



## Department of Music

presents

Bailey Ables, soprano

in a

Graduate Recital

with

Jan Corrothers, piano

7:30 p.m.

May 6, 2025

George and Sharon Mabry Concert Hall  
Music/Mass Communication Building

## —Program—

Quia respexit  
from *Magnificat*

Johann Sebastian Bach  
(1685-1750)

Chanson d'amour  
Automne  
Nell  
Notre amour

Gabriel Fauré  
(1845-1924)

7 Elizabethan Lyrics, Op.12  
1. Weep you no more  
2. My life's delight  
3. Damask Roses  
4. The faithless shepherdess  
5. Brown is my Love  
6. By a fountainside  
7. Fair house of joy

Roger Quilter  
(1877-1953)

Deh! vieni non tardar  
from *Le nozze di Figaro*

Wolfgang Amadeus Mozart  
(1756-1791)

## —Intermission—

Al Amor  
Chiquitita la novia  
Con amores, la mi madre  
Del cabello más sutil

Fernando Obradors  
(1897-1945)

Ständchen  
Rastlose Liebe  
Lied der Mignon  
Liebe schwärmt auf allen Wegen

Franz Schubert  
(1797-1828)

Laurie's Song  
from *The Tender Land*

Aaron Copland  
(1900-1990)

Somewhere  
from *West Side Story*

Leonard Bernstein  
(1918-1990)

*This recital is given in partial fulfillment of the requirements for the Master of Music in Vocal Performance.*

*from the studio of Dr. Min Sang Kim*

## —Text and Translations—

### Quia respexit

Quia respexit humilitatem ancillæ suæ: écce enim ex hoc beātam me dicent.	For he has regarded the lowliness of his maidservant; for behold, from henceforth all generations will call me blessed.
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### Chanson d'amour

J'aime tes yeux, j'aime ton front, Ô ma rebelle, ô ma farouche, J'aime tes yeux, j'aime ta bouche Où mes baisers s'épuiseront.	I love your eyes, I love your brow, O my rebel, O my wild one, I love your eyes, I love your mouth Where my kisses shall dissolve.
J'aime ta voix, j'aime l'étrange Grâce de tout ce que tu dis, Ô ma rebelle, ô mon cher ange, Mon enfer et mon paradis!	I love your voice, I love the strange Charm of all you say, O my rebel, O my dear angel, My inferno and my paradise.
J'aime tout ce qui te fait belle, De tes pieds jusqu'à tes cheveux, Ô toi vers qui montent mes vœux, Ô ma farouche, ô ma rebelle!	I love your eyes, I love your brow, O my rebel, O my wild one, I love your eyes, I love your mouth Where my kisses shall dissolve.
	I love all that makes you beautiful From your feet to your hair, O you the object of all my vows, O my wild one, O my rebel.
	I love your eyes, I love your brow, O my rebel, O my wild one, I love your eyes, I love your mouth Where my kisses shall dissolve.

# —Text and Translations—

## Automne

<p>Automne au ciel brumeux, aux horizons navrants, Aux rapides couchants, aux aurores pâlies, Je regarde couler, comme l'eau du torrent, Tes jours faits de mélancolie.</p> <p>Sur l'aile des regrets mes esprits emportés, —Comme s'il se pouvait que notre âge renaissè! — Parcourent, en rêvant, les coteaux enchantés, Où jadis sourit ma jeunesse.</p> <p>Je sens, au clair soleil du souvenir vainqueur Reflleurir en bouquet les roses déliées Et monter à mes yeux des larmes, qu'en mon cœur, Mes vingt ans avaient oubliées!</p>	<p>Autumn of misty skies and heartbreaking horizons, Of swift sunsets and pale dawns, I watch flow by, like torrential water, Your days imbued with melancholy.</p> <p>My thoughts, borne away on the wings of regret, — As though our time could come round again! — Roam in reverie the enchanted hills, Where long ago my youth once smiled.</p> <p>In the bright sun of triumphant memory I feel untied roses reflower in bouquets, And tears rise to my eyes, which in my heart At twenty had been forgotten!</p>
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## Nell

