

3-27-1997

## Senior Recital: Jennifer Foster, soprano

Department of Music, University of Richmond

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GEORGE M. MODLIN  
CENTER FOR THE ARTS  
*at the University of Richmond*



PERKINSON RECITAL HALL

THURSDAY, MARCH 27, 1997, 8:00 PM

Senior Recital

Jennifer Foster, *soprano*

assisted by

Allegra Black, *harpsichord*  
Suzanne Bunting, *piano*

with

Allan Care, *baritone*  
Liz Thompson, *cello*

*This recital is in partial fulfillment of the requirements  
for a Bachelor of Arts degree*

# Program

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## T'intendo si mio cor

T'intendo si mio cor (Aria)  
Aure soavi e grate (Recitative)  
Placido zeffiretto (Aria)

Antonio Vivaldi  
(1678-1741)

## Duettes

Die Boten der Liebe, op. 61, no. 4  
Die Meere, op. 20, no. 3  
Klänge, op. 66, no. 2  
Klosterfräulein, op. 61, no. 2  
Weg der Liebe, op. 20, no. 2

Johannes Brahms  
(1833-1897)

• *intermission* •

## from Colección de Tonadillas

La maja de Goya  
El mirar de la maja  
Callejeo  
Amor y odio  
El majo discreto

Enrique Granados  
(1867-1916)

## Six Poems by Emily Dickinson

1. Good morning, midnight
2. Heart! We will forget him!
3. Let down the bars, oh death
4. An awful tempest mashed the air
5. Nobody knows this little rose
6. Bee! I'm expecting you!

John Duke  
(1899-1984)

## Notes and Translations

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### Antonio Vivaldi

Antonio Vivaldi is perhaps the most influential Italian composer of his generation, as he is responsible for laying the foundations for the mature Baroque concerto. In his vocal music, Vivaldi was subject to the operatic influences of his age. This can be heard in the cantata's many ornamented lines and runs. The arias seem to be written more to show off the voice than to express the text. Vivaldi's cantatas are written in the style termed "Neapolitan" after Alessandro Scarlatti. These cantatas contain two or more *da capo* arias in which recitatives alternate.

The text for *T'intendo si mio cor* comes from the cantata, *Amor Timido* by Pietro Metastasio. There is a hint that Vivaldi wrote some of the poetic text himself since the text for the recitative is not found in Metastasio's poem. The text of Vivaldi's cantata translates:

#### *T'intendo si mio cor*

##### **Aria:**

The meaning of my heart with so much to sigh for  
I doubt you complain, lover.  
Oh! I suffer your pain.  
Oh! I suffer your martyrdom.  
My sufferings come from you being  
unfaithful to me.

##### **Recit:**

Golden sweet, little brook  
You calm, peaceful brook,  
You preserve the noble flame of my  
lover,  
if only for a little bit.

You know the pain he's given me,  
the name of who I love,  
the name of whom will remain silent.

##### **Aria:**

The peaceful breeze meets the dear  
object (brook).

Please tell him I am sighing but do  
not say of who.  
Peaceful brook, dear, tell him I am  
sighing and suffering  
Tell him how I sigh, but don't tell  
him how much.

Clear little stream,  
If I never see him, tell him that I  
am weeping,  
that I have grown to be like this.  
But don't tell him how much and  
that I cry over him.  
(notes and translations  
by Jennifer Foster)

### Johannes Brahms

In this his centennial year, Brahms is remembered for his outstanding contribution to German lieder, and here especially, vocal duets. In writing lieder, Brahms chose texts simply for their musical value. The pieces are usually strophic and filled with much word painting in both vocal and piano lines. Brahms followed the German poet Goethe's principle of adapting the melody to suit the changing character of each stanza, while maintaining its basic character. Brahms' pieces contain hints of folk song influence with their diatonic handling of melody. The texts for these duets come from various poets including Herder's *Stimme der Völker*

