



## Department of Music

presents

Olanireti Fashina, mezzo-soprano

in a

Graduate Recital

with

Jan Corrothers, collaborative piano

5:30 p.m.

May 7, 2025

George and Sharon Mabry Concert Hall  
Music Mass Communication Building

## —Program—

Priva son d'ogni conforto  
from *Giulio Cesare in Egitto*

George Frideric Händel  
(1685-1759)

O Thou That Tellest Good Tidings to Zion  
from *Messiah*, HWV 56

Vier Gedichte, Op. 19  
Der Kuß  
Scheiden und Meiden  
In der Ferne  
Der Schmied

Johannes Brahms  
(1833-1897)

Hébe

Ernest Chausson  
(1855-1899)

À Chloris  
Si mes vers avaient des ailes

Reynaldo Hahn  
(1874-1947)

Stride la vampa  
from *Il Trovatore*

Giuseppe Verdi  
(1813-1901)

## —Intermission—

If music be the food of love  
Music for a while  
Fairest Isle  
I attempt from love's sickness

Henry Purcell  
(1659-1695)

Selections from Siete canciones populares españolas  
El paño moruno  
Asturiana  
Nana

Manuel de Falla  
(1876-1946)

He's Got the Whole World in His Hands

Arr. Moses Hogan  
(1957-2003)

Climb Ev'ry Mountain  
from *The Sound of Music*

Richard Rodgers  
(1902-1979)

*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*

# —Program Notes—

**George Frideric Händel** (1685–1759) was a German-born Baroque composer who became one of the most influential figures in Western classical music. Best known for his oratorios, particularly *Messiah* (1741), he also composed operas, concerti grossi, and orchestral works. His music is celebrated for its grandeur, expressive melodies, and dramatic intensity. His other famous works include *Water Music*, *Music for the Royal Fireworks*, and the operas *Rinaldo* and *Giulio Cesare*. His legacy remains strong in both sacred and secular music.

"Priva son d'ogni conforto" (1724) is a sorrowful aria from *Giulio Cesare in Egitto*, one of Händel's most celebrated operas. Sung by Cornelia, this piece captures her overwhelming grief after the brutal assassination of her husband, Pompey, by the Egyptian ruler Ptolemy. The aria is a poignant example of Baroque lamentation, characterized by long, expressive melodic lines, a slow tempo, and an emphasis on emotional depth.

"O Thou That Tellest Good Tidings to Zion" aria and chorus from *Messiah*, an oratorio composed by George Frideric Händel in 1741. The text is taken from the Book of Isaiah (Isaiah 40:9 and 60:1), emphasizing the proclamation of good news and the coming of the Messiah.

**Johannes Brahms** (1833-1897) was a central figure in the Romantic period and is celebrated for his emotional depth, intricate harmonies, and masterful orchestration. While deeply rooted in the classical tradition, Brahms' music pushes the boundaries of emotional expression, blending the rigorous structures of classical music with the profound lyricism and dramatic intensity of Romanticism. His influence on music remains immense, with his works continuing to be cornerstones of the Western classical repertoire, appreciated for their technical mastery and expressive depth.

Vier Gedichte, Op. 19 is a succinct cycle that highlights his expressive lyrical style and rich harmonic texture. The cycle captures emotions, from the passionate yearning in "Der Kuß" to the sorrowful tone of "Scheiden und Meiden," exploring themes of love, longing, and separation. "In der Ferne" evokes melancholy, while "Der Schmied" offers a folk-like simplicity.

**Ernest Chausson** (1855–1899) was a notable French composer renowned for his rich orchestration and emotional depth. He skillfully combined the late Romantic French style with a sophisticated harmonic language. Initially studying law, Chausson devoted himself to music under Jules Massenet and built lasting relationships with other influential composers, including Paul Dukas and Vincent d'Indy. His work is marked by lyricism and introspection, focusing on evocative atmospheres. Chausson's style integrates Wagnerian dramatic influences with French sensitivity across his orchestral, choral, and chamber compositions.

"Hébé" Op. 14, is a lyrical orchestral song cycle by Ernest Chausson, composed in 1890. Based on a poem by Paul Verlaine features rich orchestration and emotional depth. The title "Hébé," referring to the Greek goddess of youth, aptly reflects the cycle's themes of beauty, desire, and the passage of time.

**Reynaldo Hahn** (1874-1947) was a composer of refined elegance and lyrical beauty, best known for his songs and operettas. Born in Venezuela and trained in France, Hahn became a prominent figure in Parisian musical circles. His work reflects the late Romantic French tradition, marked by its graceful melodies, intricate harmonies, and emotional depth. Hahn's songs, such as those in *Chansons grises*, are mainly celebrated for their sensitivity to text and ability to convey intimate emotion. He had a particular gift for writing French melodies, and his music often evoked the elegance of French society at the turn of the century. His works range from tender, introspective ballads to more playful and light-hearted songs, demonstrating his versatility as a composer.

