

Ouachita Baptist University

Scholarly Commons @ Ouachita

Concert Performances, Programs, and Posters

Division of Music

9-19-1978

Cindy Dvirnak Schultz, George Keck, and Helen Lyon in a Recital

Cindy Dvirnak Schultz

Ouachita Baptist University

George Keck

Ouachita Baptsit Univeristy

Helen Lyon

Ouachita Baptist University

Follow this and additional works at: <https://scholarlycommons.obu.edu/music>



Part of the [Music Education Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Schultz, Cindy Dvirnak; Keck, George; and Lyon, Helen, "Cindy Dvirnak Schultz, George Keck, and Helen Lyon in a Recital" (1978). *Concert Performances, Programs, and Posters*. 491.

<https://scholarlycommons.obu.edu/music/491>

This Program is brought to you for free and open access by the Division of Music at Scholarly Commons @ Ouachita. It has been accepted for inclusion in Concert Performances, Programs, and Posters by an authorized administrator of Scholarly Commons @ Ouachita. For more information, please contact mortensona@obu.edu.

MUSIC

AT OUACHITA

Tuesday, September 19, 1978, 7:00 pm

Recital Hall, Mabee Fine Arts Center

CINDY DVIRNAK SCHULTZ

mezzo-soprano

GEORGE KECK

piano

HELEN LYON

viola

GABRIEL FAURÉ
(1845-1924)

From **La Bonne Chanson**, Op. 61

Une Sainte en son aureole
Puisque l'aube grandit
La lune blanche luit dans les bois
J'allais par des chemins perfides
J'ai presque peur, en vérité
L'Hiver a cessé

INTERMISSION

JOHANNES BRAHMS
(1833-1897)

Two Songs, Op. 91

Gestillte Sehnsucht
Geistliches Wiegenlied

THOMAS PASATIERI
(1945-)

Three Poems of James Agee

How Many Little Children Sleep
Lullaby
Sonnet

GIOVANNI BONONCINI
(1670-1747)

Gualtiero's Aria
from **Griselda**

CHRISTOPH GLUCK
(1714-1787)

Che farò senza Euridice
from **Orfeo ed Euridice**

GIACOMO PUCCINI
(1858-1924)

Vissi d'Arte, Vissi d'Amore
from **Tosca**

La Bonne Chanson
Gabriel Faure

Gabriel Faure was one of the most significant composers of the new French school. His song output of 100 "Mélodies," play an outstanding part in his overall work. The most famous is the cycle "La Bonne Chanson," op. 61. Faure took from the collection of Verlaine poems nine of the total 21. Faure compiled the nine poems into a harmoniously attuned cycle which he unifies by use of several motifs thematically linking the various "Mélodies" with each other.

- I. In her I see a haloed saint, the lady of the castle, everything that words can tell of grace and love; the golden sound of a distant horn together with the soft pride of the noble ladies of yore. A sweet smile, patrician harmony I see, I hear in her Carlovingian name.
- II. Since hope has ceased to flee from me, I shall be guided by it, walking straight on, whether over paths of moss or flint. And to make the journey seem shorter, I shall sing naive songs that she perhaps will not be displeased to hear. In truth, this is Paradise enough.
- III. The pale moon shines in the woods, every branch has its voice. Look, my love: the pond reflects the shape of that dark willow in which the wind weeps. Let us dream, it is the hour. An immense peace seems to descend from the star-irradiated sky. It is the hour of ecstasy.
- IV. I traveled along dangerous paths, painfully uncertain. Your dear hands guided me, your glance like the pale hope of dawn. No sound gave me courage until you said "Go on!" My fearful, sad heart wept until love, the sweet victor, reunited us in joy.
- V. I am almost afraid, you have become so entwined with my being since that last summer, I tremble—forgive me this frank avowal—to think that your merest smile is now my law, that a word, a gesture, a flickering of the eye can plunge me into despair. But despair itself would have its comfort—to repeat, again and again, "I love you, I love you."
- IX. Winter is over; the air dances. Even the saddest heart must yield to the great joy scattered on the air. I have dreamed of spring for a year, but its green return is more lovely than my dream. My hopes are fulfilled. Let summer come. Let autumn and winter come. Every season will delight me, oh you, who are the fantasy and the reason.

