



University of North Texas
College of Music

Senior Recital | Sunday, March 2, 2025 | 6:30 p.m. | Paul Voertman Concert Hall

Pebbles Guest, contralto
Anna McCombie, piano

from *La regata veneziana* (1835)Giacchino Rossini
I. Anzoleta avanti la regata (1792–1868)

from *Messiah*, HWV 56 (1741)George Frideric Handel
Recitative: "Then Shall the Eyes of the Blind..." (1685–1759)
Aria: "He Shall Feed His Flock" Text by Charles Jennens

Esurientes, from *Magnificat* in D Major,
BWV 243 (1723) Johann Sebastian Bach
(1685–1750)
Text from Luke 1:46–55

Il mio bel foco (n.d.)Francesco Conti
(1681–1732)
Text author unknown

O del mio dolce ardor,
from *Paride ed Elena* (1770) Christoph Willibald Gluck
(1714–1787)
Text by Ranieri de' Calzabigi
Joshua Galan, guitar

from *La regata veneziana* (1835)Giacchino Rossini
II. Anzoleta co passa la regata

-PAUSE-

Program three hundred sixty-four of the 2024–2025 season
Photography and videography are prohibited

- Va! Laisse couler mes larmes, from *Werther* (1892) Jules Massenet
(1842–1912)
Text by Édouard Blau
- Chanson d'avril (1871) Georges Bizet
(1838–1875)
Text by Louis Bouilhet
- Die gute Nacht (1841) Clara Schumann
(1819–1896)
Text by Friedrich Rückert
- Ihr Bildnis, from *Sechs Lieder*, Op. 13 No. 1 (1840) Clara Schumann
Poetry by Heinrich Heine
- Er ist gekommen, from *Liebesfrühling* (1866) Clara Schumann
Text by Friedrich Rückert
- Zueignung (1885) Richard Strauss
(1864–1949)
Text by Hermann von Gilm
- from *La regata veneziana* (1835) Gioacchino Rossini
III. Anzoleta dopo la regata

Program Notes, Text and Translations

from *La regata veneziana* (1835), I. *Anzoleta avanti la regatta* **Gioacchino Rossini (1792–1868)**

Gioacchino Rossini was an Italian composer renowned for his comic operas. He is best known for *Il barbiere di Siviglia* (1816), *La Cenerentola* (1817), and *Semiramide* (1823). In Rossini's Italian Album, *La Regata Veneziana* (The Venetian Race) the action focuses on Anzoleta. Anzoleta is depicted as a young, intelligent, and ambitious girl deeply in love with Momolo. Before the race, she encourages Momolo, and during the race, her heart races with anticipation. After the race, well, you'll have to see. The piano beautifully captures Anzoleta's excitement as she sees the waving pennants. The bustling harbor, filled with people, is vividly portrayed in the music, reflecting everyone's hopes and expectations.

Anzoleta avanti la regata

Là su la machina
xe la bandiera varda,
la vedistu, vala a ciapar.
Co quela tornime in qua sta sera,
o pur a sconderte ti pol andar.

In pope, Momolo, no te incantar.
Va, voga d'anema la gondoleta
nè el primo premio te pol mancar,
va là, recordite la to Anzoleta
che da sto pergolo te sta a vardar.

In pope, Momolo, no te incantar, cori a
svolar.

Anzoleta before the regatta

Over there on the machina
the flag is flying,
Look, you can see it, now go for it.
Bring it back to me this evening,
Or else run away and hide.

Once in the boat, Momolo, don't gawp.
Row the gondola with heart and soul,
Then you cannot help but be first.
Go on, think of your Angelina
Watching you from this balcony.

Once in the boat, Momolo, don't gawp.
Once in the boat, Momolo, fly like the
wind.

History

As I've delved deeper into the world of vocal art, I've come to realize that music serves as a repository of knowledge. It's not solely about theoretical understanding; it also provides emotional insight. Music embodies culture and an awareness of things beyond oneself. Recognizing and studying early music is vital for musicians as it allows us to connect with the past, enabling us to immerse ourselves in something different from our daily routines. This collection of songs is an invitation to embrace the past and fully experience it.

