



# Hugh Hodgson School of Music

## UNIVERSITY OF GEORGIA

presents an

Undergraduate Recital

**Ava Bogarde, *soprano*; Lillian Sims, *soprano***

**Ben Pozo, *piano*; Cade Wilson, *piano***

April 22, 2024

7:30 pm, Edge Recital Hall

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Seligkeit

Franz Schubert

(1797-1828)

Ständchen

Franz Schubert

(1797-1828)

Nur wer die Sehnsucht kennt

Pyotr Il'yich Tchaikovsky

(1840-1893)

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An die Musik

Franz Schubert

(1797-1828)

Rastlose Liebe

Franz Schubert

(1797-1828)

Nacht und Träume.

Franz Schubert

(1792-1828)

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La Pastorella

Franz Schubert

(1797-1828)

Batti, Batti o bel Masetto (from *Don Giovanni*)

Wolfgang Amadeus Mozart

(1756-1791)

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Chi vuol la Zingarella

Giovanni Paisiello

	(1740-1816)
Lungi dal Caro Bene	Antonio Secchi
	(1761-1833)
Praise	Richard Hageman
	(1881-1966)
“Do not go, my love”	Richard Hageman
	(1881-1966)
Sympathy	Florence Price
	(1887-1953)
Because	Florence Price
	(1887-1953)
Hold Fast to Dreams	Florence Price
	(1887-1953)
Without You (from <i>My Fair Lady</i> )	Frederick Loewe
	(1901-1988)
Someone Like you (from <i>Jekyll and Hyde</i> )	Frank Wildhorn
	(1958)
Somewhere (from <i>West Side Story</i> )	Leonard Bernstein
	(1918-1990)

*This recital is presented in partial fulfillment of the degree Bachelor's in Music Education.*

*Ava Bogarde is a student of Dr. Gregory Broughton.*

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*\*\* Out of respect for the performer, please silence all electronic devices throughout the performance.  
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## Program Notes & Translations

### **Seligkeit**

*Freuden sonder Zahl  
Blühn im Himmelssaal  
Engeln und Verklärten,  
Wie die Väter lehrten.  
O da möcht' ich sein,  
Und mich ewig freu'n!*

*Jedem lächelt traut  
Eine Himmelsbraut;  
Harf' und Psalter klinget,  
Und man tanzt und singet.  
O da möcht' ich sein,  
Und mich ewig freun!*

*Lieber bleib' ich hier,  
Lächelt Laura mir  
Einen Blick, der saget,  
Daß ich ausgeklaget.  
Selig dann mit ihr,  
Bleib' ich ewig hier!*

*Joys without number  
Bloom in the halls of Heaven  
For angels and transfigured souls,  
As our fathers taught us.  
How I'd love to be there  
And rejoice eternally!*

*A heavenly bride smiles  
Sweetly on everyone;  
Harp and psalter resound,  
And there's dancing and singing.  
How I'd love to be there  
And rejoice eternally!*

*I'd sooner stay here  
If Laura smiles on me  
With a look that says  
I've to grieve no more.  
Blissfully then with her  
I'd stay forever here!*

*(Translation by Richard Stokes)*

“Seligkeit” was composed by Austrian composer Franz Schubert (1797-1828) in 1816. Schubert was a late Classical and early Romantic composer who composed over 600 vocal works in his lifetime in addition to symphonies, operas, and piano music. It is set to one of Ludwig Christoph Heinrich Hölty’s poems. “Seligkeit” translates to the word “bliss,” and the song, through its upbeat and waltz-like sound illustrates the joys and bliss that await us in heaven.