"À Chloris" (1916), the music reflects the poetic beauty of Verlaine's words, expressing longing and love. The song is a gentle homage to an idealized, distant love, with Hahn's use of harmony and melody evoking the sweetness and fragility of the sentiment.

"Si mes vers avaient des ailes" (1896) takes a lighter, more whimsical tone. Inspired by La Fontaine's playful poem, Hahn's music mirrors the lightness of the verses, imagining the poet's words as wings that would allow them to soar. It highlights Hahn's ability to blend elegance with a sense of joy and playfulness, showcasing his versatility as a composer.

**Giuseppe Verdi** (1813-1901) is regarded as one of the greatest operatic composers of the 19th century. His works merge emotional intensity with musical innovation, resulting in complex characters and intricate relationships. Iconic operas like "Rigoletto," "La Traviata," and "Aida" transformed Italian opera into a more dramatic and human-centered art form. Verdi's characters often struggle with love, fate, and duty, while his music enhances these emotional conflicts with soaring melodies and rich orchestration.

"Stride la vampa!" (1859) is a dramatic aria in *Un ballo in maschera*, sung by the character Ulrica, a mysterious fortune-teller. As she begins her song, she conjures a dark and eerie atmosphere, evoking the image of flames raging in the night. The aria presents a chilling portrayal of Ulrica's prophetic abilities, and she forewarns the characters of impending doom. The music, marked by slow, heavy rhythms and a minor key, intensifies the foreboding tone.

**Henry Purcell** (1659-1695) was a key composer of the Baroque period, known as the "Orpheus Britannicus" for his influence on English music. His works blend English traditions with French and Italian styles, resulting in a distinctive sound. A prolific composer of sacred music, Purcell excelled in counterpoint and choral writing. Despite his early death at 36, Purcell's music is essential to the Baroque repertoire, celebrated for its beauty and inventive harmony, and continues to inspire English composers.

"If Music Be the Food of Love" (1692) celebrates the transformative power of music in matters of the heart, while "Music for a While" (1692) employs a hypnotic ground bass to illustrate music's ability to bring solace. "Fairest Isle" (1691) stands out as a graceful, patriotic ode to Britain, and "I Attempt from Love's Sickness to Fly" (1695) captures the emotional contradictions of love in a dance-like setting.

**Manuel de Falla** (1876-1946) was one of Spain's most influential composers, blending Spanish folk traditions with classical techniques. Born in Cádiz, Andalusian music deeply inspired him, particularly flamenco and cante jondo (deep song). His compositions reflect a rich harmonic palette, rhythmic vitality, and evocative storytelling. Falla's music often draws from Spanish folklore and dances, incorporating elements of impressionism and nationalism. One of his most celebrated vocal works is *Siete canciones populares españolas* (*Seven Spanish Popular Songs*, 1914), a collection of traditional folk songs arranged for voice and piano. These songs capture the essence of Spanish regional music through their characteristic melodies, rhythms, and expressive depth.

"El paño moruno" (The Moorish Cloth) is fiery and bold, "Asturiana" is a poignant lament, and "Nana" is a tender lullaby, showing the composer's ability to evoke deep emotions through simplicity and elegance. These songs remain cherished for their beauty and authenticity, making them a staple of the Spanish art repertoire.

**Moses Hogan** (1957-2003) was pivotal in preserving and evolving African American spirituals in choral music in the 20th and 21st centuries. His arrangements, known for their intricate harmonies, expressive dynamics, and rhythmic intensity, have become staples in the choral repertoire. By blending traditional spiritual elements with modern choral techniques, Hogan revitalized these songs, making them accessible to contemporary audiences while maintaining their deep cultural and historical significance. Hogan collaborated with renowned choirs and vocalists, further cementing his influence in choral music.

"He's Got the Whole World in His Hands" transforms the well-known African American spiritual into a powerful and expressive choral work. The song, originating from the spiritual tradition, carries a message of faith, reassurance, and divine presence, emphasizing the belief that God watches over all creation.

**Richard Rodgers** (1902-1979) and Oscar Hammerstein II (1895-1960) were a groundbreaking songwriting duo in musical theater. Their collaboration transformed Broadway by integrating music, lyrics, and storytelling, enhancing character development and plot. Iconic musicals such as "Oklahoma!" (1943), "Carousel" (1945), "South Pacific" (1949), "The King and I" (1951), and "The Sound of Music" (1959) showcase their talent. Often addressing social issues, their works feature memorable melodies and emotionally resonant lyrics. Rodgers' lush harmonies and sweeping melodies paired with Hammerstein's poetic, heartfelt lyrics helped define the "Golden Age" of musical theater. Their legacy continues to inspire composers and lyricists today.