Recitative: "Then Shall the Eyes of the Blind..." and Aria: "He Shall Feed His Flock," from *Messiah*, HWV 56 (1741) **George Frideric Handel (1685–1759)**

Handel's *Messiah* is regarded as one of the most cherished masterworks in music history. The work is an oratorio piece with elements of chorus numbers, recitative, aria, and orchestral interludes. In the recitative "Then shall the eyes of the blind..." Handel articulates the text from Isaiah 35:5, which foretells the healing miracles of Jesus. The imagery of the flock is beautifully complemented by a pastoral accompaniment in the aria, which compares the guidance and abundance of God to a shepherd leading his lambs.

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Recitative: "Then Shall the Eyes of the Blind..."

Then the eyes of the blind shall be opened,
and the ears of the deaf unstopped.
Then shall the lame man leap as an hart, and the
tongue of the dumb sing

Aria: "He Shall Feed His Flock"

He shall feed his flock like
A shepherd
And He shall gather
The lambs with his arm
With his arm
He shall feed his flock like
A shepherd
And He shall gather
The lambs with his arm
With his arm
And carry them in his bosom
And gently lead those
That are with young
And gently lead those
And gently lead those
That are with young

**Esurientes, from Magnificat in D Major, BWV 243 (1723)
Johann Sebastian Bach (1685–1750)**

Bach's Magnificat tells the story of Mary's joy and God's kindness. In the alto aria "Esurientes," accompanied by a pair of flutes, represented by the piano, we see God's generosity contrasted with the silence of the wealthy who leave empty-handed. Mary's song aims to highlight its joy and inherent justice in a hopeful and positive way. The listener is reminded that "He has filled the hungry with good things..." as the melody ascends and "and the rich he has sent empty away" as the melody descends. Bach's conclusion to this aria, a single note, symbolizes the emptiness of the rich.

Esurientes implevit bonis He has filled the hungry with good [things],
et divites dimisit inanes. and the rich he has sent away empty.

Il mio bel foco (n.d.) | Francesco Conti (1681–1732)

"Il mio bel foco... Quella Fiamma" has long been attributed to Venetian composer Benedetto Marcello (1686-1739), but recent scholarship has identified a Florentine composer, Francesco Bartolomeo Conti (1681-1732) as the most likely composer of this song. Written as an arietta, this song serves as a confrontation with a lover who is unbelieving. After the slow recitative, the movement begins and the listener is transported into a world of emotional discourse. The accompaniment features intricacies in its figuration, and there is a feeling of stress and release throughout the song.

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Il mio bel foco

Il mio bel foco,
 O lontano o vicino
 Ch'esser poss'io,
 Senza cangiar mai tempore
 Per voi, care pupille,
 Arderà sempre.

Quella fiamma che m'accende
 Piace tanto all'anima mia,
 Che giammai s'estinguerà.
 E se il fato a voi mi rende,
 Vaghi rai del mio bel sole,
 Altra luce ella non vuole
 Nè voler giammai potrà.

My fire of love

My fire of love,
 however far
 or near I might be,
 never changing,
 will always be burning
 for you, dear eyes.

That flame which kindled me
 is so pleased with my soul
 that it never dies.
 And if fate entrusts me to you,
 lovely rays of my beloved sun,
 my soul will never be able
 to long for any other light.

**O del mio dolce ardor, from *Paride ed Elena* (1770)
 Christoph Willibald Gluck (1714–1787)**

"O del mio dolce ardor" is an aria from Gluck's *Paride ed Elena*, the third and final work of Gluck's Reform Operas, a series of works by Gluck that served as a reimagining of 18th Century opera that included realistic speech, unpredictable storylines, and little to no improvisation. This aria takes place when Paris is awarded the lovely Helen of Troy as a bride, singing this song detailing her as the object of his affection.

O del mio dolce ardor

O del mio dolce ardor
 Bramato oggetto,
 L'aura che tu respiri,
 Alfin respiro.

O vunque il guardo io giro,
 Le tue vaghe sembianze
 Amore in me dipinge:
 Il mio pensier si finge
 Le più liete speranze;
 E nel desio che così
 M'empie il petto
 Cerco te, chiamo te, spero e sospiro.

Oh, of my sweet ardor

Oh, of my sweet ardor
 You desired object!
 The air which you breathe,
 At last I will breathe.

