



Department of Music

presents

TJ Lucien Morin, Baritone

in a

Senior Recital

with

Jan Corrothers
Collaborative Pianist

7:30 p.m.

November 22, 2024

George and Sharon Mabry Concert Hall
Music/Mass Communication Building

—Program—

The Trumpet Shall Sound
from *Messiah*, HWV 56

George Frederic Handel
(1685-1759)

Deh più a me non v'ascondete

Giovanni Maria Bononcini
(1670-1747)

Selve amiche, ombrose piante

Antonio Caldara
(1670-1736)

Nuit d'étoiles
Beau soir

Claude Debussy
(1862-1918)

In der Frühe
from *Mörike Lieder*, No. 24
Auf dem grünen Balcon
from *Spanisches Liederbuch II*, No. 5

Hugo Wolf
(1860-1903)

—Intermission—

Hai già vinta la causa
from *Le nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

Whither Must I Wander
Bright Is the Ring of Words
from *Songs of Travel*

Ralph Vaughan Williams
(1872-1958)

Warm as the Autumn Light
from *The Ballad of Baby Doe*

Douglas Moore
(1893-1969)

Some Enchanted Evening
from *South Pacific*

Richard Rodgers
(1902-1979)

Stars
from *Les Misérables*

Claude-Michel Schönberg
(b. 1944)

Part the Waters

Charles F. Brown
(1942-1998)

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

From the studio of Dr. Penelope Shumate

—Program Notes—

George Frederic Handel (1685-1759) was a German born composer who specialized in larger scale vocal works, though his body of work also included the contemporary genres of his time. Initially discouraged from studying music by his father, Handel pursued a musical education in organ, harpsichord, and composition following praise from the Duke of Saxe-Weissenfels. Handel composed several operas early in his life after being inspired by opera in Hamburg but made a deliberate focus on oratorio for the latter portion of his life. His most successful work came from a series of compositions in Dublin which included his oratorio masterpiece, *Messiah*. Handel's later years came with slowly deteriorating health and was rendered blind, significantly impacting his compositional ability before his death.

"The Trumpet Shall Sound" is an aria from Part III of *Messiah* that Handel composed in 1741, quoting the apostle Paul directly in I Corinthians 15:52-15:53. The recitative tells of a mystery that believers will be delivered from death and be raised at the sound of the last trumpet of Revelations. The aria speaks the joy of the coming resurrection of all people and the renewal of human souls through God.

Antonio Caldara (1670-1736) was a Venetian born Italian composer known for his contributions to the evolution of Italian vocal music style. His early musical education was likely from his father, a violinist, and he later studied with Giovanni Legrenzi. Caldara solidified himself as a musician and composer working at San Marco's basilica, and composed three operas, along with many more compositions, performed by the close of the 17th century. After a short stay as maestro di cappella for Ferdinando Carlo, he moved to Venice to work among some of the greatest composers in history. Caldara maintained a successful career, though his commissions proved demanding and stressful, and continues to be held in high esteem by musicians and scholars alike.

"Selve amiche, ombrose piante" is an act I aria from Caldara's 1710 opera, *La costanza in amor vince l'inganno*, with the text by an anonymous poet. In a plea to nature, depicted amicably as a steadfast stronghold, Silvia asks nature for some respite and peace from her pains.

Giovanni Maria Bononcini (1670-1747) was an Italian composer who also enjoyed a career as a performing cellist and singer. After studying counterpoint with G.P. Colonna he went on to join the Accademia Filarmonica and publish multiple musical collections. Following his move to Rome, he began working with high profile patrons and collaborators which sustained his opera compositions. While working in London, Bononcini faced a damaged reputation due to his association with political enemies and later found work in other cities. He also had struggles with plagiarism in which he was discredited by the Academy of Ancient Music. He moved to Vienna later in his life where he would write many vocal works, including opera and oratorio, before his death in 1747.

"Deh più a me non d'ascondete" is set to the text of Silvio Stampiglia and is a call for the light of the sun to reveal itself to the narrator. The light could be that of the literal sun, or that of his love's. Either way, the pain is enough for him to plea for release from his sorrows.

Claude Debussy (1862-1918) was born in St. Germain-en-Laye, France and began taking piano lessons at the age of six. Though Debussy didn't attend a typical school, he was admitted to the Paris Conservatoire in 1872 where he refined his skills and found his musical path. Debussy later began composing mélodie, piano, choruses, and a variety of other styles, and while he had a period of financial struggle, he continued to hone his own preferences and style. Late in his life his compositional output diminished greatly but left a legacy cementing himself as a harmonic trailblazer.

