

The University of Michigan-Flint
Department of Music
presents

Vanessa Salisbury, mezzo soprano
in
Senior Recital

Holly Richardson, Piano

April 9, 2020 5:00pm
French Hall 164

Program

Italian Aria and Art Song

Bel Piacere from *Agrippina*

G.F Handel (1685 – 1759)

Ridente La Calma

W.A. Mozart (1756 – 1791)

Arias

Air: But Who May Abide the Day of His Coming? from *The Messiah*

G. F Handel (1685 - 1759)

Dido's Lament from *Dido and Aeneas*

Henry Purcell (1559 – 1695)

En Vain Pour Eviter from *Carmen*

Georges Bizet (1838 – 1875)

Solveig's Song from *Peer Gynt*

Edvard Greig (1843 – 1907)

Intermission

German Lieder

Du Bist die Ruh, Op.59 no.3

Franz Shubert (1797 – 1828)

Fruhlingsglaube Op.20, No.2

Franz Schubert (1797 – 1828)

French Art Song

Je Te Veux

Erik Satie (1866 – 1925)

Quelle Avanture from *La Courte Paille*,

Francis Poulenc (1899 – 1963)

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Francis Poulenc (1899 – 1963)

Musical Theater

I'll be Here from *Ordinary Days*

Adam Gwon (b.1980)

In partial fulfillment of the Bachelor of Music Performance degree program

The University of Michigan-Flint is a fully accredited member of the National Association of Schools of Music.

Vanessa Salisbury

Mezzo Soprano

Senior Recital

Accompanied by Holly Richardson, Piano

Italian Aria and Art song

Bel Piacere from *Agrippina*

G.F Handel (1685 – 1759)

George Frideric Handel was born February 23, 1685 in Brandenburg, Germany and died April 14, 1759 in London England. He is known for a variety of compositions especially his oratorios. He began his musical education with the composer Fredrich W. Zachow in piano and composition. In 1702 Handel became a law student at the University of Halle. One year later, Handel left for Hamburg and became involved with the Hamburg opera orchestra and worked as a harpsichordist. In 1705 his first opera, *Almira*, premiered in Hamburg. Handel then spent the next few years in Italy which had a great influence on his compositions and operas. Handel spent much his life working in churches including be appointed composer for the Chapel Royal. He has written many religious works and oratorios, his most famous is the *Messiah*.

In this historic fictional opera, *Agrippina*, Agrippina makes her plot to ensure her son Nero inherits the throne of Rome. She schemes around the love rectangle of Poppaea the courtesan, Otho the royal adviser, Nero and her husband Emperor Claudius. The Emperor falls ill, however Otho helps to return him to health. For his acts towards the emperor the emperor chooses Otho as his successor. Agrippina plots to cause a feud between Claudius and Otho. She learns of Otho's love for Poppaea, while also knowing her husband is in love with Poppaea. As events unfold Poppaea discovers Agrippina's plot and devises a plan of her own. Otho comes to Poppaea's room to confess his love, but Poppaea rushes him to her closet as Nero is nearby. Nero comes to Poppaea and confesses his love, however she also sends him to another closet for Claudius is now nearing her room. When Claudius enters, Nero rushes out and continues to proclaim his love to Poppaea. Claudius becomes angry and exits with Nero. Poppaea is left alone with Otho and they confess their love for each other in Bel Piacere.

Bel piacere è godere fido amor!

Beautiful pleasure is to enjoy faithful love!

questo fà contento il cor.

This makes the heart content.

Di bellezza non s'apprezza lo splendor;

The splendor of the beauty is not appreciated;

Se non vien d'un fido cor.

If it does not come from a faithful heart.

Ridente La Calma

W.A. Mozart (1756 – 1791)

W.A. Mozart Was born in 1756 in Salzburg, Austria and died in 1791 in Vienna, Austria He was a child prodigy and began touring, performing for royal courts, at the age of 5. His audience was always fascinated with his talents. He is considered to be one of the greatest composers who ever lived. In his adolescence he was a church musician and in his adult hood he left his position to become a freelance musician. He died at the age of 35 due to illness.