### **Ständchen**

*Leise flehen meine Lieder  
Durch die Nacht zu Dir;  
In den stillen Hain hernieder,  
Liebchen, komm' zu mir!*

*Flüsternd schlanke Wipfel rauschen  
In des Mondes Licht;  
Des Verräters feindlich Lauschen  
Fürchte, Holde, nicht.*

*Hörst die Nachtigallen schlagen?  
Ach! sie flehen Dich,  
Mit der Töne süßen Klagen  
Flehen sie für mich.*

*Sie verstehn des Busens Sehnen,  
Kennen Liebesschmerz,  
Rühren mit den Silbertönen  
Jedes weiche Herz.*

*Softly my songs plead  
through the night to you;  
down into the silent grove,  
beloved, come to me!*

*Slender treetops whisper and rustle  
in the moonlight;  
my darling, do not fear  
that the hostile betrayer will overhear us.*

*Do you not hear the nightingales call?  
Ah, they are imploring you;  
with their sweet, plaintive songs  
they are imploring for me.*

*They understand the heart's yearning,  
they know the pain of love;  
with their silvery notes  
they touch every tender heart.*

*Lass auch Dir die Brust bewegen,  
Liebchen, höre mich!  
Bebend harr' ich Dir entgegen!  
Komm', beglücke mich!*

*Let your heart, too, be moved,  
beloved, hear me!  
Trembling, I await you!  
Come, make me happy!*

*(Translation by Richard Wigmore)*

“Ständchen” is another work by Schubert (1797-1828). This piece is set to the words of German Poet and music critic Heinrich Friedrich Ludwig Rellstab. “Ständchen” was published in Schubert’s *Schwanengesang*, a collection of songs that Schubert’s publisher found following Schubert’s death. Rellstab’s text is a yearning serenade to a lover.

### **Nur wer die Sehnsucht kennt**

*Nur wer die Sehnsucht kennt  
Weiss, was ich leide!  
Allein und abgetrennt  
Von aller Freude,  
Seh' ich an's Firmament  
Nach jener Seite.  
Ach! der mich liebt und kennt  
Ist in der Weite.  
Es schwindelt mir, es brennt  
Mein Eingeweide.  
Nur wer die Sehnsucht kennt  
Weiss, was ich leide!*

*Only those who know longing  
Know what I suffer!  
Alone and cut off  
From every joy,  
I search the sky  
In that direction.  
Ah! he who loves and knows me  
Is far away.  
My head reels,  
My body blazes.  
Only those who know longing  
Know what I suffer!*

*(Translation by Richard Stokes)*

Many composers have set Johann Wolfgang von Goethe’s poem, “Nur wer die Sehnsucht kennt” to music. Tchaikovsky’s melancholy setting of this piece is the last of his set of six romances for voice and piano. The text conveys the longing and pain one feels when the person that they love is far from them.

### **An Die Musik**

*Du holde Kunst, in wieviel grauen  
Stunden,  
Wo mich des Lebens wilder Kreis  
umstrickt,  
Hast du mein Herz zu warmer Lieb  
entzunden,  
Hast mich in eine bessere Welt entrückt!  
Oft hat ein Seufzer, deiner Harf  
entflossen, Ein süßser, heiliger Akkord  
von dir  
den Himmel besserer Zeiten mir  
erschlossen,  
Du holde Kunst, ich danke dir dafür!*

*Beloved art, in how many a bleak hour,  
when I am enmeshed in life's tumultuous  
round,  
have you kindled my heart to the warmth  
of love,  
and borne me away to a better world!  
Often a sigh, escaping from your harp,  
a sweet, celestial chord  
has revealed to me a heaven of happier  
times.  
Beloved art, for this I thank you!*

“An die Musik” which translates to “To Music” was composed by Franz Schubert (1797-1828) in 1817. This piece is set to a poem by Franz Von Schober (1796-1882) that expresses gratitude towards music itself. It celebrates the power and beauty music holds and its ability to bring comfort and joy to all.

### **Rastlose Liebe**

*Dem Schnee, dem Regen,  
Dem Wind entgegen,  
im Dampf der Klüfte,  
Durch Nebeldüfte,  
Immer zu! Immer zu!  
Ohne Rast und Ruh!*

*Into the snow, the rain,  
and the wind,  
through steamy ravines,  
through mists,  
onwards, ever onwards!  
Without respite!*

*Lieber durch Leiden  
Wollt' ich mich schlagen,  
Als so viel Freuden  
Des Lebens ertragen.  
Alle das Neigen  
Von Herzen zu Herzen,  
Ach, wie so eigen  
Schaffet es Schmerzen!*

*I would sooner fight my way  
through suffering  
than endure so much  
of life's joy.  
This affection  
of one heart for another,  
ah, how strangely  
it creates pain!*