## Enrique Granados

Enrique Granados, composer and pianist from Spain, is best known for writing the first Spanish music where the piano is permitted to play an important role in and of itself. This can be seen in all 12 of his *Tonadillas* (or "Character songs") where the piano part is written in the style in which a guitar would be played. A *Tonadilla* is a song which normally refers to a piece performed in a theatre. Granados wanted to write a collection of songs with different emotions, from playfulness to mourning, with an overall light character, as one might hear in a theatre or cabaret. He set the *Tonadillas* to lyrics by the Valencian poet, Fernando Periquet (1873-1940). The theme of the texts is lighthearted and evident of the working-class neighborhoods in nineteenth-century Madrid. These neighborhoods were called the *barrios bajos* ("low districts"), or what we would consider the slums. These slums were inhabited by people who are idealized in Spanish literature and the arts, such as the famous painter Francisco de Goya, to whom many of the *Tonadillas* refer, under the name *majos*. The word *majo* (along with the feminine living in districts of Madrid such as Lavapiés, to which the piece "El *majo* discreto" refers. The song "La *maja* de Goya" (meaning "Goya's *Maja*") is supposedly spoken by the Duchess of Alba, with whom the painter Goya had a love affair. Granados dedicated three of the twelve *Tonadillas* to Maria Barrientos, a famous lyric soprano born in Barcelona in 1884.

### La maja de Goya (Goya's maja)

I will never forget in my life  
Goya's gallant and dear appearance.  
There is no woman, nor *maja*, nor lady,  
who does not miss Goya now.

If I found one who would love me like he  
did,

I would not envy nor would I long for  
More happiness or fortune.

### El mirar de la maja

(The gaze of the maja)

Why do my eyes have such a deep gaze  
that I must keep them half closed to  
prevent

feelings of disdain and anger?

What fire there must be in them that

if I fix them on my lover they make me  
blush!

That is why the sparkle of a man

to whom I gave my soul,

pulls off my hat when he looks at me  
and says:

"My *maja*, don't look at me anymore

'cause your eyes are lightning and  
burning in passion,

they kill me.

### Callejeo (I pace the streets)

For two hours I have paced the streets,  
but I cannot see,

anxious and agitated,

the man whom I trustingly gave my  
soul.

I never saw a man who was more full of  
lies

than the *majo* who now deceives me;

but it would help him

for I was always a cunning woman.

And if need be,

I'll pursue him without stopping all  
throughout entire Spain.

### Amor y odio (Love and hate)

I thought that I would know

how to hide my pain-

since it was so deep

no one in the world would ever see

this secret love  
which a wicked *majo*  
kindled in my soul.

And it wasn't so  
because he discovered  
the grief hidden in me.  
But it was in vain  
that he discovered it,  
for the villain  
was not averse to my loving him.

And this is the pain  
that I suffer now;  
I feel my soul full of love,  
for the one who forgets me,  
without a ray of light  
to brighten the darkness of my life.

El *majo* discreto  
(The discreet *majo*)  
They say that my *majo* is ugly  
It's possible that yes, he is,  
for love is a desire  
that blinds and makes one dizzy.  
I have known for a long time  
that whoever loves is blind.

But though my *majo* is not a man  
that excels or stands out as handsome,  
instead he is discreet and keeps the  
secret  
that I confided in him,  
knowing he is faithful.

What is the secret that my *majo* kept?  
It would be indiscreet for me to tell.  
No little effort is required to know  
the secrets between a *majo* and a woman.  
He was born in Lavapiés. Oh! Oh!  
He's a *majo*, a *majo* he is!  
(notes and translations

by Jennifer Foster)

## John Duke

John Duke, American composer, pianist, and teacher, is best known for his art songs set to lyrics by famous poets. Some poets whose works he has set include Robert Frost, e.e. cummings, and Emily Bronte. These six poems by Emily Dickinson are some of her most heartfelt, and Duke sets them with great emotion. He makes use of word painting and includes piano parts which are descriptive of the poetic meaning. "Good morning, midnight" is full of key changes to reflect the words of the poem and illustrate Dickinson's emotion. "Heart! We will forget him" is a very dramatic piece filled with a busy repetitive piano line to paint a picture of the torment and frustration in trying to get over a lost love. "Let down the bars, oh death," like many of Dickinson's poems, is about allowing death to embrace and comfort us. "An awful tempest mashed the air" is another highly dramatic piece where the music is descriptive of the poetry. The piece alternates between 4/8 and 5/8 time which creates an unsettling mood. The mood changes in the end however, as the piece changes key and ends in major. Duke makes great use of dynamic alterations to illustrate fully Dickinson's poems. "Nobody knows this little rose" is a sweet piece about a special beauty that is overlooked by the rest of the world. The set ends with "Bee! I'm expecting you!" which is a fun piece about the arrival of spring and the friendship between two types of insects.