



Department of Music

presents

Madison Frank, mezzo-soprano

in a

Graduate Recital

with

Jan Corrothers, piano

8 p.m.
March 31, 2026

George and Sharon Mabry Concert Hall
Music/Mass Communication Building

—Program—

- Orfeo ed Euridice
Che faro senza Euridice? Christoph Willibald Gluck
(1714-1787)
- Stabat mater, RV 621 Antonio Vivaldi
(1678-1741)
I. Stabat Mater
II. Cuius animam
III. O quam tristis
VII. Eja Mater
VIII. Fac ut ardeat
IX. Amen
- Werther Jules Massenet
(1842-1912)
Va! laisse couler mes larmes!
- 5 Gesänge, Op. 72 Johannes Brahms
(1833-1897)
No. I. Alte Liebe
No. II. Sommerfäden
No. III. O kühler Wald
No. V. Unüberwindlich
- The Rake's Progress Igor Stravinsky
(1882-1971)
As I was saying...Scorned! Abused!

—Intermission—

- Sea Pictures, Op. 37 Sir Edward Elgar
1. Sea Slumber Song (1857-1934)
2. In Haven (Capri.)
3. Sabbath Morning at Sea
4. Where Corals Lie
5. The Swimmer

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 Translations—

Che farò senza Euridice?

<p>Che farò senza Euridice Dove andrò senza il mio ben. Euridice, o Dio, risponde lo son pure il tuo fedele. Euridice! Ah, non m'avvanza più soccorso, più speranza ne dal mondo, ne dal cel.</p>	<p>What will I do without Euridice Where will I go without my wonderful one. Euridice, oh God, answer I am entirely your loyal one. Euridice! Ah, it doesn't give me any help, any hope neither this world, neither heaven.</p>
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Stabat Mater

I. Stabat Mater	Stabat Mater dolorosa Juxta crucem lacrimosa Dum pendebat Filius.	The grieving Mother stood weeping beside the cross where her Son was hanging
II. Cuius animam	Cuius animam gementem Contristatam et dolentem Pertransivit gladius.	Through her weeping soul, compassionate and grieving, a sword passed.
III. O quam tristis	O quam tristis et afflicta Fuit illa benedicta Mater unigeniti! Quae moerebat et dolebat, Pia Mater, dum videbat Nati poenas incliti.	O how sad and afflicted was that blessed Mother of the only-begotten, who mourned and grieved, seeing and bearing the torment of her glorious child.
VII. Eja Mater	Eja Mater, fons amoris Me sentire vim doloris Fac, ut tecum lugeam.	O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you.
VIII Fac, ut ardeat.	Fac, ut ardeat cor meum In amando Christum Deum Ut sibi complaceam.	Grant that my heart may burn in the love of Christ my God, that I may greatly please him.
IX. Amen	Amen.	Amen.

Va! Laisse Couler mes Larmes

<p>Va! laisse couler mes larmes; elles font du bien, ma chérie! Les larmes qu'on ne pleure pas, dans notre âme retombent toutes, et de leurs patientes gouttes martèlent le coeur triste et las! Sa résistance enfin s'épuise; le coeur se creuse... et s'affaiblit: il est trop grand, rien ne l'emplit; et trop fragile, tout le brise!! Tout le brise!</p>	<p>Oh, let my tears keep on flowing; they do me good, my dearest one. The tears that are held back from crying all fall down deep inside our being, and from their constant drops of water they make the heart grow sad and weak! Till finally it can't keep fighting; the heart grows bigger...and gets weak: it's much too large, nothing can fill it; and, much too fragile, ev'rything breaks it! Ev'rything breaks it!</p>
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5 Gesänge – Op. 72