*Wie soll ich flieh'n?  
Wälderwärts zieh'n?  
Alles vergebens!  
Krone des Lebens,  
Glück ohne Ruh,  
Liebe, bist du!*

*How shall I flee?  
Into the forest?  
It is all in vain!  
Crown of life,  
happiness without peace –  
this, O love, is you!*

“Rastlose Liebe” which translates to “Restless Love” was composed by Franz Schubert in 1821. This song's text comes from a poem written by Johann Wolfgang von Goethe (1749-1832) reflecting the theme of a frustrated love. It utilizes scenes of nature, snow, rain, and wind to symbolize the painful feelings love can cause.

### **Nacht und Traume**

*Heil'ge Nacht, du sinkst nieder;  
Nieder wallen auch die Träume,*

*Holy night, you sink down;  
dreams, too, float down,*

*Wie dein Mondlicht durch die Räume,  
Durch der Menschen stille Brust.  
Die belauschen sie mit Lust;  
Rufen, wenn der Tag erwacht:  
Kehre wieder, heil'ge Nacht!  
Holde Träume, kehret wieder!*

*like your moonlight through space,  
through the silent hearts of men.  
They listen with delight,  
crying out when day awakes:  
come back, holy night!  
Fair dreams, return!*

“Nacht und Träume” (Night and Dreams) is a German art song composed by Franz Schubert. The text in this piece, written by Matthäus von Collin (1779-1824), explores the peace and tranquility that night brings.

### **La Pastorella**

*La pastorella al prato  
Contenta se ne va  
Coll' agnellino a lato  
Cantando in libertà.  
Se l'innocente amore  
Grandisce il suo pastore  
La bella pastorella  
Contenta ognor sarà.*

*The shepherdess in the meadow  
wanders happily,  
the lambs at her side,  
and sings blithely.  
If her innocent love  
pleases her shepherd,  
the fair shepherdess  
will always be happy.*

*(Translation by Richard Wigmore)*

“La Pastorella” is a Schubert work set to the Carlo Goldoni’s Italian text. The rising and falling vocal line illustrates the rolling hills that the shepherdess freely wanders through.

### **Batti, Batti, o bel Masetto**

*Batti, batti, o bel Masetto  
La tua povera Zerlina,  
Staro qui come agnelina  
Le tue botte ad aspettar!  
Lasciero straziarmi il crine,  
Lasciero cavarmi gli occhi,  
E le care tue manine  
Lieta poi sapro baciar.  
Ah, lo vedo, non hai core!  
Pace, o vita mia,  
In contenti ed allegria  
Notte e di vogliam passar.*

*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 life,  
in contentment and happiness  
We wish to spend our nights and days.*

“Batti, batti, o bel Masetto” is an aria from Wolfgang Amadeus Mozart’s *Don Giovanni*. This opera centers on Don Giovanni, a nobleman and known philanderer. Zerlina has just been wed to Masetto, but Don Giovanni approaches her and attempts to seduce her away from Masetto. He offers to host a celebration for Zerlina and Masetto at his castle. Masetto grows extremely jealous of Don Giovanni. In this aria, Zerlina is attempting to persuade Masetto of her innocence.

### **Chi vuol la zingarella**

*Chi vuol la zingarella  
Graziosa accorta e bella?  
Signori, eccola qua.*

*Who'll try the Gipsy pretty,  
so winning, wise and witty  
As one and all may see*

*Le donne sul balcone  
So bene indovinar.  
I giovani al cantone  
So meglio stuzzicar.*

*For ladies at their window  
Their fortune I can tell.  
The ladies at the inn, too  
I can amuse as well*

*When old men feel love burning  
I set their heads a turning*

*A vecchi innamorati  
Scaldar fo le cervella.*

“Chi vuol la zingarella” which translates to “Who Wants the Gypsy Girl?” is an aria from the opera "Il Barbiere di Siviglia" by Giovanni Paisiello (1740-1816). This song portrays a carefree gypsy girl who wanders through the town, captivating the hearts of those she encounters.

