CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

GRADUATE RECITAL
IN VOICE PERFORMANCE

An abstract submitted in partial fulfillment of the requirements
For the degree of Master of Music, Performance

By

Linda Rochelle Jackson

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ABSTRACT

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The repertoire selected for my recital exemplifies a wide range of human experience and emotion. The listener embarks on a journey through time and numerous settings ranging from the playful interaction with nature portrayed by Sir Henry Bishop’s *Lo, Here the Gentle Lark* to the climactical *Tu che le vanita* of Verdi’s *Don Carlo*. Beginning with the Baroque period with Rameau’s *Rossignols amoureux*, the program visits the Romantic and Twentieth Century periods, ending with a Verdian flourish.

The opening set is comprised of two pieces for voice, piano, flute and cello. The subject of both pieces is birds—*Rossignols amoureus* by Jean-Philippe Rameau (1683—1764) and *Lo, Here the Gentle Lark* by Bishop. *Rossignols* is an aria from Rameau’s revolutionary opera *Hippolyte et Aricie* (1733). The flute represents the nightingale as it embellishes and imitates the voice. The text, written by Abbé Simon-Joseph Pellegrin, portrays deep reverence for the nightingale expressed by one of Diana’s many nymphs. The aria is in binary form and performed with much feeling at a medium
tempo, modulating from Ab major to F minor and back to Ab major. *Lo, Here the Gentle Lark* (1819) is a small section of Shakespeare’s poem *Venus and Adonis* (1593) set to music by Sir Henry Rowley Bishop (1786—1865). This lively romp celebrates the lark as its warbling heralds the glory of dawn. Unlike the Rameau, the voice imitates the flute as opposed to the flute imitating the voice. The form is variation based on the text, that is, the text is repeated many times with altered melody.

The second group consists of four emotionally intense lieder by Richard Strauss, sung in German. *Allerseelen*, completed in 1885, is the eighth and final song of Opus 10 set to a poem by Hermann von Gilm zu Rosenegg (1812—1864). The text is divided into three verses, each one revealing a slightly different quality. The key of the piece is Eb major. After a lengthy introduction in the piano, the voice enters in the key of F minor. This gives the illusion of being in a minor key instead of a major key. The text at this point speaks of setting flowers on a table, but quickly gets to the point of the meeting, which is to rekindle a relationship that seems to have ended. The lyric “wie einst in Mai” is underscored by a deceptive cadence, which further supports the preceding text as indirect or uncertain. Verse two starts in C minor—again, a minor key is hinted before modulating to Eb major for “einst in Mai.” At this point, the text speaks of secret desire while proclaiming willingness to expose that secret. Finally, a direct request is made, emphasized by the tonic Eb. *Zueignung*, also written by von Gilm, consists of three verses in variation form. As the first piece of Opus 10, it is an expression of gratitude for the benefit bestowed upon the subject by a loved one. *Traum durch die Dämmerung* (1894-95), the first piece in Opus 29, translates to “Dream through the Twilight.” Strauss set Otto Julius Bierbaum’s (1865—1910) poem about a dream in which a beautiful
woman is encountered. The form is AB coda in the key of F# major. Text that describes nature is underscored by the tonic. When the beautiful woman is mentioned, the key modulates to Bb major. Perhaps this is a moment of excitement, leading to the climax of the piece. This group closes with the jubilant Cäcilie (1894). Heinrich Hart (1855—1906) wrote the poem for his wife, Cäcilie, as did Strauss for his bride, Pauline de Ahna. It is the second piece of Opus 27, and its piano part is extremely difficult. The tempo is very fast, demanding exceptional breath control of the singer.

The third group, Tres Poemas (1933), consists of three poems from a collection entitled Rimas by Gustavo Adolfo Bécquer (1836—1870) set to music by Joaquin Turina (1882—1949). These particular poems depict specific aspects of attraction, perhaps sexual in nature. Number One, Olas gigantes, (Giant waves) alludes to attraction to dangerous and/or turbulent entity or relationship. Each stanza, descriptions of powerful storm conditions involving wind and water, ends with the plea “...llevadme con vosotras.” (...take me with you.) as a moth to the flame. Number Two, Tu pupila es azul (Your pupil is blue) describes the blueness of another’s eyes. Again, bodies of water are a pervasive theme in the text as well as in the text of Number Three, Besa el aura (Kiss the breeze). The text itemizes features that attract the poet—eyes, kisses, water, flames and the desire to be swept away. The three poems were composed by Turina in 1933 and dedicated to the well-known soprano Lola Rodriguez Aragón.

