



Ashley Primavera, soprano

with

Barbara Lee, piano

Friday, May 4, at 7:30 p.m.
Music Performance Center, Campus Hall

Ashley Primavera is a student of Dora Ohrenstein

Program

From *Le nozze di Figaro*, K. 492

Porgi, amor

From *Così fan tutte*, K. 588

È amore un ladroncello

Wolfgang Amadeus Mozart (1756-91)

Am Sonntag Morgen

O liebliche Wangen

Johannes Brahms (1833-97)

Claire de lune

Au bord de l'eau

Gabriel Fauré (1845-1924)

Intermission

From *Street Scene*

A boy like you

Come ready and see me

Dreams

Kurt Weill (1900-1950)

Richard Hundley (b. 1931)

Charles Ives (1874-1954)

Turn Out the Stars

A Foggy Day

Bill Evans (1929-80), Arranged by Roger
Wesby

George Gershwin (1898-1937)

I Remember

Stephen Sondheim (b. 1930)

T.G.T.T.

Duke Ellington (1914-74)

Texts and Translations

Porgi, Amor

Porgi, amor, qualche ristoro
Al mio duolo, a miei sospir!
O mi rendi il mio tesoro,
O mi lascia almen morir.

È amore un ladroncello

È amore un ladroncello,
Un serpentello è amor,
Ei toglie e dà la pace,
Come gli piace ai cor.

Per gli occhi al seno appena,
Un varco aprir si fa,
Che l'anima in catena,
E toglie libertà.

Porta dolcezza e gusto,
Se tu lo lasci far,
Ma t'empie di disgusto,
Se tenti di pugnar.

Se nel tuo petto ei siede
S'egli ti becca qui,
Fa tutto quell ch'ei chiede
Che anch'io farò così.

Am Sonntag Morgen

Am Sonntag Morgen, zierlich angetan,
Wohl weiss ich, wo du da bist hingegangen,
Und manche Leute waren, die dich sahn,
Und kamen dann zu mir, dich zu verklagen.
Als sie mir's sagten,
hab' ich laut gelacht
Und in der Kammer dann geweint zur Nacht.
Als sie mir's sagten, fing ich an zu singen
Um einsam dann die Hände wund zu ringen.

Give, Love

Give, love, bring consolation
For my sorrow, for my sighs!
Either give me back my husband,
Or permit that I should die.

Love is a little thief

Love is a little thief,
A little serpent is love,
He takes away and gives peace
As he pleases to the heart.

From the eyes to the breast, soon
A path through he makes
So that the soul is enchained,
And freedom taken away.

He brings sweetness and pleasure
If you let him do so,
But he fills you with disgust
If you attempt to fight.

If in your breast he settles,
If he pecks you here
Do all that he commands,
As also I will do thus.

On Sunday Morning

On Sunday morning, dressed in your best,
I know very well where you went.
And many people there were who saw you
And then came to me to tell tales about you.
While they were telling me
I laughed lustily;
But in my room I wept that night.
While they were telling me I began to sing,
Only to wring my hands raw as soon as I was alone.

O liebliche Wangen

O liebliche Wangen,
Ihr macht mir Verlangen,
Dies rote, dies weisse,
Zu schauen mit Fleisse.
Und dies nur alleine.
Ist's nicht, das ich meine;
Zu schauen, zu grüssen,
Zu rühren, zu küssen!
Ihr macht mir Verlangen,
O liebliche Wangen!

O Sonne der Wonne!
O Wonne der Sonne!
O augen, so saugen
Das Licht meiner Augen.
O englische Sinnen,
O himmlisch Beginnen!
O Himmel auf Erden!
Magst du mir nicht werden!
O Wonne der Sonne,
O Sonne der Wonne!

O Schönste der Schönen!
Benimm mir dies Sehnen.
Komm, eile, komm, komme,
Du süsse, du fromme!
Ach, Schwester, ich sterbe,
Ich sterb, ich verderbe,
Komm, komme, komm eile,
Benimm mir dies Sehnen,
O Schönste der Schönen!

