

The D'Angelo Department of Music  
at  
Mercyhurst University

Presents

Adam Seymour's Senior Recital

Adam Seymour, baritone

Linda Peters, piano

Walker Recital Hall  
Saturday, April 13<sup>th</sup>, 2024  
1:00P.M.



**MERCYHURST**  
UNIVERSITY

**D'ANGELO DEPARTMENT OF MUSIC**

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## NOTES

### El Vito

Fernando Obradors

Originally Composed by Pablo de Sarasate

Una vieja vale un real  
Y una muchacha dos cuartos,  
Pero, como soy tan pobre  
me voy a lo más barato.  
Con el vito, vito, vito,  
con el vito, vito, va.  
No me haga 'usté' cosquillas,  
que me pongo 'colorá'.

An old woman is worth a lot  
and a girl two quarters,  
but I'm like, I'm so poor  
I'm going for the cheapest.  
With the vito, vito, vito,  
With the vito, vito, goes  
Don't tickle me  
That I wear color.

Born in Spain on March 10<sup>th</sup>, 1844, Pablo de Sarasate was a violin expert and outstanding composer for violin music. He began his studies with the violin at five years old, with his first major performance occurring at the age of eight. In 1859, he began a global concert tour, where he was admired for his "sweet and pure" violin tone. After the tour ended, he began composing violin works, his most famous works being *Zigeunerweisen* and "El Vito."

Born in Barcelona in 1897, Fernando Obradors is a Spanish Classical composer who is most famous for his song cycle known as *Canciones Clásicas Españolas*, in which he used previously written music, added poetry to it, and arranged his own version of the music. This is how music, such as "El Vito," were arranged. He also wrote multiple "zarzuelas" and an orchestral piece that was inspired by the *Jungle Book* series by Kipling.

The song cycle *Canciones Clásicas Españolas* consists of six different volumes, and it is best described as a series of poems put to music. Unlike other song cycles, there is no set story or theme to unify the song cycle. Rather, it is a series of poetry that Obradors thought highly of combined with some instrumental music he admired as well as some music composed by him.

Belonging to the sixth volume, “El Vito” is a humorous piece that describes the inner conflict of a man as to which woman he should choose. In the beginning of the piece, the man sets out his options, saying that the older woman is worth a fortune, but a young girl is significantly less expensive. He then states that he is a poor man and will choose the cheaper option. Throughout the piece, there is a building sense of frustration because he wishes to obtain the older, better woman; however, he is too cheap to do so. By the end of the piece, the man screams in frustration due to this extremely difficult debate. Throughout the entire piece, the accompaniment plays fast and complex harmonies that create this sense of frustration and anger, that eventually resolves with heavy chords. While the man is yelling at the end, the accompaniment is playing several fortissimo chords to show a build of anger until it reaches a climactic end.

### **Asturiana**

Manuel De Falla

From *Siete Canciones Populares Españolas*

Por ver si me consolaba  
Arrime a un pino verde,  
Por ver si me consolaba.  
Por verme llorar lloraba  
Y el pino como era verde  
Por verme llorar lloraba

Born on November 23<sup>rd</sup>, 1876, Manuel de Falla was considered one of the best Spanish composers of the 1900's. After taking piano lessons with his mother, he studied composition with Felipe Pedrell. De Falla won two different prizes: One for his piano playing and one for his composition of the Opera *La Vida Breve*.

*Siete Canciones Populares Españolas* is a song cycle comprised of de Falla's most popular Spanish Art Songs. It was originally dedicated to Madame Ida Godebska. The different songs tie together in that they are set in different regions of Spain and deal with love and the different emotions that come with it.

The song “Asturiana” is the third song within the song cycle *Siete Canciones Populares Españolas*. This piece was composed with the idea of grief and how it pertains to love. The piece opens with open and hollow sounding, arpeggiated chords with the melody gently gliding overtop. This is reflective of the grief that comes with the loss of a loved one. A sense of loneliness is instated in the lyrics, which talk about a person crying to a pine

tree “to see if it will console me.” At the end of the piece, the loneliness turns into hope as the pine tree does cry with the person to console them, which is reflected in a major ending rather than staying in the original, minor mode.