<p>Ta rose de pourpre, à ton clair soleil, Ô Juin, étincelle enivrée; Penche aussi vers moi ta coupe dorée: Mon cœur à ta rose est pareil.</p> <p>Sous le mol abri de la feuille ombreuse Monte un soupir de volupté; Plus d'un ramier chante au bois écarté, Ô mon cœur, sa plainte amoureuse.</p>	<p>Your crimson rose in your bright sun Glitters, June, in rapture; Incline to me also your golden cup: My heart is like your rose.</p> <p>From the soft shelter of shady leaves Rises a languorous sigh; More than one dove in the secluded wood Sings, O my heart, its love-lorn lament.</p>
<p><b>Sombrero.</b> Ô la perle est douce au ciel enflammé, Qu'elle était mutine et coquette, Étoile de la nuit pensive! Mais combien plus douce est la clarté vive De la fillette Du vieux Pedro! Elle avait mis sur son oreille Qu'il rayonne en mon cœur charmé! si vermeille Un sombrero.</p> <p>La chantante mer, le long du rivage, Elle avait mis sur son front éternel, De Diane en un tour de main, ô Nell, Ne perdait plus d'un navire! qui défile dans le désert.</p>	<p><b>Hat.</b> How sweet is your pearl in the blazing sky, How disobedient and coquettish she was, Star of meditative night! But sweeter still is the vivid light Of the young daughter of old Pedro! She had placed over her ear That glows in my enchanted heart! So pink a sombrero.</p> <p>The singing sea along the shore She had a bit of a self-confident air Of Diana hunting a stag; In my twinkling eye, O Nell, The untamed sea no more blooms! Which runs off to a lonely place.</p>
<p>Autour de sa taille serrée et cambrée son corset noir Reluisait comme une cuirasse, claire glace, vivant miroir.</p> <p>Elle avait pris son ton farouche et sa bouche, rose clairon, sonnait une brève fanfare, et, bizarre, plissait le front.</p>	<p>About to her waist tight and thin her black bodice shone like a breast-plate, brilliant like ice, a living mirror.</p> <p>She had adopted a rough tone of voice and her mouth, a red bugle, sounded a breif fanfare, And, bizarely, she creased her forehead.</p> <p>She tapped against the flagstone her sandal frantically. She waited impatiently, defiantly,</p>

# —Text and Translations—

## Notre Amour

Notre amour est chose légère, Comme les parfums que le vent Prend aux cimes de la fougère Pour qu'on les respire en rêvant. – Notre amour est chose légère.	Our love is light and gentle, Like fragrance fetched by the breeze From the tips of ferns For us to breathe while dreaming. – Our love is light and gentle.
Notre amour est chose charmante, Comme les chansons du matin Où nul regret ne se lamente, Où vibre un espoir incertain. – Notre amour est chose charmante.	Our love is enchanting, Like morning songs, Where no regret is voiced, Quivering with uncertain hopes. – Our love is enchanting.
Notre amour est chose sacrée, Comme le mystère des bois Où tressaille une âme ignorée, Où les silences ont des voix. – Notre amour est chose sacrée.	Our love is sacred, Like woodland mysteries, Where an unknown soul throbs And silences are eloquent. – Our love is sacred.
Notre amour est chose infinie, Comme les chemins des couchants Où la mer, aux cieux réunie, S'endort sous les soleils penchants.	Our love is infinite Like sunset paths, Where the sea, joined with the skies, Falls asleep beneath slanting suns.
Notre amour est chose éternelle, Comme tout ce qu'un Dieu vainqueur A touché du feu de son aile, Comme tout ce qui vient du cœur, – Notre amour est chose éternelle.	Our love is eternal, Like all that a victorious God Has brushed with his fiery wing, Like all that comes from the heart, – Our love is eternal.

## —Text and Translations—

### Deh! vieni non tardar

<p>Giunse alfin il momento che godrò senz'affanno in braccio all'idol mio.</p> <p>Timide cure, uscite dal mio petto, a turbar non venite il mio diletto!</p> <p>Oh, come par che all'amoroso foco l'amenità del loco, la terra e il ciel risponda, come la notte i furti miei seconda!</p> <p>Deh, vieni, non tardar, oh gioia bella, vieni ove amore per goder t'appella, finché non splende in ciel notturna face, finché l'aria è ancor bruna e il mondo tace.</p> <p>Qui mormora il ruscel, qui scherza l'aura, che col dolce sussurro il cor ristaura, qui ridono i fioretti e l'erba è fresca, ai piaceri d'amor qui tutto adescà. Vieni, ben mio, tra queste piante ascose, ti vo' la fronte incoronar di rose.</p>	<p>At last comes the moment When, without reserve, I can rejoice In my lover's arms: timid scruples,</p> <p>Hence from my heart, And do not come to trouble my delight.</p> <p>Oh how the spirit of this place, The earth and the sky, seem To echo the fire of love! How the night furthers my stealth!</p> <p>Come, do not delay, oh bliss, Come where love calls thee to joy, While night's torch does not shine in the sky, While the air is still dark and the world quiet.</p> <p>Here murmurs the stream, here sports the breeze, Which refreshes the heart with its sweet whispers. Here flowers smile and the grass is cool; Here everything invites to the pleasures of love. Come, my dearest, and amid these sheltered trees I will wreath thy brow with roses.</p>
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### *Al Amor*

