qui viendront	To those who shall come
Après toi	After you

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Jeune homme	Young man
Tu es joyeux ta mémoire est ensanglantée	You are joyous your memory is steeped in blood
Ton âme est rouge aussi	Your soul is red also
De joie	With joy
Tu as absorbé la vie de ceux qui sont morts près de toi	You have absorbed the life of those who died beside you
Tu as de la décision	You are resolute
Il est 17 heures et tu saurais	It is 1700 hrs and you would know
Mourir	How to die
Sinon mieux que tes aînés	If not better than your elders
Du moins plus pieusement	At least with greater piety
Car tu connais mieux la mort que la vie	For you are better acquainted with death than life
Ô douceur d'autrefois	Oh sweetness of bygone days
Lenteur immémoriale	Slow-moving beyond all memory

### Comment disaient-ils by Franz Liszt

Franz Liszt (1811-1886) was a Hungarian composer, virtuoso pianist, and influential figure in 19th-century music often considered as one of the greatest pianists of all time. He's credited with inventing the symphonic poem, a new genre that blended orchestral and programmatic elements. These works, inspired by extra-musical sources like poems, novels, and paintings, broke free from traditional symphonic structures. Liszt's music and his innovative performance style profoundly influenced composers and pianists including Debussy, Ravel, and many others. "Comment disaient-ils" is considered one of Liszt's most important vocal works and showcases his mastery of dramatic expression and his ability to translate the power of poetry into music.

Comment, disaient-ils,	How, said the men,
Avec nos nacelles,	in our small craft
Fuir les alguazils?	can we flee the alguazils?
- Ramez, disaient-elles.	- Row, said the women.
Comment, disaient-ils,	How, said the men,
Oublier querelles,	can we forget feuds,
Misère et périls?	poverty and peril?
- Dormez, disaient-elles.	- Sleep, said the women.
Comment, disaient-ils,	How, said the men,
Enchanter les belles	can we bewitch the fair
Sans philtres subtils?	without rare potions?
- Aimez, disaient-elles.	- Love, said the women.

### Sleep by Ivor Gurney

Ivor Gurney (1890-1937) was an English poet and composer who experienced a tragic life marked by mental illness and the trauma of World War I. Despite his personal struggles, Gurney produced a significant body of work, including moving poetry and a large number of songs. His work, often exploring themes of war, loss,

and the human condition continues to resonate with audiences. His life and work offer a mournful reflection on the human cost of war and the enduring power of art in the face of adversity.

"Sleep" is one of six songs in the "Five Elizabethan Songs" cycle by Ivor Gurney composed in 1913. It was set to music from a poem by John Fletcher.

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The song explores the yearning for sleep as an escape from the anxieties and troubles of the waking world. Gurney's music beautifully captures the longing for repose and the desire for oblivion offered by sleep. The melody is both melancholic and yearning, reflecting the emotional weight of the poem.

Come, sleep, and with thy sweet deceiving  
Lock me in delight awhile;  
Let some pleasing dream beguile  
All my fancies, that from thence  
I may feel an influence,  
All my powers of care bereaving.  
  
Tho' but a shadow, but a sliding,  
Let me know some little joy.  
We, that suffer long annoy,  
Are contented with a thought  
Thro' an idle fancy wrought:  
O let my joys have some abiding.

### **Come, Heavy Sleep by John Dowland**

John Dowland (1563-1626) was an English Renaissance composer, lutenist, and singer. He's considered as one of the most influential and important figures in Renaissance music. He's best known for his melancholic songs, which express themes of love, loss, and despair, which include some of his most famous works. Those works being "Flow, My Tears," "Come, Heavy Sleep," and "In Darkness Let Me Dwell." Dowland's influence can be seen in the works of later composers such as Monteverdi and Purcell. He remains one of the most beloved and performed composers of the Renaissance.

"Come, Heavy Sleep" was composed in 1597 and is included in his First Book of Songs. The poet of the text is anonymous. It is a moving and expressive work that captures Dowland's melancholic style. The poem expresses a deep longing for sleep, seen as a refuge from the sorrows and anxieties of the world, much like "Sleep" by Ivor Gurney. The singer pleads for sleep to come, describing it as "the image of true death" and a "shape of rest." The song remains one of Dowland's most beloved and performed works, a testament to his enduring influence on the history of music.

Come, heavy Sleep, the image of true Death,  
And close up these my weary weeping eyes,  
Whose spring of tears doth stop my vital breath,  
  
And tears my heart with Sorrow's sigh-swoll'n cries.  
Come and possess my tired thought, worn soul,  
That living dies, till thou on me be stole.  
  
Come, shadow of my end, and shape of rest,  
Allied to Death, child to his black-faced Night;  
Come thou and charm these rebels in my breast,  
Whose waking fancies do my mind affright.  
O come, sweet Sleep, come or I die for ever;  
Come ere my last sleep comes, or come never.

## **Sleep Now by Samuel Barber**

Samuel Barber (1910-1981) was one of the most prominent American composers of the 20th Century. Known for his lyrical and expressive style, he often drew inspiration from Romantic traditions with a focus on melody and emotional depth. Many of Barber's songs are among the most performed English language art songs today.

"Sleep Now" is the second of a set of three. It evokes a sense of melancholy, desperation, and longing for sleep. Set to a poem by James Joyce, it is considered one of Barber's most beautiful and evocative songs.

Sleep now, O sleep now,  
O you unquiet heart!  
A voice crying "Sleep now"  
Is heard in my heart.

The voice of the winter  
Is heard at the door.  
O sleep, for the winter  
Is crying "Sleep no more."

My kiss will give peace now  
And quiet to your heart ---  
Sleep on in peace now,  
O you unquiet heart!

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### **A Note from James**

I would like to thank my major professor, Jennifer Lane, for her guidance during my master's degree, as well as all in the UNT College of Music from whose classes I have learned so much, especially the Department of Vocal Studies faculty. I would also like to thank my collaborative pianist, Jiaxin Ou, and my family for all their help and support.