"Climb Ev'ry Mountain" is a powerful and inspirational song featured in their 1959 musical *The Sound of Music*. The song is performed by the Mother Abbess as a message of encouragement to Maria, urging her to pursue her dreams and follow her heart. Over the years, *Climb Ev'ry Mountain* has transcended its original musical setting, becoming a universal anthem of motivation and resilience, frequently performed in concerts, graduations, and public ceremonies.

# —Translations—

Priva son d'ogni conforto	I am deprived of every comfort
<p>Priva son d'ogni conforto, e pur speme di morire per me misera non v'è.</p> <p>Il mio cor da pene assorto è già stanco di soffrire, e morir si nega a me.</p>	<p>I am deprived of every comfort and yet for me there is no hope, miserable one (that I am), of dying.</p> <p>My heart, filled with pain already tired from suffering, but to die is denied me.</p>

Vier Gedichte, Op. 19	Four Poem, Op. 19
<p><i>Der Kuß</i> Unter Blüten des Mais spielt' ich mit ihrer Hand, Koste liebend mit ihr, schaute mein schwebendes Bild im Auge des Mädchens, Raubt' ihr bebend den ersten Kuß.</p> <p>Zuckend fliegt nun der Kuß, wie ein versengend Feu'r, Mir durch Mark und Gebein. Du, die Unsterblichkeit Durch die Lippen mir sprühte, Wehe, wehe mir Kühlung zu!</p> <p><i>Scheiden und Meiden</i> So soll ich dich nun meiden, Du meines Lebens Lust! Du küssest mich zum Scheiden, Ich drücke dich an die Brust!</p> <p>Ach, Liebchen, heißt das meiden, Wenn man sich herzt und küßt? Ach, Liebchen, heißt das scheiden, Wenn man sich fest umschließt?</p> <p><i>In der Ferne</i> Will ruhen unter den Bäumen hier, Die Vögelein hör ich so gerne. Wie singet ihr so zum Herzen mir! Von unsrer Liebe was wisset ihr In dieser weiten Ferne?</p> <p>Will ruhen hier an des Baches Rand, Wo duftige Blümlein sprießen. Wer hat euch, Blümlein, hieher gesandt? Seid ihr ein herzliches Liebespfand Aus der Ferne von meiner Süßen?</p>	<p><i>The Kiss</i> Under the blossoms of May, I toyed with her hand, Flirted lovingly with her, observed my floating Reflection in the maiden's eye, Stole tremblingly my first kiss.</p> <p>Now that kiss flies twitchily through me like a scorching fire, Through my marrow and my bones. Immortality have you Sprinkled upon my lips. Breathe now to cool them!</p> <p><i>Parting and separation</i> So now I must shun you, You, my heart's joy! You kiss me in parting, I press you to my breast!</p> <p>Ah, my love, is this called shunning, When one embraces and kisses the other? Ah, my love, is this called separation, When one clings so firmly?</p> <p><i>In the distance</i> I'll rest beneath the trees here, I love listening to the birds. How your singing pierces my heart! What do you know of our love In this far distant land?</p> <p>I'll rest here by the banks of the stream, Where fragrant little flowers spring up. Who sent you here, little flowers? Are you a fond token of love From my sweetheart far away?</p>