Wherever my glance I turn
 Your lovely features
 Love for me paint a picture:
 My thoughts imagine
 The most happy hopes,
 And in the longing which
 Thus fills my breast
 I seek you, I call you, I hope, and I sigh.

from *La regata veneziana* (1835), II. *Anzoleta co passa la regata* | Gioacchino Rossini

Anzoleta co passa la regata

I xe qua, vardeli,
povereti i ghe da drento,
ah contrario tira el vento,
i gha l'acqua in so favor.
El mio Momolo dov'elo?
Ah lo vedo, el xe secondo.
Ah! che smania! mi confondo,
a tremar me sento el cuor.
Su coragio, voga,
prima d'esser al paletto
se ti voghi, ghe scometo,
tutti indrio ti lassarà.
Caro, par che ei svola,
el li magna tutti quanti,
meza barca l'è andà avanti,
ah capisso, el m'a vardà.

Anzoleta during the regatta

Here they come, here they come, look at them,
The poor things, they're nearly done in,
Ah, the wind is against them,
But the tide's in their favour.
My Momolo, where is he?
Ah, I see him, in second place.
Ah! the excitement's too much for me,
I can feel my heart racing.
Come on, keep it up, row, row,
You must be first to the finish,
If you keep rowing, I'll lay a bet
You'll leave all the others behind.
Dear boy, it's as if he's flying,
And he's beating the lot of them,
He's gone half a length ahead,
Ah! Now I understand – he's seen me.

Diction

Aside from our acting and vocal delivery, it's crucial for us as singers to ensure that we are LITERALLY understood. After all, we need to communicate the right words to effectively express the intended emotions.. This can be hard sometimes because we don't always speak in our native tongue, whatever that may be. This next set of songs is dedicated to the beautiful struggle of pronouncing, internalizing, and practicing language.

Va! Laisse couler mes larmes, from *Werther* (1892) | Jules Massenet (1842–1912)

Jules Massenet was a French composer of the romantic period. He is best known for his numerous operas. In *Werther*, a poet who embodies the spirit of the Romantic hero lives on the fringes of society and is deeply in love with Charlotte, the wife of his friend, Albert. Although she loves him in return, Charlotte does not admit it and sends Werther away until Christmas. It is the eve of the holiday, and Charlotte is deeply depressed after having read Werther's letters. Her younger sister, Sophie, tries to cheer her up, sparking this emotional response.

Va! laisse couler mes larmes

Va! laisse couler mes larmes
elles font du bien, ma chérie!
Les larmes qu'on ne pleure pas,
dans notre âme retombent toutes,
et de leurs patientes gouttes
Martèlent le coeur triste et las!
Sa résistance enfin s'épuise; le coeur se creuse...
et s'affaiblit: il est trop grand,
rien ne l'emplit;
et trop fragile, tout le brise! Tout le brise!

Go! Let my tears flow

Go! Let my tears flow
they do good, darling!
The tears we do not cry,
in our souls all fall,
and with their patient drops
Hammer the sad and weary heart!
His resistance is finally exhausted; the heart digs.
and weakens: it is too big,
nothing fills it;
and too fragile, all the breeze! All the breeze!

Chanson d'avril (1871) | Georges Bizet (1838–1875)

Georges Bizet was a renowned French Romantic composer most celebrated for his final opera, *Carmen*. As a child prodigy, he was admitted to the Paris Conservatoire at only 10 years of age. In addition to his operatic works, Bizet crafted captivating art songs (mélodies) for piano and solo voice. In 1871, Georges Bizet composed the delightful and graceful "Chanson d'avril" (April Song) specifically for mezzo-soprano Anna Banderali, who was the wife of composer Graf-Norbert (Adrien) Barth. Interestingly, Barth had previously won the Prix Edouard Rodrigues, beating out Bizet, about twelve years before the creation of this song. "Chanson d'avril" is structured in a strophic form, featuring two verses. The piano accompaniment, characterized by a constantly rustling quality, beautifully evokes the stirring of spring and perfectly complements the smooth vocal lines.

Chanson d'avril

Lève-toi! lève-toi! le printemps vient de naître.
Là-bas, sur les vallons, flotte un réseau vermeil.
Tout frissonne au jardin,
tout chante, et ta fenêtre,
Comme un regard joyeux, est pleine de soleil.