<p>Dame, Amor, besos sin cuento Asido de mis cabellos Y mil y ciento tras ellos Y tras ellos mil y ciento Y después... De muchos millares, tres! Y porque nadie lo sienta Desbaratemos la cuenta Y... contemos al revés.</p>	<p>Give me, Love, kisses without number, your hands seizing my hair, give me eleven hundred of them, and eleven hundred more, and then... many more thousands, and three more! And so that no one may know, let's forget the tally and...count backwards.</p>
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## —Text and Translations—

### Chiquitita la novia

Chiquitita la novia, Chiquitito el novio, Chiquitita la sala, Y el dormitorio, Por eso yo quiero Chiquitita la cama Y el mosquitero.	Tiny is the bride, Tiny is the groom, Tiny is the living room, Tiny is the bedroom. That is why I want a tiny bed with a mosquito net.
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### Con amores, la mi madre

Con amores, la mi madre, Con amores me dormí; Así dormida soñaba Lo que el corazón velaba, Que el amor me consolaba Con más bien que merecí. Adormecióme el favor Que amor me dió con amor; Dió descanso a mi dolor La fe con que le serví Con amores, la mi madre, Con amores me dormí!	Due to your love, mother, With loving, I fell asleep; While sleeping, I dreamed What was in my waking heart, That love consoled me More than I deserved. I was lulled to sleep through the favor Of your love given to me lovingly; I was allowed to relax from my pain Through faith which supports me Due to your love, mother, With loving, I fell asleep!
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### Del cabello más sutil

Del cabello más sutil Que tienes en tu trenzado He de hacer una cadena Para traerte a mi lado.	From the finest hair in your tresses I wish to make a chain to draw you to my side.
Una alcarraza en tu casa, Chiquilla, quisiera ser, Para besarte en la boca, Cuando fueras a beber.	In your house, young girl, I'd fain be a pitcher, to kiss your lips whenever you went to drink. Ah!

## —Text and Translations—

### Ständchen

<p>Leise flehen meine Lieder Durch die Nacht zu Dir; In den stillen Hain hernieder, Liebchen, komm' zu mir!</p> <p>Flüsternd schlanke Wipfel rauschen In des Mondes Licht; Des Verräters feindlich Lauschen Fürchte, Holde, nicht.</p> <p>Hörst die Nachtigallen schlagen? Ach! sie flehen Dich, Mit der Töne süßen Klagen Flehen sie für mich.</p> <p>Sie verstehn des Busens Sehnen, Kennen Liebesschmerz, Rühren mit den Silbertönen Jedes weiche Herz.</p> <p>Lass auch Dir die Brust bewegen, Liebchen, höre mich! Bebend harr' ich Dir entgegen! Komm', beglücke mich!</p>	<p>Softly my songs plead through the night to you; down into the silent grove, beloved, come to me!</p> <p>Slender treetops whisper and rustle in the moonlight; my darling, do not fear that the hostile betrayer will overhear us.</p> <p>Do you not hear the nightingales call? Ah, they are imploring you; with their sweet, plaintive songs they are imploring for me.</p> <p>They understand the heart's yearning, they know the pain of love; with their silvery notes they touch every tender heart.</p> <p>Let your heart, too, be moved, beloved, hear me! Trembling, I await you! Come, make me happy!</p>
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### Rastlose Liebe

<p>Dem Schnee, dem Regen, Dem Wind entgegen, Im Dampf der Klüfte, Durch Nebeldüfte, Immer zu! Immer zu! Ohne Rast und Ruh!</p> <p>Lieber durch Leiden Wollt' ich mich schlagen, Als so viel Freuden Des Lebens ertragen. Alle das Neigen Von Herzen zu Herzen, Ach, wie so eigen Schaffet es Schmerzen!</p> <p>Wie soll ich flieh'n? Wälderwärts zieh'n? Alles vergebens! Krone des Lebens, Glück ohne Ruh, Liebe, bist du!</p>	<p>Into the snow, the rain, and the wind, through steamy ravines, through mists, onwards, ever onwards! Without respite!</p> <p>I would sooner fight my way through suffering than endure so much of life's joy. This affection of one heart for another, ah, how strangely it creates pain!</p> <p>How shall I flee? Into the forest? It is all in vain! Crown of life, happiness without peace – this, O love, is you!</p>
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## —Text and Translations—

