Thomas “Teddy” Balfour Austin
Tenor, Graduate Degree Recital
May 6th, 2023, @ 5:30 pm
Gore Recital Hall

Italian

A’ Vucchella
Manon Lescaut: Act I.
Donna non vidi mai

L’elisir d’amore, Act I
Una parola o Adina/Chiedi all’aura

Casey Morris, Soprano

German

Allerseelen
Zueignung
Dein ist mein ganzes hertz

French

Exstase
La Vie antérieure
Les pêcheurs de perles, WD 13:
Au fond du temple saint

Special Guest

Intermission: 10 Minutes

English

Nightsongs:
1. Prayer
5. Sense, You Went Away
Love Response

Spirituals

Give me Jesus
God Is A God
He’s Got The Whole World In His Hands

H. Leslie Adams (1932 - Present)
Moses Hogan (1957 - 2003)
Wendell P. Whalum (1931 - 1987)
Margaret Bonds (1913 - 1972)
Program Notes

**Italian**

Francesco Paolo Tosti, Italian composer in the Romantic Era was known for his singable melodies and great writing for the voice. His compositions are adored by generations of opera singers for his emotional and romantic accompaniment.

**‘A Vucchella:** This piece was written by Francesco Paolo Tosti in the year 1907. The composer set Gabriele D'Annunzio’s poem so that it expresses the text, focusing on the beauty of a woman’s mouth, through a pleasant and memorable melody.

<table>
<thead>
<tr>
<th>Italian</th>
<th>English</th>
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<tbody>
<tr>
<td>Si comm'a 'nu sciuirillo,</td>
<td>You are like a small flower,</td>
</tr>
<tr>
<td>Tu tiene 'na vucchella,</td>
<td>You have a small mouth</td>
</tr>
<tr>
<td>'Nu poco pucurillo,</td>
<td>Just a little, a little</td>
</tr>
<tr>
<td>Appassiliatella.</td>
<td>Faded.</td>
</tr>
<tr>
<td>Meh, dammillo, dammillo,</td>
<td>Oh, give it, give it to me,</td>
</tr>
<tr>
<td>È comm'a 'na rusella!</td>
<td>It's like a small rose!</td>
</tr>
<tr>
<td>Dammillo, 'nu vasillo,</td>
<td>Give me a kiss,</td>
</tr>
<tr>
<td>Dammillo, Cannetella!</td>
<td>Give it to me Candida!</td>
</tr>
<tr>
<td>Dammillo e pigliatillo,</td>
<td>Give it to me and take it,</td>
</tr>
<tr>
<td>'Nu vaso piccerillo,</td>
<td>A small kiss,</td>
</tr>
<tr>
<td>'Nu vaso piccerillo</td>
<td>A small kiss</td>
</tr>
<tr>
<td>Comm'a chesta vucchella</td>
<td>Like your small mouth</td>
</tr>
<tr>
<td>Che pare 'na rusella</td>
<td>That looks like a small rose</td>
</tr>
<tr>
<td>'Nu poco pucurillo</td>
<td>Just a little, a little</td>
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Giacomo Puccini was an Italian composer known primarily for his operas. Regarded as the greatest and most successful proponent of Italian Opera after Verdi, he was descended from a long line of composers, stemming from the late-Baroque era. Though his early work was firmly rooted in traditional late-19th-century Romantic Italian opera, he later developed his work in the realistic Verismo style, of which he became one of the leading exponents.

**Donna non vidi mai:** Is one of Puccini’s most beautiful and famous Tenor arias from the opera Manon Lescaut (Never before have I seen such a beautiful young woman). It is sung by Renato des Grieux in the first act of the opera: Des Grieux has fallen head over heels in love with the gorgeous Manon Lescaut.

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<tr>
<td>Donna non vidi mai, simile a questa!</td>
<td>I have never seen a woman, such as this one!</td>
</tr>
<tr>
<td>A dirle: &quot;io t'amo,&quot;</td>
<td>To tell her: &quot; I love you&quot;,</td>
</tr>
<tr>
<td>a nuova vita l'alma mia si desta.</td>
<td>my soul awakens to a new life.</td>
</tr>
<tr>
<td>&quot;Manon Lescaut mi chiamo&quot;</td>
<td>&quot;Manon Lescaut is my name.&quot;</td>
</tr>
<tr>
<td>Come queste parole profumate,</td>
<td>How these fragrant words,</td>
</tr>
<tr>
<td>mi vagan nello spirito.</td>
<td>wander around in my mind.</td>
</tr>
<tr>
<td>e ascose fibre vanno a carezzare.</td>
<td>And come to caress my innermost fibers.</td>
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<tr>
<td>O sussurro gentil,</td>
<td>Oh! sweet thoughts,</td>
</tr>
<tr>
<td>deh, non cesser!</td>
<td>Ah, do not cease!</td>
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Geatano Donizetti was an Italian composer, best known for his almost 70 operas. Along with Gioachino Rossini and Vincenzo Bellini, he was a leading composer of the bel canto opera
style during the first half of the nineteenth century and a probable influence on other composers such as Giuseppe Verdi. Donizetti made a major impact on the Italian and international opera scene shifting the balance of success away from primarily comedic operas. One of his most famous operas is L’elisir d’amore (The Elixir of Love)

