TRANSLATIONS
Laura M. Coy, voice
SENIOR HONORS RECITAL
Pruis Hall - Sunday, March 22, 1987 3:00 p.m.

Batti, batti, o bel Masetto
Strike, strike, o dear Masetto,
Your poor Zerlina!
I will stand here like a little lamb
To await your blows!
I will let you tear my hair,
I will let you scratch out my eyes,
And your dear little hands
I will then gladly kiss.
Ah, I see it, you have not the heart!
Let there be peace, o my love,
In contentment and happiness
We wish to spend our nights and days.

Au bord de l'eau
(At the water’s edge)
To sit together on the bank of the stream that passes,
To see it pass;
Together, when a cloud floats in space,
To see it float;
When a cottage chimney is smoking on the horizon,
To see it smoke;
If nearby a flower spreads its fragrance,
To absorb its scent;
To hear at the foot of the willow, where water murmurs,
The water murmurs,
Not to notice, while this dream lasts,
The passage of time,
But to feel deep passion
Only to adore each other;
Not to care at all about the world's quarrels,
To ignore them,
And alone, together, facing all that grows weary,
Not to grow weary;
To be in love while all passes away,
Never to change!
Les Berceaux
(The Cradles)

Along the quays, the large ships,
Rocked silently by the surge
Do not heed the cradles
Which the hands of the women rock.
But the day of farewells will come,
For the women are bound to weep,
And the inquisitive men
Must dare the horizons that lure them!
And on that day the large ships,
Fleeing from the vanishing port,
Feel their bulk held back
By the soul of the far away cradles.

Mandoline
(Mandolin)

The serenading swains
And their lovely listeners
Exchange insipid remarks
Under the singing boughs.
There is Tircis and there is Aminta,
And the eternal Clitander,
And there is Damis, who for many cruel ladies
Fashions many tender verses.
Their short silken vests,
Their long dresses with trains,
Their elegance, their gaiety
And their soft blue shadows
Whirl madly in the ecstasy
Of a moon rose and gray,
And the mandolin chatters
Amid the trembling of the breeze.

An Die Musik
(To Music)

Thou charming Art, in many a gloomy hour,
When I have bow'd before the storms of life,
Hast thou revived my heart with glowing power
In better realms unknown to earthly strife.

How oft the tones thy golden harp did bear me,
The holy, sweet accords that heavenward soar,
The heaven of better days has open'd o'er me:
Thou charming Art, my thanks to thee therefore.
Suleika's Zweiter Gesang
(Suleika's Second Song)

Ah, ye balmy western breezes
Would ye but your pinions lend me,
With the sigh that never ceases
Far away to him I'd send thee!

When your wings are stirred with showers
All my pains arise before them,
Hills and meadows, woods and flowers
Stand in tears when you breath o'er them.

But your soft and tender sighing
Cools the burning eye of sorrow.
Ah! I'd weary unto dying
But for hope of some blest morrow.

Hasten, then, and bring him gladness,
Whisper soft: "Thy Love is waking!"
But forbear to tell of sadness
Tell him not, my heart is aching.

Murmur low, that I am weary,
That I long once more to hear him;
Where he is not, life is dreary,
Rapture only to be near him.

Widmung
(Dedication)

You my soul, you my heart,
You my bliss, 0 you my pain,
You my world in which I live,
My heaven you, wherein I float,
0 you my grave, into which
I ever lowered all my cares.

You are my rest, you are my peace,
You are bestowed on me by heaven.
That you love me makes me worthy of myself,
Your gaze has transfigured me in my own sight,
You lift me above myself in love,
My good genius, my better self!

You my soul, you my heart,
You my bliss, 0 you my pain,
You my world in which I live,
My heaven you in which I float,
My good genius, my better self!
Der Nussbaum
(The Nut Tree)

A nut tree blooms before the house,
Fragrant, airily it spreads its leafy branches wide.
Many lovely blossoms gleam thereon;
Gentle winds are coming, to embrace them heartily.
They whisper, always paired in twos,
Bending, bowing gracefully
For a kiss their frail little heads.
They whisper of a maiden,
Who was thinking all night and day,
But alas, did not know of what.
They whisper, they whisper,
Who can understand such a soft melody?
Whisper of the bridegroom and of next year, and of next year.
The maiden listens, a breeze stirs the tree:
Yearning, hoping she sinks smiling into sleep and dream.
this second is intense and grows even more so in its second half. The accompaniment is more difficult than Schubert usually wrote and the soprano is taken to a high B-flat. Frau Anna Milder-Hauptmann, the "Royal Prussian Premiere Court Theatre and Chamber Singer", was the soprano to whom Schubert dedicated this song.

An die Musik

Schubert and his poet friend Schober worked together, drawing on Schulze's work, "Die bezauberte Rose" (The Enchanted Rose), to create a simple, heartfelt hymn in praise of music. The chords of the piano accompaniment provide a pulsing emotion, but do not interfere with the beautiful melody. Let the song speak for itself.