## **Perduta ho la Speranza**

Stefano Donaudy

From *36 Arie di Stile Antico*

Perduta ho la Speranza in voi mirare  
E di Speranza sola nuttivo il core  
Ahimè, Ahimè, a come farò, se per amare,  
La fede ho già smarrita  
La fede nell'amore?  
Perduta ho la Speranza in voi mirare  
E di Speranza sola, E di Speranza nuttivo il core.

I have lost hope in looking at you,  
And I nourished my heart with hope alone.  
Alas! Alas! How will I do it if to love,  
I have already lost my faith  
faith in love?  
I have lost hope in looking at you,  
And I nourished my heart, nourished it with hope alone.

Stefano Donaudy was a minor Italian composer who composed between 1890 and the early 20<sup>th</sup> century. Born in 1879 of a French father and Italian mother, he had an early affinity for music. He began composing at the age of eleven, splitting his compositional devotion between opera and song. He composed his most famous work, *36 Arie di Stile Antico*.

The collection *36 Arie di Stile Antico* is a group of thirty-six Italian vocal pieces. It is not technically classified as a song cycle since there are no combining factors of the individual songs like a story or theme. However, this collection is comprised of Donaudy's most famous vocal pieces, including *Vaghissima sembianza*, *Spirate pur, spirate*, *O del mio amato ben*, and *Amorosi miei giorni*.

“Perduta ho la Speranza” is also classified among the famous pieces within the collection *36 Arie di Stile Antico*. It is a melancholic piece that portrays the story of a man losing his faith in love after being left by who he believed to be his soulmate. This utter betrayal has left him lost and alone with a shattered heart to never be nourished again.

**Come Paride Vezzoso**  
From *L'elisir D'Amore*

Gaetano Donizetti

Come Paride vezzoso  
Porse il pomo alla più bella,  
Mia diletta villanella,  
Io ti porgo questi fior.  
Ma di lui più glorioso,  
Più di lui felice io sono,  
Poiché in premio del mio dono  
Ne riporto il tuo bel cor.

Veggio chiaro in quel visino  
Ch'io fo breccia nel tuo petto.  
Non è cosa sorprendente;  
Son galante, son sergente.  
Non v'ha bella che resista  
Alla vista d'un cimiero;  
Cede a Marte, Dio guerriero,  
Fin la madre dell'Amor.

Like Paride charming  
He handed the knob to the most beautiful,  
My beloved villanella,  
I offer you these flowers.  
But of him more glorious,  
More happy than I am,  
Because in the prize of my gift  
I report your beautiful body.

I see clearly in that little face  
Ch'io fo breaches in your chest.  
It is not surprising;  
I'm gallant, I'm a sergeant.  
There is no beauty that endures  
At the sight of a crest;  
He gives to Mars, God the warrior,  
Says the mother of love.

Italian composer Gaetano Donizetti was born on November 29<sup>th</sup>, 1797. He began studying music under Giovanni Simone Mayr, a priest and successful composer of opera. Donizetti's father sent him to this priest in hopes that he will become a composer of church music; however, Mayr chose to teach him more about opera than sacred music. Donizetti's first successful composition was written in 1818 under Enrico di Borgogna. Upon departing from Venice and traveling to Naples, Donizetti wrote thirty-one operas, including *L'elisir D'amore*.

*L'elisir D'amore* is the story of a young man named Nemorino and his love for a woman named Adina. After Belcore, a military general, arrives on shore and courts Adina, Nemorino asks Dulcamara for the "elixir of love" so that he can win Adina back. Dulcamara agrees and gives him a bottle of wine, which he swiftly drinks and becomes intoxicated. Adina agrees to marry Belcore after Nemorino ignores her, so he travels to break up the wedding.