"Nuit d'étoiles" was written in 1880 with text of Théodore de Banville, and is a reflection on love found and lost. The speaker personifies the night and all it brings as a harbinger of sadness. The second verse brings a metaphorical description of his love, identifying her as someone deeply important to him, only for her to be lost in the night.

"Beau Soir" is an art song first published in 1891 with text by Paul Bourget. It begins with a description of a beautiful landscape: a sunset, shimmering pink rivers, and a gentle breeze flowing over wheat fields. The speaker suggests that simply being there can heal a troubled heart, and that nature reminds us to enjoy each moment of being on earth while we are able. After all, as a stream inevitably goes to the sea, we go to our tomb.

Hugo Wolf (1860-1903) was an Austrian composer best known for his masterful interpretations and settings of poetry into lieder. Wolf was given early musical training by his father, a self-taught musician, and was able to hone his skills by playing with a small ensemble consisting of a few of his family members. He later studied piano and composition at the Vienna Conservatory where he became obsessed with unconventional harmony. Wolf took great interest in the work of Richard Wagner and took that inspiration to the form of voice and piano after initially imitating Schumann. Wolf began to go mad toward the end of his life and was institutionalized until his death in 1903.

"In der Frühe," written in 1888, was set to the poetry of Eduard Mörike and is number twenty-four within Wolf's *Mörike-Lieder* work. The text of the song reflects a contemplation of a man held awake feeling the anxieties of the night. He considers his sleeplessness as an assault on his mind, going so far as to compare them to literal ghosts appearing before him. As morning approaches, the morning bells begin to ring and signal the end of his torment.

"Auf dem grünen Balcon" is song number five from Wolf's 1891 *Spanisches Liederbuch* with poetry by Paul Heyse. The text tells the story of a man who visits his love interest frequently at her home. Though she seems receptive and gives him friendly glances, she wags her finger to say no. He considers the anxious uncertainty of young love and her occasional cold demeanor but accepts her rejection as a natural part of his courtship.

Wolfgang Amadeus Mozart (1756-1791) is often cited as the gold standard of Classical era in composition. Born in Salzburg, Austria, Mozart was taught a variety of scholastic subjects by his father and took particular interest in music, learning and performing music as early as four years old. Mozart's father brought his son on a tour to Vienna, garnering multiple substantial honorariums and royal invitations, spring boarding his education and skill potential. After multiple tours in his teens and a separation from the Salzburg court, he established himself in Vienna, Austria as a masterful keyboard player and composer. His body of work spans oratorio, opera, ballet, orchestral works, and almost every popular style of his time.

"Hai già vinta la causa" is Count Almaviva's Act III aria from Mozart's 1786 opera *Le nozze di Figaro* with a libretto by Lorenzo da Ponte. The end of act II shows a successful, and very elaborate, plot to trick the Count that leaves him confused and pensive. Upon over hearing Susanna tell Figaro he has already won the case, the Count erupts in anger and promises to make Figaro's life as miserable as he can.

Ralph Vaughan Williams (1872-1958) was the most important and influential English composer of his time, and a major proponent for the resurgence of English music in the 20th century. Though he had an instrumental background, Vaughan Williams elected to pursue the world of composition. He collected vast numbers of folk songs and would occasionally adapt those songs into his own pieces and would become a great advocate for continuing and collecting English musical tradition. Following the first World War, he composed many largely popular symphonies as well as continued his output of vocal works.

"Whither must I wander" and "Bright is the ring of words" come from Vaughan Williams' widely popular song cycle, *Songs of Travel*, which set the poetry of Robert Louis Stevenson. Composed from 1902 to 1904, Vaughan Williams premiered the Songs of Travel in 1904. The seventh and eighth songs respectively mark a sentimental look on the events of the past and the coming future. "Whither must I wander" recounts the carefree days of the singer's youth, noticing the degradation of tradition as time marches on. "Bright is the ring of words" is a realization that all artists must eventually die and their impact can extend beyond a simple performance.