O lovely cheeks

O lovely cheeks,
You make me desire,
Your red, your white,
To stare with diligence.
And this alone
Is not it. What I want is
To look, to greet,
To touch, to kiss!
You make me desire,
O lovely cheeks!

O sun of joy!
O joy of the sun!
O eyes, so drink
The light from my eyes.
O angelic feelings,
O blessed beginning!
O heaven on earth,
May you not be mine?
O joy of the sun!
O sun of joy!

O fairest of the fair,
Take away from me this longing.
Come, quickly, come, come,
You sweet, you good!
Ah, sister, I die,
I die, I am perishing.
Come, come, come quickly,
Take away from me this longing
O fairest of the fair!

Claire de lune

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune.

Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.

Au bord de l'eau

S'asseoir tous deux au bord du flot qui passe,
Le voir passer;
Tous deux s'il glisse un nuage en l'espace,
Le voir glisser;
A l'horizon s'il fume en toit de chaume,
Le voir fumer;
Aux alentours, si quelque fleur embaume,
S'en embaumer;
Entendre au pied du saule où l'eau murmure,
L'eau murmurer.
Ne pas sentir tant que ce rêve dure
Le temps durer,
Mais n'apportant de passion profonde
Qu'à s'adorer,
Sans nul souci des querelles du monde,
Les ignorer,
Et seuls tous deux devant tout ce qui lasse,
Sans se lasser;
Sentir l'amour devant tout ce qui passé,
Ne point passer!

Moonlight

Your soul is a rare landscape
With charming maskers and mummers
Playing the lute and dancing, almost
Sad beneath their fantastic disguises.

While singing in minor mode
Of victorious love and life in its season,
They do not seem to believe in their happiness,
And their song mingles with the moonlight.

With the calm moonlight, sad and lovely,
That sets the birds in the trees to dreaming,
And the fountains to sobbing ecstasy,
The great fountains, sveltes among the marbles.

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!

A Boy Like You

Somebody's going to be so handsome.
Somebody's going to make me proud.
Somebody's going to be so wonderful,
He'll stand out from the crowd.
Such a manly arm I'll have to lean on
As I walk down the avenue.
Somebody will always be my standby.
Who do you think it is? Guess who.

Somebody will never- no, not ever forget
To care and understand.
Yes, that is the grandest feeling
That any woman ever knew-
To know I'll have somebody wonderful.
To know I'll have a boy like you.

Come Ready and See Me

Come ready and see me no matter how late,
Come before the years run out.
I'm waiting with a candle no wind will blow out.
But you must haste on foot or by sky
For no one can wait forever under the bluest sky.
I can't wait forever, for the years are running out.

Dreams

When twilight comes,
When twilight comes with shadows drear,
I dream of thee- of thee, dear one.
And grows my soul so dark and sad,
Sad as shadows drear.
They tell me not grieve love,
For thou wilt come.
But oh! But oh, I cannot tell
Why I fear their words are false.
I dream of thee, love,
And thou art near till I awake.

When I look back,
When I look back on happier days,
My eyes are filled-are filled with tears.
I see thee then in visions plain,
So true, so full of love.
But now I fear to ask them
If thou art 'live.
They tell me not to grieve love,

For thou wilt come at last.
I dream of thee, love,
And thou art near till I awake.

Turn Out the Stars

Turn out the stars.
Let the veil of darkness hide me,
If I can't have you beside me.
Put out their fire,
Their glorious splendor,
Only reminds me of your tenderness.

Stop the ocean's roar,
Don't let the rivers run.
Let me hear no more.
The wondrous music of a skylark in the sun-
Let it be done.
Turn out the stars,
Shut off their light.
Stop every comet in its magic, lonely flight.
Let there be night.
Turn out the stars.

Foggy Day

I was a stranger in the city-
Out of town were the people I knew.
I had that feeling of self pity-
What to do?
The outlook was decidedly blue,
But as I walked through the foggy streets alone,
It turned out to be the luckiest day I've known.

A foggy day in London town
Had me low and had me down.
I viewed the morning with alarm.
The British Museum had lost its charm.
How long, I wondered, could this thing last?
But the age of miracles hadn't passed,
For, suddenly, I saw you there
And through foggy London town
The sun was shining everywhere.