The composition “Ridente La Calma”, was written as a spin-off of the aria “Il Caro Mio Bene” from the opera *Armida* by Mozart’s friend, Josef Mysliveček who was a Czech Composer. However, there is little to be known about his opera because there is only one score in existence at the Ajuda Palace in Lisbon, Portugal. The text of the piece was replaced by Mozart’s text and was written as a piano and voice reduction from Mysliveček’s original composition. In Mozart’s text, the character has been fearful and angry at the absence of their beloved. Now the character has been comforted with news that their love will soon return to them and life will resume as it was once before.

Ridente la calma nell'alma si desti;	May a happy calm arise in my soul;
Né resti più segno di sdegno e timor.	and may neither a bit of anger nor fear survive in it

Tu vieni, frattanto, a stringer mio bene,	In the meantime you are coming, my beloved, to grasp
Le dolce catene sí grate al mio cor.	Those sweet chains that make my heart so grateful.

Ridente la calma nell'alma si desti;	May a happy calm arise in my soul;
Né resti un segno di sdegno e timor.	And may neither a bit of anger nor fear survive in it.

Arias

Air: But Who May Abide the Day of His Coming? from *The Messiah* G. F Handel (1685 - 1759)

This piece is part of Handel’s *Messiah*. In this specific text are the words of God to the prophet in Malachi 3:2. In regards to the Messiah’s birth, “But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire...”

Dido’s Lament from *Dido and Aeneas*

Henry Purcell (1559 – 1695)

Henry Purcell was born 1659 in London, England and died 1695 in London. He was a church and court musician. His most popular works are *Dido and Aeneas* and *The Fairy Queen*. He grew up working within the Chapel Royal where he started out as a chorus boy. At the time of his adolescence through adult hood he had experienced various jobs within the church. At age 18, he became the composer for Charles' II string orchestra. He died of disease before he could finish his opera *The Indian Queen*, which was completed by his brother Daniel.

Dido is the widow queen of Carthage. Dido welcomes the Trojan Prince Aeneas to their kingdom. Aeneas had shipwrecked on his way to Italy on a conquest. During Aeneas stay, Dido's handmaiden who discovers Dido's romantic feelings, brings to her attention that Aeneas has also fallen in love with her and that his arrival was destined by fate. Aeneas approaches and Dido shows pity for his setback. Aeneas confesses that it was his fate to be shipwrecked and to meet with her. He will no longer pursue his conquest, but he will pursue her. The second act takes place in a cave of witches whose leader is an evil sorceress. They all have a great hate towards Dido and plan to steal from her: fame, life and love. During a day of hunting with Aeneas, Dido and Belinda, a storm breaks out and the three run back for the castle. The sorceress, in the form of the god Mercury, stops Aeneas. The sorceress in disguise convinces Aeneas that the god Jove has commanded that he must leave the kingdom and continue on his conquest. In Act three, Aeneas tells Dido that he must leave and Dido tells him that she will kill herself when he does. Upon hearing this Aeneas tells her that he will stay. Dido scolds him also and tells him he must leave so that he does not anger the gods, but she also tells him that she will never forgive him for wanting to leave her. Dido responds that she will not commit suicide but she threatens Aeneas that if he does not leave she will kill herself. The opera ends with "Dido's Lament", she grieves Aeneas' absence and drinks poison. In her Lament, she wishes that her suicide will not cause Aeneas to feel troubled, but that he would keep good memories of her and not dwell on the fate she has met.

En Vain Pour Eviter from *Carmen*

Georges Bizet (1838 – 1875)

Georges Bizet was born Oct, 25, 1838 in Paris, France and died June 3rd 1875 Bougival, France. He is well known for his opera, *Carmen*. At a young age his parents took notice of his musical skills and was thus enrolled in the Paris Conservatoire. His teachers were Charles Gounod and Fromental Halevy. In 1857 he won the Prix de Rome. He lived and wrote compositions in Rome he returned to Paris in 1860 where he had spent most of his efforts on composing operas. *Carmen* premiered in 1875 and received negative reviews. He died 3 months after the premier from a heart attack. Unfortunately, he was unable to experience the rise in popularity for *Carmen*, which has become a well-known work.