Du côté des lilas aux touffes violettes,
Mouches et papillons bruissent à la fois;
Et le muguet sauvage, ébranlant ses clochettes,
A réveillé l'amour endormi dans les bois.

Puisque avril a semé ses marguerites blanches,
Laisse ta mante lourde et ton manchon frileux;
Déjà l'oiseau t'appelle, et tes soeurs les pervenches
Te souriront dans l'herbe en voyant tes yeux bleus.

Viens partons! Au matin la source est plus limpide;
N'attendons pas du jour les brûlantes chaleurs,
Je veux mouiller mes pieds dans la rosée humide,
Et te parler d'amour sous les poiriers en fleurs

April Song

Get up! Get up! Spring is just new born.
Yonder above the valleys floats a vermilion space.
Everything is quivering in the garden,
all is singing, and your window,
like a joyful glance, is full of sun.

Over there, by the lilacs with their violet clusters,
flies and butterflies buzz together;
and the wild lily-of-the-valley, swaying its little bells,
has woken love, asleep in the woods.

Since April has sown its white daisies,
leave aside your heavy coat and your cosy muff;
already the bird is calling you, and your sisters the periwinkles
will smile at you in the grass on seeing your blue eyes.

Come, lets go! In the morning the spring is more limpid;
let us not wait for the burning heats of daytime,
I want to wet my feet in the moist dew,
and to talk to you of love beneath the flowering pear trees!

Storytelling

Victor Hugo beautifully expressed, "Music expresses that which cannot be put into words, and that which cannot remain silent," which really captures the point of the vocal art itself.

As vocalists, we strive to forge a deep, personal connection with instrumental music. Throughout this journey, it's crucial for us to remain open and vulnerable to the emotions conveyed by the music, as we serve as conduits to connect human emotions to instrumental music. This involves expressing genuine gestures, facial emotions, and vocal affect that are fitting for every song we perform.

Clara Schumann née Wieck (1819–1896) was a talented pianist and composer born in Leipzig, Germany. She gave the premiere of her own Piano Concerto at the age of 14 and became one of the leading virtuosos in Europe by 18. She married Robert Schumann in 1840 against her father's objections. Despite having eight children, she continued to compose and tour, setting new performance standards and promoting contemporary composers such as Bach, and a young Johannes Brahms in her recitals.

Die gute Nacht (1841) | Clara Schumann

The piece of music has a simple mood. It is peaceful and gentle. The melody seems to be directed towards her husband with a feeling of mutual adoration. There is a shift in the music when an angel is mentioned, adding a new dynamic. The music gradually becomes more expressive, symbolizing the flickerings of passion. The song concludes with a sense of calmness and expansiveness, evoking a feeling of union and privacy.

Die gute Nacht, die ich dir sage

Die gute Nacht, die ich dir sage,
Freund, hörst du;
Ein Engel, der die Botschaft trage
Geht ab und zu.

Er bringt sie dir, und hat mir wieder
Den Gruß gebracht:
Dir sagen auch des Freundes Lieder
Jetzt gute Nacht.

The Good Night, I bid you

To the good night I bid you;
Listen my friend,
An angel, bearing the message,
Flits to and fro.

He brings you it and has brought the greeting
Back to me:
A friend's songs too
Now wish you good night.

Ihr Bildnis, from Sechs Lieder, Op. 13 No. 1 (1840) | Clara Schumann

"Ihr Bildnis", from Schumann's Sechs Lieder op.13 (No.1), sets to music the poetry of Heinrich Heine. This poem has been set to music by several composers, including Franz Schubert and Hugo Wolf. The text describes the speaker, a man, dreaming of his beloved who he lost. The composition features chromaticism to evoke a sentimental mood. In the piano accompaniment, the left-hand plays a repeated eighth note pattern with a slow sustained tempo, creating a serene nocturnal atmosphere. The composer incorporated various rhythmic variations in the vocal line to maintain a sense of movement and flow.

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Ihr Bildnis

Ich stand in dunklen Träumen
Und starrte ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmutstränen
Erglänzte ihr Augenpaar.

Auch meine Tränen flossen
Mir von den Wangen herab –
Und ach, ich kann's nicht glauben,
Dass ich dich verloren hab!

Her Picture

I stood darkly dreaming
And stared at her picture,
And that beloved face
Sprang mysteriously to life.