I Remember

I remember sky –
it was blue as ink.
Or, at least, I think
I remember sky.

I remember snow-
Soft as feathers,
sharp as thumbtacks,
Coming down like lint.
And it made you squint
When the wind would blow.

And ice, like vinyl, on the streets
Cold as silver,
White as sheets.
Rain like strings and
Changing things
Like leaves.

I remember leaves-
Green as spearmint, crisp as paper.
I remember trees
Bare as coat racks, spread like broken umbrellas.

And parks and bridges,
Ponds and zoos,
Ruddy faces,
Muddy shoes.
Light and noise and bees and boys and days.

I remember days,
Or, at least, I try.
But as years go by,
They're a sort of haze

And the bluest ink
Isn't really sky.
And at times I think
I would gladly die
For a day of sky.

Program Notes

The aria “Porgi, Amor” begins the second act of the opera *Le nozze di Figaro* (*The Marriage of Figaro*). Composed by Wolfgang Amadeus Mozart with the libretto of Lorenzo da Ponte (1749-1838), the opera premiered in Vienna in 1786. Based on the French play of the same title performed two years earlier, the opera was met with moderate success. Today, it is considered one of Mozart’s most popular operas and his performed often around the world.

The aria takes place at the beginning of the second of four acts. The plot of the opera, typical of *opera buffa* of this time, is hilariously complex. The main plot is that in the house of Count Almaviva and Countess Rosina, the Count is making advances upon the Countess’ maid, Susanna, who is betrothed to another. In “Porgi, Amor,” the Countess grieves her husband’s known infidelity.

Così fan tutte was another collaboration between composer Wolfgang Amadeus Mozart and librettist Lorenzo da Ponte, written and performed just a few years before Mozart’s death. Like *Le nozze di Figaro*, *Così fan tutte* is a popular choice in opera houses around the world. The opera was supposedly written at the urging of Emperor Joseph II (Holy Roman Emperor 1765-1790) and was first performed in Vienna in 1790 a month before the Emperor’s death.

Another example of *opera buffa*, the opera’s plot is amusing and complicated. The story centers around two sisters, Fiordiligi and Dorabella, and their respective lovers Guglielmo and Ferrando. The men decide to test the fidelity of their lovers by pretending to be called off to war, returning disguised as Albanian’s to see if the ladies will succumb to their advances. The ladies do succumb, but in the end all is forgiven and the two couples will hopefully live happily ever after.

“È amore un ladroncello” is sung in act two by the character of Dorabella. In the scene, she tells her sister she has fallen for this mysterious new lover (who is actually Fiordiligi’s lover in disguise), and warns of the dangers of love. The melody is simple with few ornaments and lively, signifying that Dorabella is simple and youthful in character. It is interesting to listen for the contrast between the lively beginning melody and the later melody, hinting at a minor key, which displays the undercurrent of her growing, more sophisticated emotions.

Johannes Brahms was a leading composer of the Romantic period, a virtuoso pianist, conductor, and master of counterpoint. He became an accomplished touring pianist at the age of nineteen and befriended several well-known musicians such as Franz Liszt, Robert Schumann, and Schumann’s wife Clara, who Brahms would build a lifelong professional and personal relationship with.

Brahms’ compositions range from orchestral works to songs known as lieder for voice and piano. “Am Sonntag Morgen” is one such lied, part of a collection of five songs comprising opus 49 (composed 1867-68). These five songs were composed for voice and piano and contrast in subject matter and style. The poetry for “Am Sonntag Morgen” is by Paul Heyse (1830-1914), who later won the Nobel Prize for Literature. In this piece, the female character struggles with the gossip and possibility of her lover’s infidelity. The mood of the character is illustrated in the part of the piano, as each phrase begins with staccato chords, building along with the character’s frustration.

Another *lied* composed by Brahms, “O liebliche Wangen,” serves as a happy contrast to the bitter “Am Sonntag Morgen.” Published in 1868 along with four other songs, “O liebliche Wangen” is the fourth song of Brahm’s opus 46. Set to a text by the Baroque poet Paul Fleming (1609-1640), the song articulates the joys of being in love and ends with the speaker wishing for her lover to come to her aid and free her from longing by returning her love.