Carmen was written with inspiration from a novel by Prosper Mérimée. Carmen is a villainous woman who helps smuggle contraband with fellow gypsies. The corporal Don Jose has made their deliveries difficult. Carmen has plotted to be arrested by Don Jose and has seduced him while being incarceration. Don Jose has allowed Carmen to escape and is caught. Later Don Jose meets Carmen again at an inn and she convinces him to run away with her and the gypsies into the mountains. In "En Vain Pour Eviter", Carmen's friends have been playing with Tarot cards and Carmen joins in. While her friends predict love and fortune, Carmen draws cards of death. Carmen in disbelief plays the cards twenty times over again and the cards always repeat "death". This fortune comes true in the finale, Carmen finally rejects Don

Jose and desires an independent life for herself. After much pleading from Don Jose, the opera ends with the murder of Carmen by Don Jose.

Voyons, que j'essaie à mon tour,	Let's see, I'll try a tur
Carreau, pique...la mort!	Diamond, spade...death!
J'ai bien lu...moi d'abord.	I read it well...me first.
Ensuite lui...pour tous les deux la mort!	Then him...for both all death!

En vain pour éviter les réponses amères,	In vain in order to avoid harsh remarks,
En vain tu mêleras;	In vain you shuffle,
Cela ne sert à rien, les cartes	That settles nothing, the cards
Sont sincères et ne mentiront pas!	Are sincere and won't lie!
Dans le livre d'en haut	In the book on high
Si ta page est heureuse,	If your page is happy,
Mêle et coupe sans peur,	Shuffle and cut without fear
La carte sous tes doigts	The card under your fingers
Se tournera joyeuse,	Will turn itself up happily
T'annonçant le bonheur.	Announcing its good luck
Mais si tu dois mourir,	But if you must die,
Si le mot redoutable	If the dreaded word
Est écrit par le sort,	Is written by fate,
Recommence vingt fois,	Try again 20 times,
La carte impitoyable	The pitiless card
Répétera : la mort!	Again : death!
Encor! Encor! Toujours la mort!	Again! Again! Always death!
Encore! De désespoir!	Again! Despair!
Toujours la mort!	Always death!

Edvard Greig was born in Bergen, Norway on June 15, 1843 and died September 4th, 1907 in Bergen. As a child, he had a musical mother who taught him piano. In 1858 He moved on to study at the Leipzig Conservatory. He was inspired by Mendelssohn and Schumann. His music is reflective of Norwegian folk song with romantic harmonies. He was a founder of the Copenhagen concert society and a founder of the Norwegian Nationalist School of Music. As a performer he toured throughout Europe. He is known for his piano, quartet and vocal works. One of his most popular is the opera *Peer Gynt*.

Peer Gynt is a young and foolish tyrant. The opera begins with Peer telling more of his ridiculous lies and stories and is banished from his village. In his banishment, he hears that a wedding will take place with a girl he had fallen in love with. He goes to the wedding and runs away with the bride who willingly follows him. He dismisses the bride when he falls in love with a girl named Solveig during these same events. She does not initially display affection and refuses some of his advances, but she falls just as deeply for him. In Peer's travels as an outcast he comes across the troll kingdom. Peer pretends to be a prince and seduces the daughter of the troll king in hopes of inheriting the troll kingdom. The troll king will allow their union if Peer can adapt to troll life and leave his human life behind. Peer is found out as a fake prince and is chased by trolls. In a church nearby, the trolls hear the bells being rung and run away. Peer has a chance to escape and is helped by Solveig and her sister. Peer and Solveig have the chance to be together in their own place in the woods. However, the troll princess finds them and confronts Peer with their half troll and half human child. Peer escapes and leaves both women behind. Peer vows to Solveig that he will return to her. In Act 3, Peer is a middle-aged man making himself wealthy from slave trading and falls in love with a dancer who later steals his belongings. In Act 4, Solveig is still waiting patiently for Peer's return and sings her song of undying love for the distant Peer. Peer does not return to her until he is an old man in the final act.