Douglas Moore (1893-1969) was a New York born composer most well-known for his opera *The Ballad of Baby Doe*, though he composed many different forms. Following his formal studies at Hotchkiss School and Yale University Moore served in the U.S. Navy during World War I, subsequently studying composition with Vincent d'Indy at the Schola Cantorum. In 1926 Moore became a member of Columbia University's faculty and later became chair of the music department until 1962. Moore's compositions largely focused on American subjects and themes, particularly after 1923, and later gained significant influence from Gilbert and Sullivan and Broadway. After several operettas and operas, Moore wrote *The Ballad of Baby Doe* in 1956, cementing himself as a significant American opera composer.

“Warm as the Autumn Light” is an aria from Moore’s 1956 opera *The Ballad of Baby Doe* set to a libretto by John Latouche. In this aria, Horace Tabor, a late 19th century wealthy mining mogul, perceives his wife Augusta Tabor, to be cold, uncaring, and only concerned with public image and perception. Fueled by the sorrow of an unfulfilling marriage, Tabor sings of an awakened joy and fond memories from hearing Elizabeth “Baby Doe” McCourt, a new young woman in town, sing a song from afar.

Richard Rodgers (1902-1979) was likely the most successful and prolific musical theater composer of the 20th century. Born on Long Island, New York, Rodgers had an early musical start playing piano by ear and began composing musicals in his teenage years. Much of his early career was working exclusively with lyricist Lorenz Hart, creating twenty-six Broadway shows and nine films until Hart’s death in 1943. Hart’s health decline led Rodgers to collaborate with an old acquaintance, lyricist Oscar Hammerstein II, on an a musical titled, *Oklahoma!* The coming decades filled with the duo’s creative genius as Rogers began to break from his jazz forms and explore his own more complex style. Following Hammerstein’s death in 1960, Rogers slowly declined in creativity and in health, managing only smaller successes before his death in 1979.

“Some Enchanted Evening” is Emile’s famous Act I aria from the 1949 Rodgers and Hammerstein musical *South Pacific*. Emile, a French planter living in the South Pacific during WW II, sings of seeing Nellie, a U.S. Navy nurse, across the room and feeling an instant connection. He goes on to sing of finding your true love and never letting her go, a true testament to love at first sight.

Claude-Michel Schönberg (b. 1944) is a Singer, composer, and producer born in Vannes, France. His early career was made up of musical compositions, being cast in musicals, and recording his own original music. His work on what would later become his legendary *Les Misérables*, began in 1979 with lyricist Alain Boublil, and passed through several developmental stages until its Broadway debut in 1986. This success led to his work on *Miss Saigon* and *Martin Guerre*, garnering worldwide fame which allowed Schönberg to pursue his own personal compositions.

“Stars” is police officer Javert’s powerful Act I aria from the 1980 musical *Les Misérables* in which he explains his passion for upholding the law. After a close encounter with the escaped prisoner, Jean Valjean, Javert becomes angry for not apprehending him and swears to redouble his efforts. Javert likens his work to that of God damning Lucifer to fall in flames, further solidifying his zeal for the law.

Charles F. Brown (1942-1998) was a Texas born composer best known for his contributions to American gospel music. Born to a Baptist pastor, Brown studied music through a master’s degree and eventually served as an instructor for the Armed Forces School of Music in Virginia Beach, Virginia. Following his service Brown worked with a myriad of gospel and church music publishers, writing, editing, and recording music as well as discovering and mentoring new musicians in the field. Brown was inducted into the Texas Gospel Music Hall of Fame while receiving great praise from his colleagues and students alike.

Charles Brown wrote both the music and the text to his “Part the Waters” that was published in 1981. The song reflects an earnest call to God for support through a time of deep struggle. It reaffirms belief in a God that can guide someone through a crisis, provide love and peace, and see anyone through any moment

—Translations and Texts—

Deh più a me non v'ascondete	Oh don't hide from me any longer
Deh più a me non v'ascondete luci vaghe del mio sol.	Oh don't hide from me any longer vague lights of my sun.
Con svelarvi, se voice siete, voi potete far quest'alma fuor di duol.	By revealing yourselves if you are, you can free this soul from pain.

Selve amiche, ombrose piante	Friendly woods, shady plants
Selve amiche, ombrose piante, fido albergo del mio core.	Friendly woods, shady plants, trusty inn of my heart.
Chiede a voi quest'alma amante qualche pace al suo dolore.	This loving soul asks of you something peaceful for his pain.