One of the most influential French composers of his time, Gabriel Fauré composed almost one hundred songs for voice and piano, solo piano pieces, chamber music, and orchestral works. Over the course of his lifetime, he also served as church organist at the Church of Saint-

Sauveur at Rennes in Brittany and professor of composition. His songs for voice and piano are often performed in recitals and recorded by opera singers.

“Claire de lune,” composed in 1887 to a text by Paul Verlaine (1844-96), is now one of Fauré’s most famous *mélodies*. The song was originally composed for piano and voice, though Fauré added orchestration in his opus 112, *Masques et bergamasques*. Textually, the song is meant to be ethereal and contemplative, with no specific story outside the realm of fantasy. It is important to note the relationship between the lilting serenity of the piano and legato phrasing of the voice, as the two instruments move with one another.

“Au bord de l’eau” is the first song of three in Fauré’s opus 8, composed in 1879. Much like “Claire de lune,” paints a serene picture typical of the French *mélodie*. Utilizing poetry written by Sully Prudhomme (1839-1907), the speaker of the poem is following the natural flow of life, holding on to the feelings of love, willing them to last, even as the surrounding world shifts and alters.

Kurt Weill was a German-Jewish composer best known for his collaboration with Bertolt Brecht on *The Threepenny Opera*. A socialist, he believed that music served a socially useful function and his political views showed through his work. While he did write orchestral works which met with moderate success, he favored vocal works and musical theatre, which was becoming increasingly popular with the public.

Weill fled to New York at the onset of World War II, changing his composition style completely, instead writing American music and leaning more towards musical theatre. During his theatrical endeavors, he composed *Street Scene*, based on a play by Elmer Rice (1892-1967), using lyrics by Langston Hughes (1902-67). For *Street Scene*, Weill received a Tony award for Best Original Score. “A Boy Like You” is a seldom-performed song from that work, sung by the character of Anna Maurant. In the song, Anna is singing to her baby boy, dreaming of how proud he will make her some day.

Richard Hundley is an all-American composer - born and raised in Cincinnati, OH, he moved to New York City at the age of 19 to pursue an education and career in music. At a young age, his talent was clear: by the age of sixteen, he was a solo performer with the Cincinnati Orchestra, and at the age of thirty, he was admitted into the Metropolitan Opera Chorus. “Come Ready and See Me” is one of his many art songs, composed in 1971 with lyrics by James Purdy (1914-2004). Beautifully simple, the song takes on a folksong quality, beginning plainly, and ending quietly with an air of acceptance and finality.

Charles Ives was an American modernist composer who experimented with atonality and new methods of composition. Young Ives was a Renaissance man, attending Yale University and studying music as well as participating in sports and student groups. After school, he found a living and success in the insurance business, founding his own insurance agency with a friend in 1907. While he worked in the insurance business, composing seemed to become more of a hobby, although previously he worked as a church organist in Connecticut for several years.

“Dreams” is one of the many art songs in his book *114 Songs*, published in 1922. It is one of the more tonal and conventionally pretty compositions. Ives composed many of his art songs after real events, experiences, and feelings. Ives was also one of the few composers to write the lyrics as well as score. Similar to “Come Ready and See Me,” “Dreams” has a wistful, simple, folksong quality as the speaker pines for a loved one far away, presumably off at war.

William John (Bill) Evans was considered to be the most influential post-World War II jazz pianist. With bassist Scott LaFaro and drummer Paul Motion, they formed one of the most famous jazz bands of all time. After the death of LaFaro, Evans later created a trio with bassist

Eddie Gomez and drummer Marty Morell. Through Evans' lifetime, he received seven Grammy Awards and after his death, was posthumously given the Grammy Lifetime Achievement Award.

"Turn Out the Stars" has now become an oft-recorded jazz standard. The version performed in this recital contains lyrics by Gene Lees (1928-2010), a friend of Evans who has written extensively about American Popular Music and composed lyrics such as the English version of Jobim's "Quiet Nights." This particular arrangement is by Wagner College's own Dr. Roger Wesby, director of the various choirs and an incredibly knowledgeable source on jazz and blues.