Der Winter mag scheiden, der Frühling vergehn,	Winter may be divorced, the spring gone,
der Sommer mag verwelken, das Jahr verwehn,	the summer may wither the year go away,
Du kehrst mir zurück, gewiß, du wirst mein,	You will return to me of course, you will be mine
ich hab es versprochen, ich harre treulich dein.	I have promised, will faithfully wait for you.

Gott helfe dir, wenn du die Sonne noch siehst.	God help you, if you still see the sun.
Gott segne dich, wenn du zu Füßen ihm kniest.	God bless you when you kneel at your feet
Ich will deiner harren, bis du mir nah,	I want to wait for you until your close to me
und harrest du dort oben, so treffen wir uns da!	And if you stay up there, we'll meet there!

Intermission

German Lieder

Du Bist die Ruh, Op.59 no.3

Franz Schubert (1797 – 1828)

Franz Schubert was born in 1797 in Himmelfortgrund, Austria. He died in 1828 in Vienna Austria. As a child he received musical education and was able to sing and play violin, piano and organ. In 1808 he was able to sing in the Imperial Court Chapel. Upon adolescence Schubert trained and became a school master but also composed. By 1814, Schubert had already completed many pieces. Following this, Schubert's life had become increasingly wearisome socially and financially. Schubert then died with syphilis, leaving a few works behind unfinished.

Translated as, "You are the rest". This piece is from a collection of songs, In the first piece, the character's lover has cut ties with them. This is the 3rd song in the cycle. In this piece the character calls to their lost love desperately, that they would come live with them and love them and the pain that was inflicted upon them will leave.

Du bist die Ruh, Der Friede mild, You are the rest, The peace mild.

Die Sehnsucht du, Und was sie stillt. You are longing and what stills it.

Ich weihe dir voll Lust und Schmerz I consecrate to you, Full of lust and pain

Zur Wohnung hier Mein Aug' und Herz. As a dwelling here, My eyes and heart.

Kehr' ein bei mir, Und schließe du Come live with me, and close

Still hinter dir Die Pforten zu. Quietly behind you, the gates

Treib andern Schmerz, Aus dieser Brust. Drive other pain out of this breast

Voll sey dies Herz von deiner Lust. May my heart be full with your lust.

Dies Augenzelt, Von deinem Glanz The tabernacle of my eyes, by your radiance

Allein erhellt, O füll' es ganz! Alone is illuminated, O fill it completely!

Fruhlingsglaube Op.20, No.2

Franz Schubert (1797 – 1828)

In this collection, the first begins with the character being separated from their lover. This second piece, translated as, "faith in spring" this piece is not only about the changes in spring, but it indicates a good change coming forth in the character's life and they should not be afraid. That there will be a "new sound" and "now all must change" similar to how nature changes within the spring.

Die linden Lüfte sind erwacht,

The linden air has awakend

Sie säuseln und weben Tag und Nacht,	they whisper and weave day and night
Sie schaffen an allen Enden.	They create at all ends
O frischer Duft, o neuer Klang!	O fresh fragrance, O new sound!
Nun armes Herze, sey nicht bang!	Now, poor heart, don't be afraid.
Nun muß sich Alles, wenden.	Now all must change

Die Welt wird schöner [mit] ⁴ jedem	Tag, the world becomes more beautiful each day
Man weiß nicht, was noch werden mag,	One knows not what is yet to come
Das Blühen will nicht enden.	The flowering wants not to end
Es blüht das fernste, tiefste Thal.	Even the deepest, farthest valley blooms
Nun armes Herz, vergiß der Qual!	Now poor heart, forget your torment!
Nun muß sich Alles wenden.	Now all must change.