Nuit d'étoiles	Night of Stars
Nuit d'étoiles, sous tes voiles, sous ta brise et tes parfums, triste lyre qui soupire, Je rêve aux amours défunts.	Night of stars, beneath your veils, beneath your breeze and your fragrances, a sad lyre that sighs, I dream of loves that died.
La sereine mélancolie vient éclore au fond de mon cœur, et j'entends l'âme de ma mie tressaillir dans le bois rêveur.	The serene melancholy now blooms from the depths of my heart, and I hear the soul of my love quiver in the dreaming woods.
Je revois a notre fontaine tes regards bleus comme les cieux; cette rose, c'est ton haleine, et ces étoiles sont tes yeux.	I see again at our fountain your gaze blue as the heavens; this rose, it is your breath and these stars are your eyes.

Beau Soir	Beautiful Night
Lorsque au soleil couchant les rivières sont roses, et qu'un tiede frisson cour sur les champs de blé.	When the sun sets the rivers are pink, and a warm ripple crosses over the fields of wheat.
Un conseil d'être heureux semble sortir des choses et monter vers le cœur troublé.	Advice to be happy seems to emanate from things and rises to the troubled heart.
En conseil de goûter le charme d'être au monde cependant qu'on est jeune et que le soir est beau.	Advice to savor the charms of being on earth while one is young and while the night is beautiful.
Car nous nous en allons, comme s'en va cette onde elle à la mer, nous au tombeau.	Because we are going, As this stream goes to the sea, ourselves to the tomb.

In der Frühe	In the morning
<p>Kein Schlaf noch kühlt das Auge mir, dort gehet schon der Tag herfür an meinem Kammerfenster.</p> <p>Es wühlet mein verstörter Sinn noch zwischen Zweifeln her und hin und schafft Nachtgespenster. Ängst'ge, quale dich nicht länger, meine Seele!</p> <p>Freu' dich! Schon sind da und dorten Morgen Glocken wach geworden.</p>	<p>No sleep yet cools my eyes, already goes the day on my chamber window.</p> <p>My disturbed mind still goes back and forth between doubts and creates night ghosts. Frightened one, torture yourself no more, my soul!</p> <p>Be happy! Already there are, here and there, morning bells waking.</p>

Auf dem grünen Balcon	From the green balcony
<p>Auf dem grünen Balcon mein Mädchen schaut nack mir durch's Gitterlein. Mit den Augen blinzelt sie Freundlich, mit dem Finger sagt sie mir: Nein!</p> <p>Glück, das nimmer ohne Wanken junger Liebe folgt hienieden, hat mir eine Lust beschieden, und auch da noch muss ich schwanken. Schmeicheln hör' ich oder Zanken, komm' ich an ihr Fensterlädchen.</p> <p>Immer nach dem Bruch der Mädchen träuft ins Glück ein bischen Pein: Mit den Augen blinzelt sie Freundlich, mit dem Finger sagt sie mir: Nein!</p> <p>Wie sich nur in ihr vertragen ihre Kälte, meine Gluth? Weil in ihr mein Himmel ruht, seh' ich Trüb und Hell sich jagen. In den Wind gehn meine Klagen, dass noch nie die süsse Kleine ihre Arme schlang um meine;</p> <p>doch sie hält mich hin so fein, mit den Augen blinzelt sie Freundlich, mit dem Finger sagt sie mir: Nein!</p>	<p>From the green balcony my girl looks to me through the trellis. With her eyes she gives a friendly wink, with her finger she says to me: "No!"</p> <p>Fortune, that never without uncertainty follows young love, has granted me a happiness, but I must also be unsure. I hear flattery or scolding when I come to her window shutters.</p> <p>Always, as is tradition, the girl sprinkles into happiness a little bit of pain: With her eyes she gives a friendly wink, with her finger she says to me: "No!"</p> <p>How is it only in her endurance, her coldness, my passion? Because in her my Heaven rests, I see dark and light chase each other. In the wind goes my lamentation that still never the sweet little one will wrap her arms around mine;</p> <p>but she holds me off so subtly, with her eyes she gives a friendly wink, with her finger she says to me: "No!"</p>