The aria "Come Paride Vezzoso" was the attempt made by Belcore to Court Adina in the beginning of the opera. The up-beat, legato melody portrays confidence and suave, which is reflected by the verbiage of the aria. In the beginning, Belcore discusses just how beautiful and perfect Adina is. All of a sudden the accompaniment changes, playing heavy chords, which displays a sense of confidence and authority. This leads to a back-and-forth conversation between Belcore and the accompaniment, where he talks about how amazing he is. This leads to the end, which is a return to the "A" section while Belcore talks about how perfect they are together, "So says the mother of love."

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**Plaisir D'amour**

Jean Paul Égide Martini

Plaisir d'amour ne dure qu'un moment,  
Chagrin d'amour dure toute la vie.  
J'ai tuot quitté pour l'ingrate Sylvie  
Elle me quitte et prend un autre amant  
Plaisir d'amour de dure qu'un moment,  
Chagrin d'amour dure toute le vie.  
"Tant que cette eau coulera doucement  
Vers ce ruisseau qui borde la prairie"  
Je t'ai me rai, me répétait Sylvie  
L'eau coule encore, elle a change pourtant!

Plaisir d'amour ne dure qu'un moment,  
Chagrin d'amour dure toute la vie!

The pleasure of love lasts only for a moment,  
The pain of love lasts a lifetime.  
You left me, ungrateful Sylvie  
She left me for someone better.

The pleasure of love lasts only for a moment,  
The pain of love lasts a lifetime.  
“As long as this water will run gently  
Towards this brook which borders the meadow,  
I will love you,” Sylvie told me.  
The water still runs, but she has changed.  
The pleasure of love lasts only for a moment,  
The pain of love lasts a lifetime.

Born on August 31<sup>st</sup>, 1741, in Freistadt, Jean Paul Égide Martini was a classical composer who was famous for his operas, chansons and romances, and sacred vocal works. Martini was most famous for expanding the scoring of French military music to six parts, as well as his composition of the opera *Henry IV*. As a Comédie-Italienne (Italian Comedy), it shattered the barrier of using political figures in opera, allowing others to use political figures in music. Martini was also famous for his compositional abilities in individual vocal pieces, such as “Plaisir D’amour.”

The song “Plaisir D’amour” tells the tale of a man who was abandoned by his one and only love, Sylvie. The piece opens with a light-hearted, fast accompaniment part that may trick some into thinking it is a happier piece. However, the libretto describes how the pleasures of love only last momentarily, while the pain lasts forever. It then moves to describe how his beloved Sylvie left him despite promising to remain with him “as long as the river flows through the prairie.” The beginning section is repeated twice during this piece: Once in the middle and once at the end, which is done for the dramatic emphasis of the lesson of the piece.



Votre Toast  
From *Carmen*

Georges Bizet

Votre toast ... je peux vous le rendre,  
Señors, Señors, car avec les soldats  
Oui les toreros peuvent s'entendre,  
Pour plaisirs ils ont les combats.  
Le cirque est plein, c'est jour de fête,  
Le cirque est plein du haut en bas.  
Les spectateurs perdant la tête,  
Les spectateurs s'interpellent à grands fracas:  
Apostrophes, cris et tapage  
Poussés jusques à la fureur.  
Car c'est la fête du courage,  
C'est la fête des gens de cour.  
Allons en garde! Allons! Allons! Ah!  
Toréador, en garde,  
Toréador, toréador,  
Et songe bien, oui songe en combattant  
Qu'un oeil noir te regarde  
Et que l'amour t'attend.  
Toréador, l'amour,  
L'amour t'attend!  
Tout d'un coup on fait silence;  
On fait silence. Ah que se passe-t-il?  
Plus de cris; c'est l'instant  
Le taureau s'élançe en bondissant hors du toril ...  
Il s'élançe, il entre, il frappe, un cheval roule  
Entraînant un picador.  
Ah bravo toro!, hurle la foule.  
Le taureau va ... il vient ... il vient et frappe encor!  
En secouant ses banderilles,  
Plein de fureur, il court!  
Le cirque est plein de sang;  
On se sauve, on franchit les grilles;  
C'est ton tour maintenant.  
Allons en garde! Allons! Allons! Ah!  
Toréador, en garde!  
Toréador, toréador!  
Et songe bien, oui songe en combattant

Qu'un oeil noir te regarde  
Et que l'amour t'attend.  
Toréador, l'amour t'attend!