The French group begins with two compositions by Felix Fourdrain (1880—1923) based on poems written by Andre Alexandre (1851—1926). Chanson Norvégienne (Norwegian Song) tells a story about a heartbroken person who goes to the village festival in order to dance away his/her anguish over being betrayed by a lover. It is
through composed beginning in the key of G minor. The tempo gets faster and faster in the B section, with descending modulations from G minor to E minor to D minor to G minor again. None of the sections are repeated, which supports the text in its depiction of the dancer furiously dancing to free him/herself from pain, but not achieving that goal. A soldier asks the powers that be to bless and reward his horse that carries him to war in Chevauchee Cosaque (Cossack Horseman). The horseman seems to enjoy going to war and expresses a desire to see his steed rewarded with pleasure and great tasting hay. The form of this piece is a satisfying binary form, ABA with a coda. This is in clear contrast to Chanson Norvégienne, in which there is no repeated section. When there is no return in a piece, there is also no release from tension, thus imparting a sense of dissatisfaction instead of fulfillment. Alfred Bachelet (1864—1944) set Eugene Adenis’ (1854—?) poem, Chere Nuit (Dearest Night) to music in 1899. This opulently romantic nocturne, in ABA form with coda begins with an introduction that starts off in the key of Db major and very slowly building up over a 24 measure passage to the dominant chord (Ab major), which spans six measures, delaying the onset of the main theme and creating a huge cadence immediately preceding the beginning of the A section. The main portion of the piece begins with an intense feeling of release, building again in the B section by way of a series of modulations ending with the sublime A section with coda. The text in the introduction describes the setting sun and the accompanying scents and sounds of the approaching evening. As the main section begins, the text is a prayer befitting only the most ardent of worshippers of the night.

The final section of the recital is devoted to a scene from Don Carlo by Guiseppe Verdi (1813—1901). The libretto was written by François Joseph Méry (1797—1865)
and Camille Du Locle (1832—1903) after Friedrich von Schiller’s dramatic poem *Don Carlos, Infant von Spanien*. Don Carlo and Elisabetta were betrothed to each other when Don Carlo’s father decided to take Elisabetta for himself. Elisabetta, being a religious woman, remained faithful to her husband in spite of her love for Carlo. *Tu che le vanita* is the first scene in Act 4 of the four act version. She waits to meet him and to convince him to follow his destiny, to save the people of Flanders from ruin. The aria is through written with a repeat of the A section. Each section in between the two A sections represents a chapter of her life, from her youth to the present day, which she sees as the end of her life.
SOURCES CONSULTED


Shakespeare, W. Venus and Adonis.
http://www.shakespeare-w.com/english/shakespeare/w_venus.html

SCORES


Rameau, Jean-Phillippe. Ariette D’Hippolyte et Aricie, Limited availability at www.amazon.uk: [1733].


California State University, Northridge
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Mike Curb college of Arts, Media and Communication
Department of Music

Presents

LINDA JACKSON
Soprano

A student of
DAVID SCOTT

With
MARO DONABEDIAN
Piano

And assisted by:

Mr. Rik Noyce, Flute
Ms. Saundra Sonderling, Violoncello

In Recital
In partial fulfillment of the requirements for the degree of
Master of Music in Music, Performance

April 21, 2007 8 PM
Recital Hall
PROGRAM

I

Ariette D'Hippolyte et Aricie No. 313 (Rossignols amoureux)  
Jean-Philippe Rameau  
(1683 – 1764)

Lo, Here the Gentle Lark  
Sir Henry Rowley Bishop  
(1786 – 1865)

II

Allerseelen Opus 10, No. 8  
Richard Strauss  
(1864 – 1949)

Zueignung Opus 10, No. 1

Traum durch die Dämmerung Opus 29, No. 1

Cäcilie Opus 27, No. 2

INTERMISSION
III

Tres Poemas Opus 81

Olas gigantes

Tu pupila es azul

Besa el aura

IV

Chanson Norvégienne

Chevauchée Cosaque

Chère Nuit

V

Tu che le vanita (from Don Carlo)
TRANSLATIONS

Rossignols amoureux  (Abbé Simon-Joseph Pellegrin)

Nightingales in love, answer our voices Speak softly about your warblings.
Your songs are tender homages to the divinity who reigns in our wood.

Lo, Here the Gentle Lark  (William Shakespeare)

Lo, Here the Gentle Lark weary of rest.
From his moist cabinet mounts up on high;
And wakes the morning from whose silver breast the sun ariseth in true majesty!

Allerseelen  (Hermann von Gilm zu Rosenegg)

Place on the table the fragrant mignonettes,
Bring inside the last red asters,
And let us speak again of love, as once we did in May.

Give me your hand, so that I can press it secretly;
And if someone sees us, it’s all the same to me.
Just give me your sweet gaze, as once you did in May.

Flowers adorn today each grave, sending off their fragrances;
One day in the year are the dead free.
Come close to my heart, so that I can have you again, as once in May.
Zueignung  (Hermann von Gilm zu Rosenegg)

Yes, you know it, beloved soul,
That I am tormented far from you,
Love makes the heart suffer,
Thanks to you.

Once I held, the one who delighted in freedom,
High the amethyst cup
And you blessed the drink,
Thanks to you.

And exorcised the evil ones therein,
Until I, as I had never been,
Holy, holy onto your heart I sank,
Thanks to you.