**Una parola o Adina/Chiedi all’aura:** Is a Act 1 Duet, with Nemorino and Adina. Nemorino becomes very anxious and, alone with Adina, reveals his love for her. Adina rebuffs him, saying that she wants a different lover every day and that Nemorino would do well to follow her example. Nemorino declares that his feelings will never change.

<table>
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<tr>
<th>NEMORINO</th>
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<tbody>
<tr>
<td>Una parola, o Adina.</td>
<td>A word, or Adina.</td>
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<tr>
<th>ADINA</th>
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</table>
| L'usata seccatura! Faresti meglio | The used nuisance!  
The usual sigh! You'd do better |
| I soleti sospiri! A recarti in città presso tuo zio, Che si dice malato, e gravemente. | To go to your uncle's town,  
Which is said to be sick, and badly. |

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| Il suo mal non è niente - appresso al mio.  
Partirmi non poss'io ...  
Mille volte il tentai ... | His illness is nothing - near mine.  
I cannot leave ...  
A thousand times I tried ... |

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| Ma s'egli more,  
E lascia erede un altro? ... | But if you have more,  
And leaves another heir? ... |

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<tr>
<th>NEMORINO</th>
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<tr>
<td>E che m'importa? ...</td>
<td>What do I care? ...</td>
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<table>
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<tr>
<th>ADINA</th>
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<tbody>
<tr>
<td>Morrai di fame, e senza appoggio alcuno ...</td>
<td>You will die of hunger, and without any support ...</td>
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<tbody>
<tr>
<td>O di fame o d'amor ... per me è tutt'uno.</td>
<td>O of hunger or love ... for me it's all one.</td>
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</table>

<table>
<thead>
<tr>
<th>ADINA</th>
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</tr>
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</table>
| Odimì. Tu sei buono,  
Modesto sei, né al par di quel sergente  
Ti credi certo d'inspirarmi affetto;  
Così ti parlo schietto,  
E ti dico che invano amor tu sperì,  
Ché capricciosa io sono, e non v'ha brama.  
Che in me tosto non muoia appena è desta. | Hear me. You are good,  
You are modest, neither is that sergeant's par  
You certainly believe in inspiring yourself;  
So I speak to you candidly,  
And I tell you that in vain love you hope,  
What a capricious I am, and there is no desire.  
That in me it does not die as soon as it is awakened. |

<table>
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</tr>
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<tbody>
<tr>
<td>Oh! Adina! ... e perché mai? ...</td>
<td>Oh! Adina! ... and why? ...</td>
</tr>
</tbody>
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**German**

Richard Strauss composed nearly 300 works, including operas, orchestral works and German Lied. Writing music during the reign of the third Reich. These selections showcase the advancements of German Romanticism with integral piano writing that surround the text. Exponentially improving the perception of mood and tone in the pieces.
Allerseelen: 'Allerseelen' ('All Souls' Day'), is a song ('Lied') composed by Richard Strauss in 1885, setting a poem by the Austrian poet Hermann von Gilm. It was included in the first collection of songs Strauss ever published, as Opus 10 in 1885. Originally scored for voice and piano, the song was later orchestrated and has become one of the composer's best-known songs.

Zueignung: is a song composed by Richard Strauss in 1885, setting a poem by the Austrian poet Hermann von Gilm. It was also included along with Allerseelen in the first collection of songs Strauss ever published, as Op. 10 in 1885. Originally scored for voice and piano, the song was orchestrated in 1940 by Strauss himself and has become one the composer's best-known songs.

Franz Lehár is an Austro-Hungarian composer and conductor. He was the leading composer of operetta in the twentieth century, and responsible for giving the genre renewed vitality. He wrote some 30 operettas, the most famous and enduring of which is The Marry Widow (*Die lustige Witwe*), which has achieved worldwide popularity. Despite his extremely accessible and popular musical idiom, he was well-versed in the music of his contemporaries, notably Puccini, Richard Strauss, and Debussy.
Dein ist mein ganzes hertz: (Yours is my Heart Alone) by Franz Lehár from the Opera Das Land des Lächelns (The Land of Smiles). This aria is sung by the character Prince Sou-Chong. With new lyrics, it has possibly become Lehár’s most famous single song.