### Lied der Mignon

Nur wer die Sehnsucht kennt Weiss, was ich leide! Allein und abgetrennt Von aller Freude, Seh' ich an's Firmament Nach jener Seite. Ach! der mich liebt und kennt Ist in der Weite. Es schwindelt mir, es brennt Mein Eingeweide. Nur wer die Sehnsucht kennt Weiss, was ich leide!	Only he who knows longing knows what I suffer. Alone, cut off from all joy, I gaze at the firmament in that direction. Ah, he who loves and knows me is far away. I feel giddy, my vitals are aflame. Only he who knows longing knows what I suffer.
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### Liebe schwärmt auf allen Wegen

Liebe schwärmt auf allen Wegen; Treue wohnt für sich allein. Liebe kommt euch rasch entgegen; Aufgesucht will Treue sein.	Love roves everywhere; constancy lives alone. Love comes rushing towards you; constancy must be sought.
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## —Program Notes—

### Quia Respexit from Bach's *Magnificent*

Quia Respexit is a soprano aria from Bach's twelve-movement canticle *Magnificent*. Quia Respexit is the third movement in the *Magnificent* and is based on Luke 1:48, in which Mary, the mother of Jesus, lifts praises to the lord. *Magnificent* is scored for five voices (two sopranos, alto, tenor, and bass and a Baroque orchestra including trumpets and timpani). *Magnificent* is also Bach's first major liturgical composition based on a Latin text. Bach set the text of the *Magnificent* in 1723 after taking up his post as Thomaskantor in Leipzig in 1723. Bach would later revise the work in 1733, in this later version of the *Magnificent*, known as BWV 243.2, Bach removed the Christmas hymns, altered the instrumentation of several movements, and changed the key from E-flat major to D Major.

### Chanson d'amour

This French art song or mélodie by the master of French art song himself, Gabriel Fauré, is found in his second 20-piece song collection published in 1897. The text of Chanson d'amour is taken from French poet Armand Silvestre's "Chanson d'amour" which is found in his poetry collection *Le Pays de Roses, poésies nouvelles 1880-1882*.

### Automne

Automne was published in Gabriel Fauré's first collection of mélodies in 1879. This collection included romances and songs from his youth, and Fauré was heavily influenced by composers like Louis Niedermeyer and Camille Saint-Saëns. His association with Pauline Viardot, a French mezzo-soprano, led him toward a more Italian style during this period. The text of this French mélodie is taken from the poem "Chanson d'automne" by Armand Silvestre found in his collection *Les Ailes d'Or, poésies nouvelles 1878-1880*.

## —Program Notes—

### **Nell**

The French mélodie Nell is also found in Fauré's first collection. The text of this French mélodie is taken from the 1852 poem of the same name by Leconte de Lisle, which was published in his collection *Poèmes antiques—Chansons écossaises*.

### **Notre amour**

The French mélodie was also published in Fauré's first collection. The text of the mélodie is once again taken from an 1878 poem by Armand Silvestre and was published once again in his collection *Les Ailes d'Or, poésies nouvelles 1878-1880*.

### **7 Elizabethan Lyrics, Op.12**

7 Elizabethan Lyrics, Op.12, was first published in 1908 by the English composer Roger Quilter. Quilter's compositions are considered a staple of the English art song repertory. Many of his works feature wistful lyricism and chromatic harmonies and feature the texts of poets such as Shakespeare, Herrick, and Shelley. All but two of the authors of the texts of the 7 Elizabethan Lyrics are anonymous except for "My Life's Delight" by Thomas Campion, which was published in 1617, and "By a fountainside" by Ben Johnson from his play *Cynthia's Revels*.

### **Deh! vieni non tardar from *Le nozze di Figaro***

Deh! Vieni non tardar is a soprano aria from Mozart's 1786 comic opera *Le nozze di Figaro*. The opera centers around two servants, Figaro and Susanna, who marry despite the many unsuccessful attempts of their employer, Count Almaviva, who is trying to seduce Susanna. In this aria, Susanna disguises herself as the count's wife, the countess, to trap the count and expose his infidelity. While disguised, Susanna also sings secretly to Figaro about her love for him.

### **Al Amor**

Spanish composer Fernando Obradors composed this art song, which is found in his collection *Canciones Clásicas Españolas, Vol. 1*. The text of this art song comes from the Spanish poet Cristobal de Castillejo.

### **Chiquitita la novia**

This Spanish art song was also composed by Fernando Obradors and is found once again in his collection *Canciones Clásicas Españolas, Vol. 1*. The text of this Spanish art song comes from the renowned Spanish flamenco singer and dancer Curro Dulce, who is a foundational figure in the flamenco art movement.