Hai già vinta la causa...	Already won the case...
<p>Hai già vinta la causa! Cosa sento! In qual laccio io cadea?</p> <p>Perfidi! Io voglio di tal modo punirvi; a piacer mio la sentenza sarà. Ma s'ei pagasse la vecchia pretendente? Pagarla! In qual maniera? E poi v'è Antonio, che all' incognito Figaro ricusa di dare una nipote in matrimonio.</p> <p>Coltivando l'orgoglio di questo mentecato, tutto giova a un raggiro. Il colpo è fatto.</p> <p>Vedrò mentr'io sospiro, felice un servo mio? E un ben che invan desio ei posseder dovrà?</p> <p>Vedrò per man d'amore, unita a un vile oggetto chi in me destò un affetto, che per me poi non ha?</p> <p>Ah no! lasciarti in pace non vo' questo contento. Tu non nascesti, audace, per dare a me tormento, e forse ancor per ridere di mia infelicità.</p> <p>Già la Speranza sola delle vendette mie quest' anima consola, e giubilar mi fa.</p>	<p>You've already won the case! What do I hear! In what trap have I fallen?</p> <p>Treacherous ones! I would like to punish you in such a way; to my pleasure the sentence will be. But if he repays the old plaintiff? Pay her! In what manner? And then there's Antonio, who an unknown Figaro refuses to give a niece in marriage.</p> <p>Let's flatter the pride of this imbecile, everything leads to a trick. The die is cast.</p> <p>Shall I see, while I breathe, the happiness of a servant of mine? And a treasure I desire in vain he shall possess?</p> <p>Shall I see through the hand of love united to a vile object who in my stirred affection that to me has not returned?</p> <p>Ah no! To leave you in peace I don't want this contentment. You were not born, bold one, to give me torment, and perhaps even laugh at my unhappiness.</p> <p>Already the sole hope of my vengeance consoles my soul, and makes me happy.</p>

Hai già vinta la causa...	Already won the case...
<p>Hai già vinta la causa! Cosa sento! In qual laccio io cadea?</p> <p>Perfidi! Io voglio di tal modo punirvi; a piacer mio la sentenza sarà. Ma s'ei pagasse la vecchia pretendente? Pagarla! In qual maniera? E poi v'è Antonio, che all' incognito Figaro ricusa di dare una nipote in matrimonio.</p> <p>Coltivando l'orgoglio di questo mentecato, tutto giova a un raggiro. Il colpo è fatto.</p> <p>Vedrò mentr'io sospiro, felice un servo mio? E un ben che invan desio ci posseder dovrà?</p> <p>Vedrò per man d'amore, unita a un vile oggetto chi in me destò un affetto, che per me poi non ha?</p> <p>Ah no! lasciarti in pace non vo' questo contento. Tu non nascesti, audace, per dare a me tormento, e forse ancor per ridere di mia infelicità.</p> <p>Già la Speranza sola delle vendette mie quest' anima consola, e giubilar mi fa.</p>	<p>You've already won the case! What do I hear! In what trap have I fallen?</p> <p>Treacherous ones! I would like to punish you in such a way; to my pleasure the sentence will be. But if he repays the old plaintiff? Pay her! In what manner? And then there's Antonio, who an unknown Figaro refuses to give a niece in marriage.</p> <p>Let's flatter the pride of this imbecile, everything leads to a trick. The die is cast.</p> <p>Shall I see, while I breathe, the happiness of a servant of mine? And a treasure I desire in vain he shall possess?</p> <p>Shall I see through the hand of love united to a vile object who in my stirred affection that to me has not returned?</p> <p>Ah no! To leave you in peace I don't want this contentment. You were not born, bold one, to give me torment, and perhaps even laugh at my unhappiness.</p> <p>Already the sole hope of my vengeance consoles my soul, and makes me happy.</p>

—Upcoming Events—

Nov. 24	APSU Opera Scenes in “American Opera Adventures” APSU Symphony Orchestra	2 p.m. 7:30 p.m.
Nov. 25	APSU Wind Ensemble	7:30 p.m.
Nov. 26	APSU Student Recital APSU Guitar Ensemble Ben Truex Sr. Composition Recital, <i>in Heydel Hall</i>	12:45 p.m. 7:30 p.m. 7:30 p.m.

*All concerts & recitals are free and open to the public
in the George and Sharon Mabry Concert Hall
unless noted 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 or call 931-221-7818.

Austin Peay State University does not discriminate on the basis of race, color, religion, creed, national origin, sex, sexual orientation, gender identity/expression, disability, age, status as a protected veteran, genetic information, or any other legally protected class with respect to all employment, programs and activities sponsored by APSU. Policy 6:001