Your toast ... I can return it to you  
Señors, Señors, because with the soldiers  
Yes bullfighters can hear each other,  
For fun they have fights.  
The circus is full, it's a holiday,  
The circus is full from top to bottom.  
The spectators losing their heads,  
The spectators are calling out loudly:  
Apostrophes, shouting and noise  
Pushed to fury.  
Because it's the day of courage,  
It's the party of the court people.  
Let's go on guard! Come on! Come on! Ah!  
Toreador, on guard,  
Toreador, toreador,  
And think well, yes think fighting  
A black eye is watching you  
And that love is waiting for you.  
Toreador, love,  
Love is waiting for you!  
All at once silence is made;  
We are silent. Ah what's going on?  
No more screams; it's the moment  
The bull springs by leaping out of the toril ...  
He rushes, he enters, he knocks, a horse rolls  
Driving a picador.  
Ah bravo toro!, yells the crowd.  
The bull goes ... he comes ... he comes and knocks!  
By shaking his banderillas,  
Full of fury, he runs!  
The circus is full of blood;  
We escape, we cross the gates;  
It's your turn now.  
Let's go on guard! Come on! Come on! Ah!  
Toreador, on guard!  
Toreador, toreador!  
And think well, yes think fighting  
A black eye is watching you

And that love is waiting for you.  
Toreador, love is waiting for you!

Georges Bizet is a French composer who was born on October 25<sup>th</sup>, 1838, under the original name Alexandre-Cesar-Leopold Bizet. Bizet's father was a vocal teacher and his mother was a pianist, so he grew up with a heavy musical background. He was accepted in the Paris Conservatoire before he completed his tenth year of school. He worked with people such as Charles Gounod and Fromental Halevy. He also won the Prix de Rome in 1857 for his cantata, *Clovis et Clotilde*.

The opera *Carmen* is about a woman who is deemed a gypsy. She makes a soldier fall in love with her in order to escape prison, and she continues on with him for a little while. After realizing how obsessed with her the soldier is, she decided to take some time apart from him, where she ran into Escamillo at a bar. Escamillo sings his famous aria "Votre Toast" before convincing her to come to his next bull fight and marrying him. At the end of the opera, Carmen is killed by the soldier she loved, Don Jose.

The song "Votre Toast" is Escamillo's aria where he talks about how amazing he is and how everyone cheers for him at his bull fights. His attitude and confidence are enough to draw everyone's attention as soon as he walks into the room, and he smooth talks so well that he can get anyone to fall in love with him. The song talks about how many he is and how the crowd is silent during his fights because they are so captivated. When he wins, they all scream for him, "Toreador! L'amour t'attend!" which means "Love is waiting for you, Toreador!"

## **In der Fremde**

From *Liederkreis* Op. 39

Robert Schumann

Aus der Heimat hinter den Blitzen rot  
Da kommen die Wolken her,  
Aber Vater und Mutter sind lange tot,  
Es kennt mich dort keiner mehr.  
Wie bald, ach wie bald kommt die stille Zeit,  
Da ruhe ich auch, und über mir  
Rauscht die schöne Waldeinsamkeit,  
Und keiner kennt mich mehr hier.

From my homeland, beyond the red lightning,  
The clouds come drifting in,  
But father and mother have long been dead,  
Now no one knows me there.

How soon, ah! how soon till that quiet time  
When I too shall rest  
Beneath the sweet murmur of lonely woods,  
Forgotten here as well.

