

JAMES MADISON UNIVERSITY®



presents the Junior Half Recitals of

Benjamin Gofton, *bass*
Daniel Bunting, *tenor*

with

Meaghan Travis, *piano*
Sara West, *piano*

Sunday, April 11, 2021
4 pm
Anthony-Seeger Auditorium



Program

Der Doppelgänger

Franz Schubert
(1797-1828)

Il Lacerato Spirito

Giuseppe Verdi
(1813-1901)

From *Simon Boccanegra*

Leave Me! Loathsome Light!

George Frederic Handel
(1685-1759)

From *Semele*

Come dal ciel Precipita

Giuseppe Verdi
(1813-1901)

From *Macbeth*

Bois Epais

Jean-Baptiste Lully
(1632-1687)

From *Amadis*

Let the Florid Music Praise!

Benjamin Britten
(1913-1976)

Je crois entendre encore

Georges Bizet
(1838-1875)

From *Les pêcheurs de perles*

Wie stark ist nicht dein Zauberton

W.A. Mozart
(1756-1791)

From *Die Zauberflöte*

Dies Bildnis ist bezaubernd schön

W.A. Mozart
(1756-1791)

From *Die Zauberflöte*

Spirate pur, spirate

Stefano Donaudy
(1876-1925)

Der Musensohn

D.764

Franz Schubert
(1797-1828)

*This recital is given in partial fulfillment of degree requirements
for a Bachelor of Music.*

*Benjamin Gofton and Daniel Bunting are
from the studio of Professor Kevin McMillan.*

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personal computers, and any other electronic devices.

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Program Notes

Schubert: Der Doppelgänger

Franz Peter Schubert, born in 1797, to the neighbourhood of Himmelfortgrund, Vienna, Austria, was an Austrian composer of both the Classical and Early Romantic eras of music. His works include more than six hundred secular vocal works, seven complete symphonies, sacred music, operas, incidental music, and a large amount of piano and chamber music. *Der Doppelgänger* is perhaps Schubert's darkest work. It follows the story of a dark night scene in which a man stands before the house that his loved one once lived. He recognizes a spectral shape equally absorbed in the sad remembrance: a mirror of himself. The slow, impassive chord changes offer no comfort to the lonely voice of the singer as he realizes his gradual descent into madness. This piece is without melody, nor hope.

Verdi: Il Lacerato Spirito

Giuseppe Fortunino Francesco Verdi was an Italian opera composer. He was born in 1813, near Busseto, Italy to a provincial family of moderate means, and developed a musical education with the help of a local patron. His operas still remain widely popular among audiences across the globe, especially his 'middle period' works. In this aria from *Simon Boccanegra*, Jacopo Fiesco, a nobleman of Genoa, mourns the death of his daughter Maria, whom he had virtually imprisoned in his palace after she had an affair with the commoner Simon Boccanegra and bore him a child.

Handel: Leave Me, Loathsome Light!

George Frideric Handel was a German-born Baroque composer, whom became very well known for his oratorios, operas, anthems, organ concertos, and concerti grossi. *Semele* is a 'musical drama' in three parts, that follows the story of Ovid's *Metamorphoses*. This work is based on the pre-existing opera libretto by William Congreve. The aria *Leave Me, Loathsome Light*, finds Somnus, the God of Sleep lying in his bed, within the Cave of Sleep. Juno and Iris arrive and wake Somnus, to his displeasure.

Verdi: Come dal ciel precipita

Verdi's opera *Macbeth* is set to the tragedy by William Shakespeare. The aria, *Come dal ciel precipita*, follows Banco, one of Macbeth's generals. Unaware that assassins are gathering about him, Banco enters a park near the castle with his son Fleance at night. At the conclusion of the aria, Banco is murdered, but his son escapes.

Lully: Bois Épais

Jean-Baptiste Lully was a French-Italian composer, instrumentalist and dancer who is widely regarded as the master of the French Baroque music style. Born in Florence, Italy, in the year 1632, he became best known for his operas, and worked in the court of Louis XIV of France, becoming a French subject in 1661. *Amadis*, is a tragédie en musique in a prologue and five acts, set to libretto by Philippe Quinault, based on Garci Rodríguez de Montalvo's *Amadis de Gaula*. This is a complex story of love and chivalry depicting the faithful love of Amadis and Oriane, opposed by the sorcerer family of Arcabonne and Arcalaus, with another set of lovers serving as the subplot of the story. The piece *Bois Épais* follows a lover who seeks the dark, blanketed shade of the woods, in hopes that it conceal their unhappy love. The ending lyrics "I am to see no longer what I love, I want no longer to bear the light of day", reveal that our lover has gone to the deep woods to die.

Let the Florid Music Praise (1937) from On This Island

Written by *W.H Auden* and set to music by *Benjamin Britten*, *Let The Florid Music Praise* is the first piece from the song cycle *On This Island*. *Britten* paints a glorious picture through the first stanza of FanFare and trumpet sounds as the glory of his country is proclaimed. The second stanza is contrasted by an eerie melancholy tone. The cries of the unheard and unloved echo throughout almost questioning the previous fanfare. *Britten* draws influences from the Baroque style by using flourishing melismas. He also found inspiration from 1930's dance music.

Je Crois Entendre Encore (1863) From The Pearl Fishers

The Pearl Fishers, tells a story of love and betrayal. Nadir and Zurga have promised each other that they will never let a woman come between their friendship. However, both characters will be put to the test by their infatuation for a beautiful priestess. In this scene, Nadir explores the reflective nature of love at first sight and is filled with deep emotional longing. *Bizet* uses sweeping legato lines and enchanting soaring melodies to brilliantly capture these powerful emotions.

Dies Bildnis ist Bezaubernd schön (1791) From Magic Flute

Tamino, a young and naive prince, has journeyed from his homeland to find his noble purpose. On his journey he encounters many creatures and endures trials that shape his worldview. But, nothing captured Tamino's attention quite like Pamina, a beautiful princess. He instantly falls in love with her and sings longingly to a portrait of her. *Mozart* explores the inexperience of youth and young love through Tamino's journey and growth.

Wies Stark Ist Nicht Dein Zauberton (1791) From Magic Flute

Mozart carries the playful theme of *The Magic flute* forward as Tamino sings about the powerful and enchanting tone of the Magic Flute. Tamino is captivated by the flute's flickering melodies that mirror the vocal line, but He is still on the search for Pamina, and He is filled with a sense of deep longing.

Spirate Pur Spirate (1918) from *36 Arie Stile Antico*

Graceful and hopeful in tone, *Donaudy* composed this piece as a blessing for a lover. It's bouncy nature and ornamentation allow the piece to flow effortlessly with the breeze.

Der Musensohn (1822)

The title translates directly to *The Son of Muses*. Perhaps this is what *Goethe*, the poet, thinks of himself. He believes he is able to animate and bring life to even the most rigid of hearts, and He strives to create and bring artistic value to the world. But as with many *Schubert* songs, the final phrases portray a tone of isolation and the mortality of an artist's life.

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