### **Lungi Dal Caro Bene**

*Lungi dal caro bene,  
Vivere non poss'io;  
Sono in un mar di pene;  
Lungi dal caro bene,  
Sento mancarmi'l cor.  
Un dolce stremo sonno,  
Se lei mirar non ponno,  
Mi chiudai lumi ancor.*

*Far from my dear treasure,  
Life seems a heavy burden;  
My grief no line can measure;  
Far from my dear beloved,  
When far from her, my heart is sore  
Oh, would a dream's long rapture  
My yearning soul might capture;  
Till I behold her once more*

Lungi Dal Caro Bene (Far from my dear love) is an aria composed by Antonio Secchi (1761-1833). This song explores themes of love, separation, and longing due to one being separated from their beloved.

### **Praise**

*Dear, they are praising your beauty,  
The grass and the sky:  
The sky in a silence of wonder,  
The grass in a sigh.*

*I too would sing for your praising,  
Dearest, had I*

*Speech as the whispering grass,  
Or the silent sky.*

*These have an art for the praising  
Beauty so high.  
Sweet, you are praised in a silence,  
Sung in a sigh.*

Richard Hageman's "Praise" is set to poetry by Seamus O'Sullivan. Richard Hageman (1881-1966) was a Dutch-born American composer. He was also a conductor, vocal coach, pianist, and film actor. Hageman's primary compositions were art songs for voice and piano that he published between 1917 and 1960. "Praise" is about being so in awe of someone that not words, but only nature can describe that person's beauty.

### **"Do not go, my love"**

*Do not go, my love, without asking my leave.  
I have watched all night,  
and now my eyes are heavy with sleep;  
I fear lest I lose you when I am sleeping.  
Do not go, my love, without asking my leave.  
I start up and stretch my hands to touch you.  
I ask myself, "Is it a dream?"  
Could I but entangle your feet with my heart,  
And hold them fast to my breast!  
Do not go, my love, without asking my leave.*

"Do not go, my love" is another art song by Richard Hageman (1881-1966). This piece is a setting of Bengali poet Rabindranath Tagore's poem. The poem is from a larger cycle of poems called *The Gardener*, published in 1913. This cycle of works tells of a love affair between a Bengali queen and her gardener. This specific work is from the queen's point of view. She begs for the gardener to not leave her, and does so by reminding him that she, as queen, must give him leave in order for him to leave in the first place. No matter her pleading, however, it is implied that the gardener indeed leaves her.

### **Sympathy**

*I know what the caged bird feels, alas!  
When the sun is bright on the upland  
slopes;  
When the wind stirs soft through the  
springing grass,  
And the river flows like a stream of glass;  
When the first bird sings and the first bud  
opes,  
And the faint perfume from the chalice  
steals  
I know what the caged bird feels!*

*I know why the caged bird beats his wing  
Till the blood is red on the cruel bars;  
For he must fly back to his perch and  
cling*

*When he fain would be on the bough a-  
swing;  
And a pain still throbs in the old, old  
scars  
And they pulse again with a keener sting I  
know why he beats his wing! I know why  
the caged bird sings, ah me,  
When his wing is bruised and his bosom  
sore,—  
When he beats his bars and he would be  
free;  
It is not a carol of joy or glee,  
But a prayer that he sends from his  
heart's deep core,  
But a plea, that upward to Heaven he  
flings  
I know why the caged bird sings!*



“Sympathy” is an art song composed in 1938 by Florence Price (1887-1953). This piece uses poetry written by Paul Laurence Dunbar (1872-1906) that explores themes of empathy and resilience in the face of adversity. Florence Prince conveys these themes and a wide range of emotions that reflect her personal experiences, cultural identity, and musical style, creating a very powerful work.

### **Because**

*Because I had loved so deeply,  
Because I had loved so long,  
God in His great compassion  
Gave me the gift of song.*

*Because I have loved so vainly,  
And sung with such faltering trill,  
The Master in infinite mercy  
Offers the boon of Death.*

“Because” is another art song by Florence Price set to a poem by Paul Laurence Dunbar. In this piece, the speaker expresses gratitude for the gift of song given by God because of their deep and enduring love. The speaker later finds peace in knowing that God will soon give the gift of death as a release from any struggling.