Born in 1810, Robert Schumann is one of the most famous German composers to this day. He began his musical adventure at the young age of six. He began taking inspiration from famous composer Franz Schubert and poet Jean Paul Richter. Schumann began his education in law in 1828 due to the influence of his family; however, he focused no time to that. Instead, he focused solely on composing music, eventually leaving the school and Leipzig itself, voyaging towards Heidelberg.

Schumann's *Liederkreis* Op. 39 is one of his most famous works being that it was one of his few vocal works. It is considered a song cycle since it contains twelve vocal works, and the lieder (German art songs) all relate to a similar idea and story. The story of this cycle is loneliness and love, with the first lieder, "In der Fremde," displaying loss and solitude. As the cycle continues, the story shifts from grief and loneliness to love and togetherness.

"In der Fremde" is the first movement of *Liederkreis* Op. 39, and it opens the cycle by lamenting and grieving over the loss of a loved one. Through beautiful, somber lyrics, the story is introduced about a person who is grieving the loss of his mother and father. He discusses how he is alone, but there is a subtle hint of joy in his solace. As the piece reaches its climax, he discusses how he cannot wait to die alone in a forest with no one to mourn him.

**Verschwiegene Liebe**  
From *Penthesilea*

Hugo Wolf

Über Wipfel und Saaten  
In den Glanz hinein -  
Wer mag sie erraten,  
Wer holte sie ein?  
Gedanken sich wiegen,  
Die Nacht ist verschwiegen,  
Gedanken sind frei.  
Errät es nur eine,  
Wer an sie gedacht  
Beim Rauschen der Haine,

Wenn niemand mehr wacht  
Als die Wolken, die fliegen -  
Mein Lieb ist verschwiegen  
Und schön wie die Nacht.

Over treetops and cornfields  
Into the gleaming light –  
Who may guess them,  
Who catch them up?  
Thoughts go floating,  
The night is silent,  
Thoughts are free.  
If only she could guess  
Who has thought of her  
In the rustling groves,  
When no one else is awake  
But the scudding clouds –  
My love is silent  
And lovely as night.

Hugo Philipp Jakob Wolf was born on March 13<sup>th</sup>, 1860, in Windischgraz, Austria (now Slovenj Gradec, Slovenia). He studied in Vienna from 1875-1877 but was kicked out due to his hot temper. He met Richard Wagner in 1875 and Johannes Brahms in 1879, who both inspired him to broaden the scope of his compositions. In the late 1870's Wolf contracted syphilis, which caused him to fall into a major depression and be unable to compose for the most part.

Wolf composed music that was based on poetry. He set music to poems by Nikolaus Lenau, Heinrich Heine, and Joseph von Eichendorff. Wolf composed *Penthesilea*, which was a song cycle based on a tragedy by Heinrich von Kleist. One other piece Wolf wrote was based on Joseph von Eichendorff's poem "Verschwiegene Liebe"

The song "Verschwiegene Liebe" is an art song that is written as a lullaby. The song describes a scene of a silent and peaceful night where someone can just look into the sky and let their mind race as they lose track of time. Beautiful scenery such as scudding clouds, rustling groves, and beautiful cornfields are mentioned as the poem conveys freedom of thoughts and love. The piece has a soft tone and a quick moving pace. This shows the excitement of the night as well as the peaceful aspects of it. While it is meant to be a lullaby, it talks about how magnificent the night is with a tone that shows happiness in the stars and peace in one's mind and heart.

## **Blow, Blow Thou Winter Wind**

From *3 Shakespeare Songs*

Roger Quilter

Roger Quilter was born in Hove, Sussex, UK on November 1<sup>st</sup>, 1877. He began his compositional studies in 1892 at Eton College. In 1896, he moved to Frankfurt to continue his musical education with a family friend. Quilter is most famous for his vocal pieces, which include *Songs of the Sea*, *To Julia*, and *3 Shakespeare Songs*. His song cycles have given him a significant amount of praise, as he was invited to conduct the opening matinée at the Italia Conti School.