French Art Song

Je Te Veux

Erik Satie (1866 – 1925)

Erik Satie was born in Honfleur, France 1866 and died in Paris, France 1925. He had left his home to study at Paris Conseratoire and later composed and performed frequently at the nightclub Chat Nior. Erik Satie had close ties with Les Six and was a devoted friend to Debussy. His later works were whimsical, satirical and eccentric. Much of his work could be considered satirical against traditional composition. Especially his notion of “*musique d’ameublement*”, the *Three Gymnopiedes* and his ballet *Parade*. Satie had fallen into a habit of heavy drinking and died in 1925 from the effects it had on his liver. “Je Te Veux” is one of Satie’s more serious pieces. The woman in this piece calls out to their lover saying that they have heard their distress and will come to be with them.

J'ai compris ta détresse, Cher amoureux	I understood your distress, dear lover
Et je cède à tes vœux: Fais de moi ta maîtresse	And I give in to your wishes: make me your
mistress	
Loin de nous la sagesse, Plus de détresse	Far from us wisdom, No more sadness
J'aspire à l'instant précieux, Où nous serons heureux:	I aspire the precious instant
Où nous serons heureux: Je te veux	where we will be happy: I want you
 Je n'ai pas de regrets, Et je n'ai qu'une envie:	 I have no regrets, and I have one desire

Près de toi, là, tout près, Vivre toute ma vie life.	to be near you always, to live near you all my
Que mon coeur soit le tien, Et ta lèvre la mienne	that my heart be yours, and your lips are mine
Que ton corps soit le mien,	and your body is mine
Et que toute ma chair soit tienne	and that all my flesh be yours.
J'ai compris ta détresse, Cher amoureux	I understood your distress, dear lover
Et je cède à tes vœux: Fais de moi ta maîtresse	And I give in to your wishes: make me your
mistress	
Loin de nous la sagesse, Plus de détresse	Far from us wisdom, No more sadness
J'aspire à l'instant précieux, Où nous serons heureux:	I aspire the precious instant
Où nous serons heureux: Je te veux	where we will be happy: I want you
Oui, je vois dans tes yeux, La divine promesse	Yes, I see in your eyes, the divine promise.
Que ton coeur amoureux, Vient chercher ma caresse	that your loving heart searches for my caress.
Enlacés pour toujours, Brûlés des mêmes	enlaced for all days, burn the same flames
Dans des rêves d'amours,	In dreams of love,
Nous échangerons nos deux âmes	we will exchange our two hearts.
J'ai compris ta détresse, Cher amoureux	I understood your distress, dear lover
Et je cède à tes vœux: Fais de moi ta maîtresse	And I give in to your wishes: make me your
mistress	
Loin de nous la sagesse, Plus de détresse	Far from us wisdom, No more sadness
J'aspire à l'instant précieux, Où nous serons heureux:	I aspire the precious instant
Où nous serons heureux: Je te veux	where we will be happy: I want you

Quelle Aventure from *La Courte Paille*,

Francis Poulenc (1899 – 1963)

Francis Poulenc was born 1899 in Paris, France died 1963 in Paris, France. Poulenc was mostly a self-taught composer and pianist. His works were an important contribution to neoclassicism. His first pieces were written in 1917. In 1920 he became part of Les Six. He wrote a variety of works including pieces for piano, voice and wrote ballets and operas. In the 1930's he took interest in writing religious pieces, but they were not as popular as his secular works. He died in 1963 from a heart attack.

Quelle Aventure is from the song cycle, *La Courte Paille*. Very often, this piece switches from its original key to being atonal. Within these pieces are the interactions between a mother and her son. In “Quelle Aventure”, the boy is shopping through downtown with his mother. As he looks through the shop windows, he sees his imaginary friends the flea and the tiny elephant. He is shocked to see this flea pull the elephant on a cart. For him it is a humorous but also a freighting thing to behold. He wishes to tell his mother about the flea and the elephant but worries what her reply will be.