<p><i>Der Schmied</i>  Ich hör meinen Schatz,  Den Hammer er schwinget,  Das rauschet, das klinget,  Das dringt in die Weite  Wie Glockengeläute,  Durch Gassen und Platz.</p> <p>Am schwarzen Kamin,  Da sitzt mein Lieber,  Doch, geh ich vorüber,  Die Bälge dann sausen,  Die Flammen aufbrausen  Und lodern um ihn.</p>	<p><i>The Blacksmith</i>  I hear my sweetheart,  swinging his hammer,  it sounds, it resounds,  it peals out afar  like ringing bells  through alleys and square.</p> <p>At the black forge  my love is sitting,  but if I go past,  the bellows start blowing,  the flames flare up  and blaze all around him.</p>
Hébé	Hebe
<p>Les yeux baissés, rougissante et candide,  Vers leur banquet quand Hébé s'avancait,  Les dieux charmés tendaient leur coupe vide,  Et de nectar l'enfant la remplissait.</p> <p>Nous tous aussi, quand passe la jeunesse,  Nous lui tendons notre coupe à l'envi.  Quel est le vin qu'y verse la déesse?  Nous l'ignorons, il enivre et ravit.</p> <p>Ayant souri dans sa grâce immortelle,  Hébé s'éloigne; on la rappelle en vain.  Longtemps encor sur la route éternelle,  Notre œil en pleurs suit l'échanson divin.</p>	<p>When Hebe, guileless and with lowered gaze,  Blushingly drew near their feast,  The delighted gods proffered empty goblets  Which the child replenished with nectar.</p> <p>And we too, when youth fades,  Vie in proffering her our goblets.  What is the wine she dispenses?  We do not know; it elates and enraptures.</p> <p>Having smiled with her immortal grace,  Hebe goes on her way—you summon her in vain.  For a long time still on the eternal path,  We follow the cup-bearer with weeping eyes</p>
A Chloris	To Chloris
<p>S'il est vrai, Chloris, que tu m'aimes,  Mais j'entends, que tu m'aimes bien,  Je ne crois point que les rois mêmes  Aient un bonheur pareil au mien.  Que la mort serait importune  De venir changer ma fortune  A la félicité des cieux!  Tout ce qu'on dit de l'ambrosie  Ne touche point ma fantaisie  Au prix des grâces de tes yeux</p> <p><u>Si mes vers avaient des ailes</u>  Mes vers fuiraient, doux et frêles,  Vers votre jardin si beau,  Si mes vers avaient des ailes,  Comme l'oiseau.</p> <p>Ils voleraient, étincelles,  Vers votre foyer qui rit,  Si mes vers avaient des ailes,  Comme l'esprit.</p> <p>Près de vous, purs et fidèles,  Ils accourraient nuit et jour,  Si mes vers avaient des ailes,  Comme l'amour.</p>	<p>If it be true, Chloris, that you love me,  (And I'm told you love me dearly),  I do not believe that even kings  Can match the happiness I know.  Even death would be powerless  To alter my fortune  With the promise of heavenly bliss!  All that they say of ambrosia  Does not stir my imagination  Like the favour of your eyes</p> <p><u>If my verses had wings</u>  My verses would flee, sweet and frail,  To your garden so fair,  If my verses had wings,  Like a bird.</p> <p>They would fly, like sparks,  To your smiling hearth,  If my verses had wings,  Like the mind.</p> <p>Pure and faithful, to your side  They'd hasten night and day,  If my verses had wings,  Like love!</p>

Stride la vampa!	The blaze crackles!
<p>Stride la Vampa!  La folla indomita  corre a quel fuoco  lieta in sembianza;  urli di gioia  intorno echeggiano:  cinta di sgherri  donna s' avanza!  Sinistra splende  sui volti orribili  la tetra fiamma  che s'alza al ciell!</p> <p>Stride la vampa!  giunge la vittima  nerovestita,  discinta e scalza!  Grido feroce  di mortr levasi;  l' eco il ripete  di balza in balza!</p>	<p>The blaze crackles!  The indomitable crowd  runs to that fire  with happy faces!  Screams of delight  echo around:  surrounded by ruffians  a woman comes forward!  Sinister shines  on their horrible faces  the ghastly flame  that rises to the sky!</p> <p>The blaze crackles!  The victim arrives  dressed in black,  ragged and barefoot!  A fierce cry  of death rises;  the echo repeats it  from cliff to cliff!</p>

Canciones populares Españolas	Popular Spanish Songs
<p><b>El paño moruno</b>  Al paño fino, en la tienda,  una mancha le cayó.</p> <p>Por menos precio se vende,  porque perdió su valor.  ¡Ay!</p> <p><b>Asturiana</b>  Por ver si me consolaba,  arrimeme a un pino verde,  Por verme llorar, lloraba.  Y el pino como era verde,  por verme llorar, lloraba!</p> <p><b>Nana</b>  Duérmete, niño, duerme,  duerme, mi alma,  duérmete, lucerito,  de la mañana.  Naninta, nana.  duérmete, lucerito  de la mañana.</p>	<p><b>The Moorish Cloth</b>  On the delicate fabric in the shop  there fell a stain.</p> <p>It sells for less  for it has lost its value  Ay!</p> <p><b>Asturian Song</b>  To see if it might console me  I drew near a green pine.  To see me weep, it wept.  And the pine, since it was green,  wept to see me weeping!</p> <p><b>Lullaby</b>  Sleep, little one, sleep,  sleep, my darling,  sleep, my little  morning star.  Lullay, lullay,  sleep, my little  morning star.</p>

# Upcoming Events

May 12	APSU Brass Quintet "Aurum Sonor" at Madison St. United Methodist Church	7 p.m.
May 12	Clarksville Youth Orchestra A Community School of the Arts event	8:30 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  
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