### **Con amores, la mi madre**

Once again published in his collection *Canciones Clásicas Españolas, Vol. 1*, the text of this Spanish art song comes from the leading Spanish Basque composer Juan de Anchieta, who was employed at the Royal Court Chaplaincy in the Granada of Queen Isabel I of Castile during the Renaissance period.

### **Del cabello más sutil**

This Spanish art song is once again found in the collection *Canciones Clásicas Españolas, Vol. 1*. The text of this art song comes from a traditional folk song, and the author is unknown.

### **Ständchen**

Franz Schubert composed several German art songs or lieds titled Ständchen, which translates to "Serenade". This lied was published posthumously in *Schwanengesang* (Swan Song), D 957, which is a collection of 14 songs Schubert wrote at the end of his short life. The text of this lied comes from the German poet and music critic Ludwig Rellstab.

## —Program Notes—

### **Rastlose Liebe**

This lied, also by Franz Schubert, was published in July 1821 as Op. 5, No. 1. The text was taken from Johann Wolfgang von Goethe, who wrote it while enduring a snowstorm in the Thuringian Forest. Schubert dedicated the lied to his teacher, the Italian composer Antonio Salieri. Schubert would set this text twice; the second setting was written in 1821 and would not be published until 1970 in part IV, volume 1 of *Franz Schubert (1797–1828): New Edition of the Complete Works*.

### **Lied der Mignon**

This German lied by Schubert is based upon a poem found in *Wilhelm Meister's Apprenticeship* by Johann Wolfgang von Goethe, who was famous for such works as the novel *The Sorrows of Young Werther* and the play *Faust*. The character of Mignon comes from Goethe's *Wilhelm Meister's Apprenticeship* and *Wilhelm Meister's Journeyman Years* and was featured heavily in Schubert's lieder. In the novel, this is sung as a duet between Mignon and her father, Augustin. This poem was also set to music by Beethoven, Schumann, Wolf, Tchaikovsky, and Schubert, who set the text six times.

### **Liebe schwärmt auf allen Wegen**

This German lied comes from Schubert's Singspiel *Claudine von Villa Bella*, adapted from the play of the same name by Johann Wolfgang von Goethe. *Claudine von Villa Bella*, written in 1815, consisted of three acts though only the first act and, an arietta for tenor from the second act, and a duet from the third act have survived.

### **Laurie's Song**

This English aria comes from the opera *The Tender Land* by the American composer Aaron Copland. Copland wrote *The Tender Land* between 1952 and 1953 for the NBC Television Opera Workshop. However, the producers rejected the opera, but it would eventually premiere at The New York City Opera on April 1, 1954. The opera is set in the 1930s and focuses on a mid-western farming family consisting of Grandpa Moss, Ma Moss, and sisters Laurie and Beth Moss. This aria takes place the day before Laurie's high school graduation, and shows her conflicted feelings about the future and whether or not she should stay on the farm or do something else with her life.

### **Somewhere**

This beloved musical theater staple comes from Leonard Bernstein's 1957 musical *West Side Story*. This Broadway classic took Shakespeare's tragedy *Romeo and Juliet* and set it in modern times. The story focuses on the conflict between two teenage street gangs, the white Jets led by Riff and the Puerto Rican Sharks led by Bernardo, who replace the feuding Montague and Capulet families. Our star-crossed lovers are Tony, the former leader of the Jets, and Maria, the sister of Bernardo. Tony and Maria meet at a dance and fall in love, but prejudice and hate lead them to a tragic fate. The lyrics of "Somewhere" were written by Stephen Sondheim in his first big break; he would later go on to write both music and lyrics for musicals such as *Company* (1970), *A Little Night Music* (1973), *Sweeney Todd: The Demon Barber of Fleet Street* (1979), and *Into the Woods* (1987). In the stage play "Somewhere" is sung by an off-stage soprano during the second act during a ballet dream sequence where the rival gangs are shown dancing with each other. Later, in the 1961 movie version, it was adapted into a duet sung by Tony and Maria. Some later productions have also adapted the piece into a duet.

# Upcoming Events

May 7	Phillip Hoskins Sr. Percussion Recital Hope Fashina Gr. Voice Recital	5:30 p.m. 7:30 p.m.
May 12	APSU Brass Quintet at Madison Street United Methodist Church	7 p.m.

*Events listed above are held in the George and Sharon Mabry Concert Hall in the Music/Mass Communication Building and are free and open to the public, unless indicated otherwise.*

If you would like to be added to the Department of Music patron database to be notified about future events, please send your name, address and email to [music@apsu.edu](mailto:music@apsu.edu) or call 931-221-7818.

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