Of his most famous song cycles, *3 Shakespeare Songs* is the most well-known song cycle since it uses poetry of one of the most famous poets in history, William Shakespeare. It comprises of only three pieces that each tell their own story. The three songs are “Come away, death,” “O Mistress Mine,” and “Blow, Blow thou Winter Wind.”

As the last piece of *3 Shakespeare Songs*, “Blow, Blow thou Winter Wind” tells the story of a wrathful man irritated by the betrayal of his best friend. The piece begins with huge, powerful chords to set the tone of anger from the beginning. Shortly after, the vocalist comes in on the highest note of the piece, which portrays the immense feelings of hatred, accompanied with the immense verbiage “thou art not so unkind as man’s ingratitude.” Suddenly, the piece turns happy temporarily, showing the sarcastic happiness of losing someone. The piece will then immediately jump back to heavy, echoing chords to bring back the original mood. The piece ends in that pleasant, happy section, paying homage to the happiness one feels after letting go of someone deceitful.

## **The Vagabond**

From *Songs of Travel*

Ralph Vaughan Williams

Ralph Vaughan Williams is an English Composer who was born on October 12<sup>th</sup>, 1872, and passed away on August 26<sup>th</sup>, 1958. Early in his life, he studied at Trinity College in Cambridge and at the Royal College of Music in London under Sir Charles Stanford and Sir Hubert Parry. Williams also traveled to Berlin and Paris, where he studied with Max Bruch and Maurice Ravel, respectfully. Williams took significant interest in English

Folk songs, which motivated him to write English Vocal works with modal elements.

One of William's most famous English works is a song cycle called *Songs of Travel*. In this famous work of nine pieces, Williams uses poetry from Robert Louis Stevenson's *Song of Travels and Other Verses* and sets them to his compositions. The major relation between these pieces is the idea of the joys that come with freedom and travel without conforming to the major ideas of the world, such as settling down and working a job for an easy life.

"The Vagabond" is the strong and powerful opener of this song cycle. The song discusses a man who has made the decision to live on his own, seeking the wilderness as his only need. The piece begins with a quiet, yet confident chord progression with a syncopated rhythm, which shows strength in uncertainty as well as freedom. The piece then shifts to a fast section, which signifies perseverance through hardship, with lyrics such as, "Not to autumn will I yield, not to winter even!" This is where the piece returns to its quieter, yet still confident bounciness, as if to embrace the challenge yet again.

## **Hellfire**

Alfred Newman

From *The Hunchback of Notre Dame*

Born on March 17<sup>th</sup>, 1900, Alfred Newman is one of most prolific American composers in the film industry. He composed music for more than two-hundred films in his forty years of working for Hollywood. Newman was born into a poor family, where he became a self-trained musician, where he began as a piano accompanist to help his mother. He later conducted for Broadway, and eventually made it into the film industry in Hollywood. He won forty-four Academy Award nominations and nine awards for his music.

One of the famous films Newman composed for was *The Hunchback of Notre Dame*. Directed in 1939 by William Dieterle and written by Sonya Levien and Bruno Frank, the original film was a magnificent adaptation to the novel written by Victor Hugo. It tells the story of a deformed man who hides the famous church Notre Dame, where he is raised by the priest Frollo. However, he soon meets a gypsy girl named Esmeralda, which causes him to begin leaving Notre Dame to see her. Eventually, Frollo is killed and the gypsies are free.

The song “Hellfire,” is the solo song of Frollo, where he addresses his feelings for the gypsy Esmeralda through prayer. He sings about how he knows that to love a gypsy is a sin, but he is simply a man who is being expected to fight the temptations of the Devil. At the beginning of the song, there is a light yet echoing piano accompaniment that is meant to be a Gregorian Chant style sung by a choir. After some gentle reflection, Frollo realizes what his feelings are and how bad that is. Suddenly, the pace drastically picks up, which portrays the impending doom Frollo feels. He then states how he wishes for Esmeralda to be his so that he may fix her, or she will burn.