### **Hold Fast to Dream**

*Hold fast to dreams  
For if dreams die  
Life is a broken-winged bird  
That cannot fly.*

*Hold fast to dreams  
For when dreams go  
Life is a barren field  
Frozen with snow.*

“Hold Fast to Dreams”, composed by Florence Price in 1945, is a beautiful art song using poetry by Langston Hughes (1902-1967). This composition conveys a message of perseverance and resilience, urging the listener to cling to their aspirations and hopes, despite obstacles.

### **Without You**

*What a fool I was, what dominated fool,  
to think you were the earth and the sky,  
What a fool I was, What an addlepat  
fool,  
What a mutton-headed dolt was I!  
No, my reverberated friend,  
you are not the beginning and the end.*

*There'll be spring every year without you.*

*You, dear friend, who talk so well,  
You can go to Hartford, Hereford and  
Hampshire.*

*They can still rule with land without you.  
Windsor Castle will stand without you.  
And without much ado we can all muddle  
through without you.*

*England still will be here without you.  
There'll be fruit on the tree, and a shore  
by the sea.  
There'll be crumpets and tea without you.*

*Art and music will thrive without you.  
Somehow Keats will survive without you.  
And there still will be rain on that plain  
down in Spain,  
even that will remain without you.  
I can do without you.*

*Without you pulling it the tide comes in,  
without your twirling it the Earth can spin,  
Without your pushing them, the clouds roll  
by,  
If they can do without you, ducky, so can I  
I shall not feel alone without you  
I can stand on my own without you  
So go back in your shell  
I can do bloody well without you!*

“Without You” is from Lerner and Loewe’s *My Fair Lady*, a 1956 stage musical that has also been adapted for film. The musical tells the story of Eliza Doolittle, a poor flower-seller with a deep Cockney accent who seeks lessons with phonetics professor Henry Higgins. Though she finally has a breakthrough in her accent, Higgins constantly treats her harshly, and her hard work is ignored, so Eliza leaves Higgins. In this scene, Higgins attempts to get Eliza to come back to him, she announces that she has plans for her life beyond him.

### **Someone Like You**

*I peer through windows  
Watch life go by  
Dream of tomorrow  
And wonder why*

*The past is holding me  
Keeping life at bay  
I wander lost in yesterday  
Wanting to fly  
But scared to try*

*But if someone like you  
Found someone like me  
Then suddenly  
Nothing would ever be the same  
My heart would take wing  
And I'd feel so alive!  
If someone like you  
Found me!*

*So many secrets  
I long to share  
All I have needed  
Is someone there*

To help me see a world  
I've never seen before  
A love to open every door  
To set me free, so I can soar

If someone like you  
Found someone like me  
Then suddenly  
Nothing would ever be the same  
There'd be a new way to live  
A new life to love  
If someone like you  
Found me

Oh, if someone like you  
Found someone like me  
Then suddenly  
Nothing would ever be the same  
My heart would take wing  
And I'd feel so alive!

If someone like you  
Loved me!

“Someone Like You” is a piece from Leslie Bricusse’s *Jekyll & Hyde*. This musical explores the story of Dr. Jekyll who performs an experiment on himself, revealing his dark side, Mr. Hyde. This song is sung by the character Lucy, who becomes involved with Dr. Jekyll and his dark side and expresses her desire to find someone who will treat her with kindness and respect.

### **Somewhere**

*There's a place for us,  
Somewhere a place for us*

*Oh we'll find a way of forgiving  
Somewhere*

*Peace and quiet and open air  
Wait for us  
Somewhere*

*There's a time for us,  
Some day a time for us,  
Time together with time to spare,  
Time to learn, time to care,  
Someday!  
Somewhere  
We'll find a new way of living,*

*Somewhere*

*There's a place for us,  
The time a place for us  
Hold my hand and we're halfway there  
Hold my hand and I'll take you there  
Somehow,  
Someday,  
Somewhere!*

“Somewhere” was originally written for Bernstein and Sondheim’s *West Side Story*. This arrangement was written for the television series, *Glee*. Lillian and Ava chose to sing this piece as a duet because the lyrics convey the message that, though life at times may be difficult, if we cling to the people that we love, we can find our way to the peace that awaits us on the other side of hardships.