Two Songs for Voice, Piano and Viola
Johannes Brahms

These two songs, both genial, but subtly contrasted in mood, were composed in 1884. Both are dedicated to Amalie Joachim, the wife of Brahms' life-long friend. The first, a setting of Rückert's poem, has the voice and viola vying with each other in expressiveness. The second song, a lullaby depicting Mary rocking her Son to sleep, makes use of the traditional German carol tune "Joseph, lieber Joseph mein," which is played by the viola. The text is a version by Geibel and is a translation of the original Spanish poem by Lope de Vega.

- I. Steeped in the golden evening light, how solemnly the forrests stand! The birds and the wind whisper the world to sleep. You desires which always arise in the heart that is without peace or rest, when will you cease? When my spirit no longer hastens on wings of dreams and my eyes no longer gaze upon distant stars, then the winds and the birds shall lull my life and longings.
- II. You holy angels who fly above the palm

trees of Bethlehem, silence the treetops for my child is asleep. This Child of Heaven suffers pain; he was so weary of the sorrows of the earth. You hovering angels, silence the treetops for my child is asleep.

Three Poems of James Agee
Thomas Pasatieri

Thomas Pasatieri began his musical career early in life when, as a piano prodigy and pint-sized conductor, he concertized in the New York area. He won a scholarship to Juilliard at sixteen and emerged some years later with the first doctoral degree the school ever awarded. The young composer has worked at a furious pace turning out piano, operatic, orchestral and chamber works, but feels the most at home in vocal music. Pasatieri's opera, The Trial of Mary Lincoln was the first such work ever to be commissioned by and performed over National Educational

and performed over National Educational Television. His music can be labeled conservative by today's standards for he always uses a tonality.

Gualtiero's Aria

Giovanni Bononcini
Griselda was first performed in London in 1722 and is considered the best of Bononcini's operas. Gualtiero, the King of Sicily, has married Griselda, a poor, but beautiful and virtuous shepherdess. His subjects, highly displeased with the marriage, threaten to revolt if he doesn't dispose of Griselda and marry a princess. Here Gualtiero sings of love, especially his for Griselda. To awaken the wild beasts, oh huntsmen, make the valley echo—and the thickly wooded hills! To the grand pleasure that comes of hunting big game will succeed the sweet ease of love.

Che farò senza Euridice
Christoph Gluck

Orfeo ed Euridice, generally considered the oldest opera in modern repertoire, is one of the great milestones in opera. Orfeo's wife, Euridice, has died and the gods have permitted him to journey to the Underworld and claim Euridice with the condition Orfeo must not look at his wife while he leads her back to earth. If he does, she will be lost to him forever. Orfeo finds Euridice and attempts to lead her out of the realm of death without gazing upon her. Euridice pleads with Orfeo to grant her one glance; he succumbs to her pleas and at that moment she dies. Orfeo is frantic with grief and remorse and in the famous aria, "Che farò senza Euridice," he laments that he has lost his beloved Euridice forever. Brokenheartedly calling her name, he vows that he will not remain on earth without her.

Vissi d'Arte, Vissi d'Amore
Giacomo Puccini

The story of Tosca takes place when Rome was torn by fierce political strife between the Bonapartists and the monarchists. In setting to music Sardou's drama of violence, intrigue and passion, Puccini infused his natural lyricism with powerful dramatic expression. This opera centers around Tosca, an opera singer, and her lover Mario, an artist and Bonapartist. Just prior to this aria, Mario has been captured by Scarpia, chief of the monarchist, and is being tortured. Tosca has gone to Scarpia in an attempt to buy Mario's freedom; but the price is Tosca herself or else Mario will die. Tosca pours out her anguish in "Vissi d'Arte." She laments that she has always lived only for her art and for love, harming no one, helping the poor and praying devoted. And now, in her darkest hour, God has deserted her!