French

Henri Duparc is a Romantic composer of French Mélodie. These two selections are of his seventeen total works that survived during his lifetime. It is documented that he suffered from extreme self-criticism and mental health issues. To where he threw all his works into a fireplace and all that remains are the pieces that were salvaged by his wife.

Extase: This text reflects a profound, inward appropriation or an absolute peace; a peace so sweet it resembles nonexistence. It professes an extraordinary tranquility and emotion or blissful repose. The intensity or the emotion is so overpowering that the poet is unable to complete his thought.

La Vie antérieure: “La vie antérieure” (A former life) originates in Baudelaire’s Les Fleurs du Mal first published in 1857. Baudelaire is generally considered to be the speaker in this poem, and the world he describes is his own imagination. Duparc composed La vie antérieure in 1884,
and it would be his last completed song, as a nervous disease prevented him from composing after 1885. The original version is set for voice and orchestra, with an arrangement for voice and piano fashioned thereafter. Duparc employs a rather large vocal range, and wave-like arpeggios draw attention to the surging waves rolling along the reflections of the skies.

Georges Bizet, Georges Bizet was a French composer of the Romantic era. Best known for his operas in a career cut short by his early death, Bizet achieved few successes before his final work, Carmen, which has become one of the most popular and frequently performed works in the entire opera repertoire.

**Au fond du temple saint:** After a self-imposed absence, Nadir returns to the shores of Ceylon, where his friend Zurga has just been elected Fisher King by the local pearl fishermen. The two had once fallen in love with the same woman, but then pledged to each other to renounce that love and remain true to each other. On meeting again, they sing this duet, remembering how they first fell in love/were fascinated with a veiled priestess of Brahma whom they saw passing through the adoring crowd.

J'ai longtemps habité sous de vastes portiques
Que les soleils marins teignaient de mille feux,
Et que leurs grands piliers, droits et majestueux,
Rendaient pareils, le soir, aux grottes basaltiques.

Les houles, en roulant les images des cieux,
Mêlées d'une façon solennelle et mystique
Les tout-puissants accords de leur riche musique
Aux couleurs du couchant reflété par mes yeux.

C'est là que j'ai vécu dans les voluptés calmes,
Au milieu de l'azur, des vagues, des splendeurs
Et des esclaves nus, tout imprégnés d'odeurs,
Qui me rafraîchissaient le front avec des palmes,
Et dont l'unique soin était d'approfondir
Le secret douloureux qui me faisait languir.

Long did I live beneath vast porticoes
which the marine suns tinted with a thousand fires
and which their great, tall and majestic pillars
made them, at evening, resemble the basaltic
caves.

The waves, while rolling the reflections of the skies,
mixed, in a solemn and mysterious way,
the all-powerful harmonies of their rich music
into the colours of the sunset reflected by my eyes.

It is there that I lived among the peaceful pleasures,
in the middle of the azure, the waves, the splendours
and the naked slaves, saturated in scents,
who cooled my brow with palm leaves,
and whose only care was to deepen
the painful secret which was making me languish.

**Then from the Holy shrine**

adorned with Flowers and jewels
Like a phantom she rose
Like a phantom she rose
a girl that haunts my soul
a girl - that haunts - my soul
A hush descended round her
People stared full of wonder
in the stillness they sighed
Look there behold a goddess
she has come Here among us
See her arms open wide
She lifts her veil a moment
O - Blessed site O rapture
The people fall to the ground
Yes the goddess
truly a goddess
Of such rare radiant beauty

Of such rare radiant beauty
Yes a goddess
Truly a goddess
Sent among us on earth
For our delight and torment
Who Beside her have no worth

Slowly she moves among them
Still intent on her duty
But already - her viel -
conceals - her radiant beauty
And her face - Alas - Cannot be seen
We shall go hand in hand
Wandering paths united
We shall live as one
Ah my friend until we both shall die
Our sacred friendship
Shall unite us both
Until we take our Final Breath
We shall be friends we swear
Till death
English

H. Leslie Adams was born in Cleveland, Ohio on December 30, 1932. An active composer, Adams’s works span various genres including piano, choral, opera, instrumental, chamber music, orchestral, and vocal art songs. Adams is most widely known for his art song compositions, encompassing over 40 songs for solo voice and 4 song cycles or groups.

**Prayer**: “Prayer”, is the first song from a song cycle, *Nightsongs*, composed by H. Leslie Adams. Adams uses poets that were a part of the Harlem Renaissance. This Cycle, *Nightsongs*, was originally composed over a six-month period in 1961. “Prayer” is the first song in the group with poetry written in 1954 by Langston Hughes. The text expresses a personal struggle in understanding the purpose of life and turning to God for help. However, this can be interpreted in many ways. This verse, which is repeated without modulation, is heightened emotionally through dynamic contrast and “church chords” throughout the song.