<p>No. 1 Alte Liebe</p>	<p>Es kehrt die dunkle Schwalbe Aus fernem Land zurück, Die frommen Störche kehren Und bringen neues Glück.</p> <p>An diesem Frühlingsmorgen, So trüb verhängt und warm, Ist mir, als fänd ich wieder Den alten Liebesharm.</p> <p>Es ist, als ob mich leise Wer auf die Schulter schlug, Als ob ich säuseln hörte, Wie einer Taube Flug.</p> <p>Es klopft an meine Türe, Und ist doch niemand draus; Ich atme Jasmindüfte, Und habe keinen Strauß.</p> <p>Es ruft mir aus der Ferne, Ein Auge sieht mich an, Ein alter Traum erfaßt mich Und führt mich seine Bahn.</p>	<p>The dark swallow returns From a distant land, The pious storks return And bring new happiness.</p> <p>On this spring morning, So bleakly veiled and warm, I seem to rediscover Love's grief of old.</p> <p>It is as if someone Tapped me on the shoulder, As if I heard a whirring, Like a dove in flight.</p> <p>There's a knock at my door, Yet no one stands outside; I breathe the scent of jasmine, Yet have no bouquet.</p> <p>Someone calls me from afar, Eyes are watching me, An old dream takes hold of me And leads me on its path.</p>
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<p>No. 2 Sommerfäden</p>	<p>Sommerfäden hin und wieder Fliegen von den Himmeln nieder; Sind den Menschen Hirngespinnste, Fetzen goldner Liebesträume.</p> <p>An die Stauden, an die Bäume Haben sie sich dort verfangen; Hochselbsteigene Gewinnste Sehen wir darunter hängen.</p>	<p>Back and forth gossamer threads Flit down from the sky; They are man's fantastical thoughts, Scraps of golden dreams of love.</p> <p>On the shrubs, on the trees— That's where they are caught; There we see our own fate Hanging by a thread.</p>
<p>No. 3 O kühler Wald</p>	<p>O kühler Wald, Wo rauschest du, In dem mein Liebchen geht? O Widerhall, Wo lauschest du, Der gern mein Lied versteht?</p> <p>Im Herzen tief, Da rauscht der Wald, In dem mein Liebchen geht, In Schmerzen schlief Der Widerhall, Die Lieder sind verweht.</p>	<p>O cool forest, In which my beloved walks, Where are you murmuring? O echo, Where are you listening, Who love to understand my song?</p> <p>Deep in the heart Is where the forest murmurs, In which my beloved walks, The echo Fell asleep in sorrow, The songs have blown away.</p>
<p>No. 5 Unüberwindlich</p>	<p>Hab' ich tausendmal geschworen Dieser Flasche nicht zu trauen, Bin ich doch wie neugeboren, Läßt mein Schenke fern sie schauen.</p> <p>Alles ist an ihr zu loben, Glaskristall und Purpurwein; Wird der Propf herausgehoben, Sie ist leer und ich nicht mein.</p> <p>Hab' ich tausendmal geschworen, Dieser Falschen nicht zu trauen, Und doch bin ich neugeboren, Läßt sie sich ins Auge schauen.</p> <p>Mag sie doch mit mir verfahren, Wie's dem stärksten Mann geschah. Deine Scher' in meinen Haaren, Allerliebste Delila!</p>	<p>A thousand times I've vowed Not to trust this bottle, Yet I feel as if new-born, When my cup-bearer shows it me from afar.</p> <p>Everything about it merits praise, Crystal glass and purple wine; Once the cork is drawn, It's empty and I've no control.</p> <p>A thousand times I've vowed Not to trust this traitress, And yet I feel as if new-born, When she lets me gaze in her eyes.</p> <p>Let her treat me Like the strongest man was treat – Set your scissors to my hair Adorable Delilah!</p>

—Program Notes—

Christoph Willibald Gluck composed *Orfeo ed Euridice* in 1762 as part of his effort to move away from the flashy, artificial conventions of traditional Italian opera. He wanted music to serve the drama rather than vocal display. The story follows Orpheus, who is given the chance to rescue his wife Euridice from the underworld on the condition that he not look at her during their ascent. When he finally gives in to her distress and turns around, she dies a second time, leading into the aria “Che farò senza Euridice?” Instead of dark harmonies or vocal fireworks, Gluck writes a clear and noble melody in C major. The simplicity captures Orpheus’s stunned disbelief and focuses entirely on the emptiness of losing the person he loves most.

