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### Junior Recital: Elizabeth Homan, mezzo soprano

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**DEPARTMENT OF MUSIC**

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**ELIZABETH HOMAN**  
*mezzo-soprano*

*Junior Recital*

ASSISTED BY  
Dr. Joanne Kong, *piano*



**Saturday, April 2, 2011**  
**7:00 p.m.**

**UNIVERSITY OF RICHMOND**  
**Perkinson Recital Hall**

# JUNIOR RECITAL

Elizabeth Homan, *mezzo-soprano*  
Dr. Joanne Kong, *piano*

## *Program*

Wie Melodien  
Ständchen  
Von ewiger Liebe

Johannes Brahms  
(1833-1897)

Fêtes galantes  
En sourdine  
Les Fantoches  
Clair de lune

Claude-Achille Debussy  
(1862-1918)

The Monk and His Cat  
The Daisies

Samuel Barber  
(1910-1981)

Come Ready and See Me

Richard Hundley  
(1931 --)



Please silence cell phones, digital watches, and paging devices before the event.

## JOHANNES BRAHMS

A German composer from the Romantic period, Johannes Brahms uses long, fluid lines and cyclical melodies to complement poetic texts while maintaining the structure of Classical music.

Whereas "Wie Melodien" and "Ständchen" demonstrate the simplistic beauty of his typical lieder, "Von ewiger Liebe" reflects the power and breadth of Brahms' larger orchestral works.

### WIE MELODIEN

Like a melody it moves  
Softly through my mind  
Like spring flowers  
It blossoms  
And floats around  
Like a fragrance

But the word comes  
And seizes it  
And leads it before the eye  
Like fog-gray it pales  
And disappears like a breath

And nevertheless  
It remains in the rhyme  
Hidden, indeed, a perfume  
Which mildly from quiet bud  
A moist eye calls forth.

### STÄNDCHEN

The moon hangs itself  
Over Berge's Hill  
So right for lovers  
In the garden trickles a spring  
There is silence everywhere

Next to the wall  
In the shadows  
There stand three students  
With flute and violin  
And zither  
Singing and playing there

The sounds sneak through  
To the beautiful maiden  
Lost in her dreams  
She looks to her blond lover  
And whispers, "Forget me not!"

### VON EWIGER LIEBE

Dark, how dark in forest and field  
It is already evening and the world is silent  
Nowhere light and nowhere smoke  
Yes, now even the lark is silent

From yonder village there comes a young boy  
Taking his beloved home  
Leading her past the willow bushes  
Talking so much, and of many things:

"If you suffer shame and if you grieve  
If you suffer shame before others because of me  
Our love shall end so quickly  
Fast as we once came together  
Separating with rain and separating with wind  
Fast as we once came together"

Then spoke the maiden, the maiden spoke:  
"Our love shall end never!  
Steel is firm and iron as well  
Yet our love is firmer still

"Iron and steel can be forged over by the smith  
But our love, who would change it?  
Iron and steel can perish in time  
Our love, our love will last forever!"

## CLAUDE-ACHILLE DEBUSSY

Born in 1862, Debussy entered a world of artistic impressionism. His works reflect the sensual masterpieces created by French painters of that period and he is often quoted as saying, "the primary aim of French music is to give pleasure."

The following group of pieces, called *Les Fêtes galantes*, comprises three songs. In each of these Debussy uses the piano to balance and enhance the voice with beautiful arpeggios and elegant phrasing.

### EN SOURDINE

Calm in the half-day  
That the high branches make  
Let us penetrate our love  
In this profound silence

Let us meld our souls  
Our hearts  
And our ecstatic senses  
Among the vague languor  
Of the pines and the bushes

Close your eyes halfway  
Cross your arms across  
Your breast  
And from your sleeping heart  
Chase away your plans  
Forevermore

Let us abandon ourselves  
To the breeze  
Rocking and soft  
Which comes to your feet  
To ripple the waves  
Of auburn lawns

And when solemnly  
The evening  
Falls from the black oaks  
Voice of our despair  
The nightingale will sing.

### FANTOCHES

Scaramouche and Pulcinella  
Who by some evil plan were brought together  
Gesticulate, black beneath the moon

Meanwhile, the excellent doctor from Bologna  
Slowly picks medicinal herbs in the brown grass

Then his daughter, sassy-faced,  
Sneaks underneath the arbor, half naked

In quest of her handsome Spanish pirate  
Whose distress a languorous nightingale  
Deafeningly proclaims.

—Cont'd.

**CLAIR DE LUNE**

Your soul is a chosen landscape  
Charmed by masquers and revelers  
Playing the lute and dancing  
And almost sad beneath their fanciful disguises

Even while singing, in a minor key  
Of victorious love and fortune living  
They do not seem to believe in their happiness  
And their song mingles with the moonlight

The calm moonlight, sad and beautiful  
Which sets the birds in the trees dreaming  
And makes the fountains sob with ecstasy  
The tall slender fountains among the marble statues.

—Translation by Peter Low

**SAMUEL BARBER and RICHARD HUNDLEY**

Perhaps more than any other contemporary composer of song, Samuel Barber uses his musical compositions to mirror textual images. "The Monk and His Cat" illustrates this kind of vocal writing perfectly with its playful accompaniment and unique rhythmic variations. In comparison, "The Daisies" is a very straightforward piece, but shows Barber's apt use of simple melodies to enhance the sweetness of James Stephens' poem.

Richard Hundley is a contemporary American composer from Cincinnati, Ohio. Hundley's style focuses on expressiveness and spontaneity, creating textual clarity with strong and independent vocal lines. "Come Ready and See Me" is a nostalgic piece with big musical gestures and dramatic transitions in vocal range. It is one of Hundley's most widely performed songs.

**THE MONK AND HIS CAT**

Pangur, white Pangur, how happy we are  
Alone together, scholar and cat  
Each has his own work to do daily  
For you it is hunting, for me study  
Your shining eye watches the wall  
My feeble eye is fixed on a book  
You rejoice, when your claws entrap a mouse  
I rejoice when my mind fathoms a problem  
Pleased with his own art, neither hinders the other  
Thus we live ever without tedium and envy.

—Cont'd.

**THE DAISIES**

In the scented bud of the morning, Oh  
When the windy grass went rippling far  
I saw my dear one walking slow  
In the field where the daisies are

We did not laugh, and we did not speak  
As we wandered happ'ly, to and fro  
I kissed my dear on either cheek  
In the bud of the morning, Oh

A lark sang up, from the breezy land  
A lark sang down, from a cloud afar  
As she and I went, hand in hand  
In the field where the daisies are.

**COME READY AND SEE ME**

Come ready and see me  
No matter how late  
Come before the years run out  
I'm waiting with a candle  
No wind can blow out  
But you must haste  
On foot or by sky  
For no one can wait forever  
Under the bluest sky  
I can't wait forever  
For the years are running out.