Une puce dans sa voiture,
Tirait un petit éléphant
En regardant les devantures
Où scintillaient les diamants.
Mon Dieu! mon Dieu!

A flea was pulling a little elephant
along in its carriage,
while looking at the shop windows
where diamonds sparkled.
My God! my God!

quelle aventure!
Qui va me croire, s'il m'entend?

L'éléphaneau, d'un air absent,
Suçait un pot de confiture.
Mais la puce n'en avait cure,
Elle tirait en souriant.
Mon Dieu! mon Dieu!
que cela dure
Et je vais me croire dément!

Soudain, le long d'une clôture,
La puce fondit dans le vent
Et je vis le jeune éléphant
Se sauver en fendant les murs.
Mon Dieu! mon Dieu!
la chose est sure,
Mais comment le dire à maman?

What an adventure!
Who'll believe me, if they hear me?

The little elephant casually
licked at a jar of jam,
but the flea didn't care;
she pulled along, smiling.
My God! my God!
How hard this is!
And I think I must be crazy!

Suddenly, near a fence,
the flea blew over in the wind,
and I saw the young elephant
save himself by knocking down the walls.
My God! my God!
it's really true,
but how can I tell Mommy?

C

Francis Poulenc (1899 – 1963)

“C” is the first song in *Deux Poems de Louis Aragon*; it was published in 1944. Poulenc had composed this cycle in light of the devastation of France in World War II. Ce is in reference to the bridges of Ce. Which has been the site of many battles in France.

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 chaussee,
Et d'un corsage délacé
Du château d'un duc insane,
Et des cygnes dans ses fosses
De la prairie où vient danse
Une éternelle fiancée
Et j'ai bu comme un lait glace,
Le long des laïcs de gloires fausses
La Loire emporte mes pensées

I have crossed the bridges of Cé
It was there that it all began
A song of times past
Speaks of a wounded knight
Of a rose upon the road
And of a bodice unlaced
Of the castle of a mad duke
And of the swans in its moats
Of the meadow where will dance
An eternal fiancée
And like cold milk I drank
The long lay of false glories
The Loire carries off my thoughts

Avec des voitures versés
Et les armes désamorçées
Et les larmes mal effacée
Oh ma France, ô mon delacee;
J'ai traversé les ponts de Cé.

Along with the overturned cars
And the defused weapons
And the tears not rubbed away
Oh my France, oh my abandoned one
I have crossed the bridges of Cé.

Musical Theater

I'll be Here from *Ordinary Days*

Adam Gwon (b.1980)

The American composer Adam Gwon was born in 1980 and lives in New York City. He is a composer and writer for musical theater. His first work, *Ordinary Days* was very successful and popular. Since the premiere of *Ordinary Days*, Adam Gwon has been a success earning awards and his shows being performed outside of the U.S.

Ordinary Days shares the stories of four young adults making a life for themselves in New York City. The story includes two best friends, Warren and Deb, and a couple who have moved in together, Jason and Claire. These couples never interact with each other and yet their actions are intertwined with each other. The song, "I'll Be Here" happens at the end of the play. Jason has proposed to Claire, but she has been afraid to give him an answer. In this song she calls him, telling him why she was afraid to accept his proposal and also to answer him, "yes".

Artist Statement

For this recital, I am not sure which piece has been the most difficult to prepare. Each piece has come with its own unique challenges that have overall led me to grow as a vocalist. During my time preparing, I noticed a new vocal color develop as I explored more mezzo soprano repertoire. The piece I have enjoyed most is "Dido's Lament" from *Dido and Aeneas*. This piece challenged me to stay supported. It also challenged me to dive deeper into the character of the piece. In my applied studies, I have learned to ask myself, "why" for everything that happens in the composition and how it relates to the character and the plot. I think that learning to ask "why" has been a great accomplishment for me. It has enabled me to gain a deeper understanding of the character of the pieces that I prepare. I have also learned to not be afraid to allow myself to connect with the characters and be emotionally vulnerable on stage.