Widmung Op. 25 No. 1

This song is the dedication at the start of the "Myrten" cycle with text by Rückert. The cycle reflects Schumann's struggle for Clara Wieck and was his wedding present and dedication to her. It is a blissful confession of deepest love and devotion. The prayer-like middle section suggests warmth and peace as found in human companionship. We return to the joyous music of the beginning to round out the piece. Schumann adds a postlude of his melody from "Ave Maria"; perhaps he felt his devotion to Clara was like that of Roman Catholics to Mary.

Der Nussbaum Op. 25 No. 3

"Der Nussbaum" is also from the cycle "Myrten" with poetry by Mösen; it gives a musical image of a young girl dreaming under a nut-tree with leaves whispering in the breeze. Moving notes in the piano suggest whispering leaves and the reoccurring motif represents the secret the leaves are trying to tell the girl. Voice and piano are true partners, each with equal importance. At last she understands the secret and "sinks smiling into sleep and dreams" as the music fades away.

Ten Blake Songs

These songs, among Vaughan Williams' last, were completed in 1958 for the film The Vision of William Blake. Words are drawn from "Songs of Innocence" (Nos. I, III, V, VI, and IX) and "Songs of Experience" (Nos. II, IV, VII, and VIII). The former are cheerful and optimistic in modal style, while the latter are bitter and cynical in searing chromatic modes. The oboe and voice are never in duet with each other. Rather, the oboe often sets the mood and enhances the text as it sings its own song.
Rejoice Greatly
from "Messiah"

George Frideric Handel
(1685-1759)

Batti, batti
from "Don Giovanni"

Wolfgang Amadeus Mozart
(1756-1791)

Au bord de l'eau Op. 8 No. 1
(At the Waters Edge)

Les Berceaux Op. 23 No. 1
(The Cradles)

Mandoline Op. 58 No. 1

Suleika's zweiter gesang, Op. 31
(Suleika's second song)

An die Musik
(To Music)

Widmung Op. 25 No. 1
(Dedication)

Der Nussbaum Op. 25 No. 3
(The Nut Tree)

Ten Blake Songs
I. Infant Joy
III. The Piper
V. The Lamb
VI. The Shepherd
VIII. Cruelty has a Human Heart
IX. The Divine Image
X. Eternity

Get on Board de Gospel Train
Weepin' Mary

Ralph Vaughan Williams
(1872-1958)

arr. H. T. Burleigh
(1866-1949)

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This recital is presented in partial fulfillment of the requirements for the Honors Program at Ball State University.

Rejoice Greatly
George Frideric Handel

This aria was first written in 12/8 meter and was a very long "da capo" piece. It premiered in 1742 in the Irish capital and was sung by Signora Avolio. The instrumental bass part was already in common time, as was customary. Handel rewrote the voice part in common time also, probably in 1749, for a London performance. The piece was considerably shortened and there was no "da capo". In this form, Giulia Frasi first sang it, as do sopranos today.

Batti, batti
Wolfgang Amadeus Mozart

In this charming aria, Zerling tries to apologize for her moment of near unfaithfulness to Masetto with Don Giovanni. She entreats him to punish her; to beat her, tear out her hair, and scratch out her eyes as she stands like a poor, little lamb. She sees he cannot; she has won. Happily she sings of days and nights they will spend joyously together.

Au bord du l'eau Op. 8 No. 1
Gabriel Fauré
(1845-1924)

This gentle song espouses the idea that everything, especially love, dies, but gives us the hope that, perhaps, by ignoring the world's troubles, love will never die. Sully Prudhomme wrote the poetry. The mood of the piece is relaxed and restrained. The harmonies Fauré has used are of the more adventurous of his early songs and are the ancestors of the harmonies of today's popular music.

Les Berceaux Op. 23 No. 1
Gabriel Fauré

The piano sets the scene with its gentle rocking, like the waves of the sea or a cradle rocked by the gentle hands of a mother. This hypnotic accompaniment provides interesting harmonies against the diatonic melody. Sully Prudhomme wrote the poetry. The beginning is subdued yet soon builds in intensity at the thought of the curious men leaving on grand ships for new, alluring horizons. As the ships disappear there is a hush; to voyage they must leave behind their cradles.

Mandoline Op. 58 No. 1
Gabriel Fauré

The poetry of this song comes from Paul Verlaine's collection, "Les Fetes galante" (The galant parties), which was inspired by Watteau's paintings. This song was inspired by the painter's pastoral scenes with elegantly dressed lords and ladies flirting and playing on manicured lawns to the music of mandolins. The piano pretends to be a mandolin and adds to the carefree mood. Several characters are mentioned; Tircis and Damis are shepherds; Aminte and Clitandre are from Italian comic opera. It was fashionable for French royalty to play at being shepherds and shepherdesses.

Suleika's zweiter gesang, Op. 31
Franz Schubert

Inspired by his wife Marianne, Goethe wrote many Suleika poems. Schubert set several of them to music; this is his second. While the first one was contemplative and lyrical,