Antonio Vivaldi composed his *Stabat Mater* in 1712 for the Church of Santa Maria della Pace. Although he is best known for energetic violin concertos, this piece for solo voice and strings unfolds almost entirely in slow tempos and minor keys. Movements I through III introduce the main musical material, including the suspiratio figure, a descending two note gesture that sounds like sighing. The rhythm feels like heavy breathing or quiet sobbing, which makes sense for a Holy Week performance. In this program, the music moves from those opening movements directly to VII and VIII, where the focus shifts from observing Mary’s grief to making a personal prayer. The work closes with the “Amen,” a fast Baroque fugue and the only high tempo movement in the entire piece.

Jules Massenet was one of the leading figures of French opera in the late nineteenth century. His 1892 opera *Werther*, based on Johann Wolfgang von Goethe’s novel *The Sorrows of Young Werther*, tells the story of Werther and his tragic love for Charlotte, who is bound by a promise to marry another man. The aria “Va! laisse couler mes larmes!” takes place in Act III on Christmas Eve. After months of suppressing her feelings, Charlotte finally breaks down when her sister Sophie tries to comfort her. Massenet keeps the vocal line in the middle and lower register, emphasizing Charlotte’s exhaustion rather than showmanship. The long, sighing phrases suggest that tears held in for too long eventually overwhelm the heart.

In 1877, **Johannes Brahms** published his Op. 72, a set of five songs that shows his mastery of the German Lied. The texts explore memory, nature, and reflection. “Alte Liebe” and “Sommerfäden” both deal with the way the past returns unexpectedly, and the restless piano writing reflects that intrusion. “O kühler Wald” offers contrast through its folk like simplicity and quiet atmosphere. The final song, “Unüberwindlich,” sets a text by Goethe and even includes a brief musical reference to Domenico Scarlatti. The mood shifts sharply, presenting a more ironic and defiant view of love.

Igor Stravinsky composed *The Rake's Progress* during his Neoclassical period, drawing inspiration from engravings by William Hogarth. The libretto, written by W. H. Auden and Chester Kallman, reflects the structure of eighteenth-century number opera, with clearly defined arias and recitatives. This style creates a sense of wit and emotional distance. The aria “As I was saying... Scorned! Abused!” is sung by Baba the Turk, whom Tom Rakewell marries in pursuit of what he calls perfect freedom. In Act II, after being ignored by Tom, she explodes in anger. The music features rapid declamation, sharp rhythmic shifts, and percussive piano writing, making it one of the most dramatic and virtuosic moments in the opera.

Edward Elgar composed *Sea Pictures*, Op. 37 In 1899, the same year he completed the *Enigma Variations*. The five songs each approach the sea from a different emotional perspective. Elgar unifies the cycle through a recurring sea motif first heard in “Sea Slumber Song.” “In Haven” sets a poem by his wife, Alice Elgar, and has a gentle, swaying quality. “Sabbath Morning at Sea,” using a text by Elizabeth Barrett Browning, serves as the emotional center, with expansive lines and a dramatic climax. “Where Corals Lie” is the most well-known of the set, driven by a steady pulsing accompaniment. The final song, “The Swimmer,” is the longest and most complex, using wide leaps and thick piano textures to depict a storm at sea. In the final pages, Elgar brings back earlier material and ends with a powerful return of the sea motif.

—Upcoming Events—

Apr. 1	Sunny Ross Sr. Horn Recital	7:30 p.m.
Apr. 6	Travis Franck Jr. Horn Recital Trombone Studio Recital	5:30 p.m. 7:30 p.m.
Apr. 7	APSU Student Recital Percussion Ensemble	12:45 p.m. 7:30 p.m.
Apr. 8	Chae Baek Sr. Composition Recital	7:30 p.m.
Apr. 9-11	65th Mid-South Jazz Festival—a CECA-sponsored event	
Apr. 9	Jazz Collegians	7:30 p.m.
Apr. 10	Jazz Collective & the Cumberland Winds Jazz Project	7:30 p.m.
Apr. 11	Jonathan Scales Fourchestra—a CCCA Concert APSU students enter free with student ID Tickets on sales at Clarksville Community Concert Assoc.	7:30 p.m.



*All of the above held in the George and Sharon Mabry Concert Hall
and are free and open to the public, unless noted otherwise.*

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