Traum durch die Dämmerung  (Otto Julius Bierbaum)

Broad meadows in the grey twilight;
The sun's light has died away and the stars are moving.
Now I go to the loveliest of women,
Across the meadow in the grey twilight,
Deep into bushes of jasmine.

Through the grey twilight to the land of love;
I do not walk quickly, I do not hurry.
I am drawn by a faint, velvet thread
Through the grey twilight to the land of love,
Into a blue, mild light.
Cäcilie  *(Heinrich Hart)*

If you only knew what it's like to dream of burning kisses,
Of wandering and resting with one's beloved,
Eye turned to eye, and kissing & caressing - if you only knew,
You would incline your heart to me!

If you only knew what it's like to feel dread on lonely nights,
Surrounded by a raging storm,
While no one comforts with gentle words your strife-weary soul - if you only knew,
You would come to me.

If you only knew what it's like to live,
Surrounded by God's world-creating breath,
To float up, carried by the light, to blessed heights - if you only knew,
Then you would live with me!

Olas gigantes  *(Gustavo Adolfo Bécquer)*

Giant waves that break with a roar on distant deserted shores,
Wrap me in a sheet of foam.
Take me with you!

Hurricane gusts that blow away dry leaves from the lofty wood,
Drag me in a whirlwind across the sky.
Take me with you!

Storm clouds that the lightning breaks, you tip with fire your tattered edges,
Drag me through the darkening mists.
Take me with you!

Have pity, take me where vertigo will take my memory and my reason...
Have pity! I am frightened to be alone with my grief!
Tu pupila es azul  *(Gustavo Adolfo Bécquer)*

How blue your eyes are, and when you laugh
How their soft clarity reminds me of the tremulous shine of morning
The sea reflects upon its waters.

How blue your eyes are, and when you cry
How the crystal tears that well up in them seem to me the drops of dew
That collect upon a violet.

How blue your eyes are, and how their depths
Can radiate an idea like a point of light, how much they seem to me a lost star
In the evening sky!

Besa el aura  *(Gustavo Adolfo Bécquer)*

The gentle breeze with a whispered cry
Kisses the water it ripples in fun;
The radiant clouds in the western sky
Are purple and gold from the kiss of the sun;
A flame slips round a tree trunk nigh
To kiss with ardour another one;
And the willow, trailing low its leaves,
Returns to the river the kiss it receives.

Chanson Norvégienne  *(André Alexandre)*

I am taken by great heavy sadness.
The one I love tenderly has betrayed me.
There is a celebration in the village
And I dance to hide my sadness.
But it seems to me that with each step
I hear my sadness screaming.

Above the fjords of Norway,
Higher than the masts of the ships,
Higher than the fields of snow of running, gliding sleds.
My tears, my alarms are mounting
And the dance doesn’t stop.
It seems with each step
I am twisting in a sea of tears.
Chevauchée Cosaque  (André Alexandre)

And for my good horse too
Who will carry me towards the war
For this soft companion at one time
Thoughtful in the steppe flowered, Pity, Lord!

Take care on him. Alleviate its load;
Take care which it meets the water of the fountains,
And which it finds of the full barns of straw fresh and healthy hay
Which, on the way, it will need.

Lord, king of humble, Lord,
Make that my good horse neighs of immense joy and delight,
When very close is born the reputation.
Beautiful combat liberator;

And galloping, its proud nostrils exalts of rage Cossack,
Make that it leaps in the attack, Ah!
To crush its shoes of hell, these people of Corbels!

Chère Nuit  (Eugène Adenis)

The time will soon come.
Behind the hill I see the sun setting and hiding its jealous rays.
I hear the soul of things singing.
And the narcissi and the roses bring me sweeter perfumes.

Dear night with serene clearness,
You that bring back the tender lover.
Ah! Descend and veil the earth with your mystery, calm and charming.

My happiness is reborn under thy wing,
Oh night more beautiful that beautiful days.
Ah! Arise! To make again the day of my loves dawn.
Tu che le vanità  (François Joseph Méry & Camille Du Locle)

You have known the vanities of this world,
And now enjoy the grave's last rest,
If there is still pity in heaven mourn over my sorrow
And carry my tears at the Lord's presence.

Carlos will come! He must leave and forget.
I've sworn to Posa to watch over him.
He must fulfill his destiny. Glory will show him the way.
As for me, my day has already come to an end!

France, noble land, so loved in my younger days!
Fontainebleau! Towards you all my thoughts go!
There I swore eternal love to God who heard me
And eternity lasted only one day.

O merry gardens of this Iberian land,
If Carlos should yet stop here at the end of the day,
Let the tufts, the brooks, the fountains, the woods and flowers
With their melodies sing of our love.

Farewell, farewell golden dreams, lost hopes!
The knot was cut, light has lost its splendour!
Farewell, farewell, my younger years
Giving in under the cruel suffering my heart has only one desire:
The peace of the grave!