> I ask you this: Which way to go? I ask you this, which sin to bear?
> Which crown to put Upon my hair? I do not know, Lord God, I do not know.

**Sence You Went Away**: is the fifth song in Adams’s song cycle, “Nightsongs”. The poetry is written by James Weldon Johnson. In this song, Adams distinguishes this setting from other poetry in the group by starting right out without an introduction. It’s a dramatic vignette with a little bit of sadness. But again, the richness of the harmony and lyricism show that it’s not sad, but rather bittersweet. This composition requires the use of “Negro dialect”.

> Seems lak to me de stars don’t shine so bright, Seems lak to me de sun done loss his light, Seems lak to me der’s nothin’ goin’ right,
> Sence you went away. Seems lak to me de sky ain’t half so blue,
> Seems lak to me dat ev’rything wants you, Seems lak to me I don’t know what to do, Sence you went away. Seems lak to me Oh,
> ev’rything is wrong, De day’s jes twice as long, De bird’s forgot his song Sence you went away. Seems lak to me I jes can’t he’p but sigh,
> Seems lak to me ma th’oat keeps gittin’ dry, Seems lak to me a tear stays in my eye Sence you went away.

**Love Response**: Is another composition from Adams “collected songs”. This text is written by poet Paul Laurence Dunbar who was one of the first African-American poets to achieve widespread acclaim in the US. His poem Love response is a letter expressing how much his beloveds’ actions and emotions affects him and his wellbeing.

> When my love sighs and from her eyes, The light dies out; my soul replies; With misery of deep-drawn breath, E’en as it were at war with death.

> When my love smiles, her glance beguiles My heart through love-lit woodland aisles, And through the silence high and clear, A wooing warbler's song I hear.
But if she frowns, despair comes down, I put me on my sack-cloth gown; So, frown not, Phyllis, lest I die, But look on me with smile or sigh.

Moses Hoagan was an African-American composer and arranger of choral music. He was best known for his settings of spirituals. Hogan was a pianist, conductor, and arranger of international renown. His works are celebrated and performed by high school, college, church, community, and professional choirs today.

**Give Me Jesus:** Is spiritual that references Matthew 16:26 and other passages in the Book of Matthew regarding the Judgment Day. However, this view American Negro could be a response to a common place tragedy like the brutal loss of children and other family and friends to the auction block.

In da mornin when I rise, Give me Jesus

Dark midnight was my cry give me Jesus,

O when I comes to die Give me Jesus

Wendell Whalum was a renowned teacher, organist, conductor, musicologist, arranger, composer, author and lecturer. He achieved international recognition as teacher, organist, conductor, musicologist, arranger, composer, author, and lecturer. Whalum is the composer of the negro spiritual God is a God.

God is a god he don’t never change. God is a god an’ he always will be God. I’m a telling you God is a god he don’t never change. God is a god an’ he always will be God.

He made the sun to shine by day, the moon to rule the nigh; he gave me love and calmed my fears and drove away my freight.; He fixed my feet from running and set my heart a flame; He sealed my hopes in the holy lam and gave me my good name.

God is a god he don’t never change. God is a god an’ he always will be God. Oh glory hallelujah, Oh glory to his name. He came and touched my soul one day and I’ll never feel the same. And that’s cause God is a god he don’t never change. God is a God an’ he always, always, always, always will be God! He always will be God!

Margaret Bonds was a pianist and composer noted for her musical adaptations of Shakespeare and collaboration with Langston Hughes. Bonds was the first African American soloist to appear with the Chicago Symphony and played an important role in the development of twentieth century classical and musical theater.
**He's Got the whole world in his hands:** Like other folk spirituals, the exact origin of “He's Got the Whole World in His Hands” is unknown. Whether created extemporaneously by one slave or by a community of slaves, this spiritual's earliest known written reference is in “Spirituals Triumphant Old and New,” compiled by Edward Boatner in 1927.

He's got the whole world in His hand, He's got the whole world in His hand, He's got the whole world in His hand.

He's got the woods and the waters in His hand, He's got the woods and the waters in His hand, He's got the sun and the moon right in His hand, He's got the whole world in His hand.

He's got the birds and the bees right in His hand, He's got the birds and the bees right in His hand, He's got the beasts of the field right in His hand, He's got the whole world in His hand.

He's got you and me right in His hand, He's got you and me right in His hand, He's got everybody in His hand, He's got the whole world in His hand, He's got the whole world in His hand.