About her lips
A wondrous smile played,
And as with sad tears,
Her eyes gleamed.

And my tears flowed
Down my cheeks,
And ah, I cannot believe
That I have lost you!

Er ist gekommen, from Liebesfrühling (1866) | Clara Schumann

"Er ist gekommen in Sturm und Regen" and its companion piece "Liebst du um Schönheit" were featured in the song collection *Liebesfrühling*, with the lyrics for both pieces written by Friedrich Rückert. The collection was a collaborative effort between Robert and Clara. The passage describes a man who enters a woman's life with great impact and captures her heart. Schumann's composition features a dynamic rhythmic accompaniment reflecting the "Sturm und Regen," a technically challenging section that demands a highly skilled pianist. The contrasting, soaring vocal line conveys the speaker's emotions towards the man who has captured her heart.

Er ist gekommen

Er ist gekommen
In Sturm und Regen,
Ihm schlug beklommen
mein Herz entgegen.
Wie konnt' ich ahnen,
Dass seine Bahnen
Sich einen sollten meinen Wegen?

Er ist gekommen
In Sturm und Regen,
Er hat genommen
Mein Herz verwegen.
Nahm er das meine?
Nahm ich das seine?
Die beiden kamen sich entgegen.

Er ist gekommen
In Sturm und Regen,
Nun ist gekommen
Des Frühlings Segen.
Der Freund zieht weiter,
Ich seh' es heiter,
Denn er bleibt mein auf allen Wegen.

He came

He came
In storm and rain;
My anxious heart
Beat against his.
How could I have known
That his path
Should unite itself with mine?

He came
In storm and rain;
Audaciously
He took my heart.
Did he take mine?
Did I take his?
Both drew near to each other.

He came
In storm and rain.
Now spring's blessing
Has come.
My friend journeys on,
I watch with good cheer,
For he shall be mine wherever he goes.

Zueignung (1885) | Richard Strauss (1864–1949)

In contrast to his more dramatic operas, such as *Elektra*, *Salome*, and *Die Frau ohne Schatten*, Strauss's songs possess a beautifully intimate quality. In "Zueignung" ("Dedication"), the speaker presents a sweeping outpouring of emotion that crescendos magnificently over its three verses. The text, penned by Austrian poet Hermann von Gilm (1812–1864), captures the singer's sorrow in the absence of her beloved, while also conveying profound gratitude for the love that brings such immense joy.

Zueignung

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's hertz dir zank
Habe Dank.

Dedication

Yes, dear soul, you know
That I'm in torment far from you,
Love makes hearts sick –
Be thanked.

Once, revelling in freedom,
I held the amethyst cup aloft
And you blessed that draught –
Be thanked.

And you banished the evil spirits,
Till I, as never before,
Holy, sank holy upon your heart –
Be thanked.

Fun

What motivates you? What makes you get up at 9:30 AM for your aural skills class, or makes you give up the entirety of your time to go to opera rehearsals for two months straight? Hopefully, you find at least a little enjoyment in this beautiful thing we're all a part of. Whether you're singing professionally or in the car, there is great beauty in allowing yourself to be yourself.

In the thick of it all don't forget to at least have fun.

from *La regata veneziana* (1835), III. *Anzoleta dopo la regata* | Gioacchino Rossini

Anzoleta dopo la regatta

Ciapa un baso, un altro ancora, caro
Momolo, de cuor;
qua destrachite che xe ora de sugarte
sto sudor.

Ah t'ho visto co passando
su mi l'ocio ti a butà
e godito respirando:
un bel premio el ciapà...

Sì un bel premio in sta bandiera
che xe rossa de color;
gha parlà Venezia intiera,
la t'a dito vincitor.

Ciapa un baso, benedeto a vogar
nissun te pol,
de casada de tragheto ti xe el megio
barcarol.

Anzoleta after the regatta

Take a kiss, another,
dear Momolo, from my heart;
here at your right hand is it time to dry
your sweat.

Ah I have seen you in passing
by throwing my glance toward you
and enjoyed whispering:
he will catch a beautiful prize...

Yes this flag is a nice prize,
it is red;
of which all of Venice will talk,
you are called the winner.

Take a kiss, no rower is more blessed
than you,
yours is the best name among rowers of
ferryboats.