George and Ira Gershwin were brothers and partners in crime: George composed while Ira wrote the lyrics for an abundance of songs that are still known and often performed today. George, a pianist as well as composer, also composed orchestral pieces, but his work concentrated in musical theatre.

"A Foggy Day" premiered in the movie *Damsel in Distress* in 1937, sung by Fred Astaire. Although it debuted on the silver screen, the song has now become a jazz standard covered by multiple famous artists including Ella Fitzgerald, Billie Holiday, and Frank Sinatra. Like most jazz standards, it begins with an introduction to set the mood of the song, and the quicker, catchy chorus follows to resolve the story and reiterate the point.

Stephen Sondheim is one of the best-known-living American song writers and lyricists. Over the course of his career, he has won eight Tony awards, a Pulitzer prize, multiple Grammy Awards, an Academy Award, and the Laurence Olivier Award. At the age of 82, he is still working on new projects, conducts interviews, has a musical revue based on his works, and has a Broadway theater named for him.

One of his minor works was a little-known made-for-TV musical entitled *Evening Primrose*, about a secret group of people residing in department stores, which aired in 1966. "I Remember" is a ballad from this show, sung by the main character Ella as she reminisces about the outside world.

Edward Kennedy Ellington, better known as "Duke" Ellington was a charismatic band leader, pianist, and composer and is still one of the most influential names in jazz and American history. In his lifetime, Duke received the President's Gold Medal, the Medal of Freedom, thirteen Grammys, and a Pulitzer Prize, along with many other prestigious awards.

Towards the end of his life, Duke composed three sacred concerts originally performed in 1965, 1968, and 1973, respectively. "Too Good to Title," shortened to "T.G.T.T.," takes place in the Second Sacred Concert. The version performed in this recital is arranged by Dr. Roger Wesby. This song is referred to as a vocalise, or a vocal piece without words. Instead, nonsense vowels are used, similar to those used in the vocal style of scat singing. Great emphasis is placed on the relationship between the pianist and singer, and on the phrasing and shaping of the vocal lines.

Performers

Ashley Primavera is a senior music major at Wagner College hailing from Philadelphia, Pennsylvania. From a young age, she knew she wanted to pursue a career in theatrical performance and participated in countless choir and community performances, while privately studying voice and acting in all four years of high school. Upon admittance to Wagner, her ideal genre shifted from musical theatre to opera. This shift sent her on a four-year journey of musical growth and discovery, fostered by her voice teacher Dora Ohrenstein, supplemented by encouragement from other Wagner faculty. While at Wagner, she was a member of the Wagner College Choir, Chamber Singers, and *Stretto* and often participated in Performance Hour and Opera Workshop. She would like to thank all the teachers who have supported her through these past four years with their help or encouragement as well as her family for their unwavering support. This summer, Ashley will be a participant in the opera program of the American Institute of Musical Studies in Graz, Austria. This coming fall, she will begin pursuit of a Masters degree in Vocal Performance at the Longy School of Music of Bard College in Cambridge, Massachusetts.

Hailing from Minnesota, **Barbara Lee** is a diverse pianist who now lives in New York City. Barbara has collaborated with flutists Jan Vinci, Keith Underwood, Linda Chesis, Paul Dunkel, Carol Hohausser, Leslie Newman, Chris Potter, Michiko Watanabe, Viviana Guzman, Paul Edmund Davies, George Pope, Tadeo Coelho; saxophonists George Young and Mark Vinci; singer Celeste Headlee; and many top orchestral players in the U.S. and abroad.

She has played for the master classes of Jeffrey Khaner, Susan Milan, Susan Hoepfner, Ronald Roseman, Eleanor Lawrence, Julius Baker, and many of the above artists. She played in the Big Apple Circus band for several years. She has played percussion in a Brazilian samba school band, and currently plays keyboards in the band "Joyride". Barbara was on the faculty of Wagner College for many years. She has produced several well-received concerts through grants from NY State Council on the Arts ("...sleeper hit of the local small ensemble efforts (last) year" - Staten Island Advance), and has been featured in the Staten Island Advance's "Best Of Year" summary