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# **JAMES J. ROLLINS**

## **Tenor**

**Laura Moore, Piano**

Friday, February 9, 2001  
7:30 p.m.  
Recital Hall, Music Building

THE UNIVERSITY OF NORTH CAROLINA  
**GREENSBORO**

### **PROGRAM**

#### **Five Greek Songs**

- I. Chanson de la Mariée
- II. Là-bas, vers l'église
- III. Quel galant m'est comparable
- IV. Chanson des cueilleuses de lentisques
- V. Tout gai!

**Maurice Ravel**  
(1875-1937)

**Schlafend trägt man mich in mein Heimatland**  
**Bitte**  
**Schliesse mir die Augen beide**  
**Wanderers Nachtlied**  
**Der Ton**

**Joseph Marx**  
(1882-1964)

### **Intermission**

**Quale più fido amico**  
from *Giovanna d'Arco*

**Giuseppe Verdi**  
(1813- 1901)

**Dream-land**  
**Silent Noon**  
**Silhouette**  
**Litany**  
**An Immorality**  
**What if ...**

**Ralph Vaughan Williams**  
(1872-1958)  
**John Musto**  
(b. 1954)  
**Lee Hoiby**  
(b. 1926)

In partial fulfillment of the degree requirements for the  
Master of Music in Performance

## PROGRAM NOTES AND TRANSLATIONS

Like many composers of his time, **Maurice Ravel** took an active interest in folk songs. In 1904, he agreed to write the accompaniment to five Greek songs in just a few hours for a lecture by Pierre Aubry at the École des Hautes Études, but only two (*Quel galant* and *Chanson des cueilleuses de lentisques*) appear in the collection published in 1906. Another lecture led Ravel to harmonize the other three songs to complete the collection of *Cinq chansons populaires grecques*.

### I. *Chanson de la Mariée*

Awake, little partridge,  
Greet the morning with open wings.  
The three beauty spots  
Put my heart on fire.  
Look at the golden ribbon which I bring you  
To tie round your hair.  
Let us get married, my love, if you will!  
In our two families all are related.

### II. *Là-bas vers l'église*

Yonder, at the church,  
At the church of Ayio Sidero,  
The church, oh Blessed Virgin,  
The church of Ayio Costandino,  
Have come together,  
Have assembled in great numbers  
People, oh Blessed Virgin,  
All of the bravest people!

### III. *Quel galant m'est comparable*

What dandy can compare with me,  
Of all those passing by?  
Won't you tell me, Vassiliki?  
Look at the pistols and a sharp saber  
Hanging on my belt...  
And its you I love!

### IV. *Chanson des cueilleuses de lentisques*

Oh joy of my soul, joy of my heart,  
Treasure so precious to me;  
You, whom I love ardently,  
You, more handsome than an angel,  
When thou appear, angel so sweet,  
Before our eyes,  
Like a beautiful blond angel  
In the bright sunlight,  
Alas, a" poor hearts sigh!

### V. *Tout gai!*

Very Merrily,  
Ah, very merrily,  
Beautiful legs, tireli, dancing,  
Beautiful legs, even the dishes dancing,  
Tra la-la-la-la.

**Joseph Marx** was an Austrian composer, teacher and critic. He first studied music with members of his family. After attending courses at Graz University in philosophy, art history and German studies, he took the doctorate in 1909. He began composing in earnest at the age of 26 and within four years (1908—12) wrote around 120 songs. Like his south Styrian compatriot Wolf, Marx was a born song composer, and it is on his songs that his international fame rests. Giving the text its true value, he embedded the vocal line in an impressionist kind of lyricism supported by a symphonic accompaniment (several of his songs are orchestral).

### *Schlafend trägt man mich in mein Heimatland* (Alfred Mombert)

Sleeping, I am carried  
into my homeland.  
I come from afar,  
I come from afar,  
from afar over mountains and valleys  
over a dark sea,  
into my homeland.

### *Bitte* (Hermann Hesse)

When you give me your hand,  
which says so unspeakably much,  
have I ever asked you, then,  
if you love me?  
I do not want you to love me.  
Only to know that you are with  
me and that you will  
sometimes silently and gently give me your hand.

### *Schliesse mir die Augen beide* (Theodor Storm)

Close both my eyes  
with your dear hands!  
All that I suffer is relieved  
by the touch of your hand.  
And as the pain is gently  
led to sleep, wave by wave,  
as the last beat strikes,  
you fill my whole heart.

**Ralph Vaughan Williams** was a composer, teacher, writer and conductor. The most important English composer of his generation, he was a key figure in the 20th-century revival of British music.

**Dream-land** (Christina Rossetti)  
**Silent Noon** (D.G. Rossetti, from the cycle *The House of Life*)

**John Musto** spent his Brooklyn boyhood steeped in American popular music. He turned to classical music as a piano major at the Manhattan School of Music, and, sparked by his improvisational experiences in jazz, eventually gravitated toward composition. The two pieces on tonight's recital are from a cycle called *Shadow of the Blues*.

**Silhouette** (Langston Hughes)  
**Litany** (Langston Hughes)

**Lee Hoiby** is a Wisconsin-born composer who was encouraged to focus on vocal music by Gian Carlo Menotti, his teacher at Curtis Institute. This advice has resulted in Hoiby's composing seven stage works, more than fifty songs, and more than a dozen choral works.

**An Immorality** (Ezra Pound)  
**What if...** (Samuel Taylor Coleridge)

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### ***Upcoming Events***

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**FACULTY COMPOSERS RECITAL**  
Monday, February 12, 2001, 7:30 p.m.  
Recital Hall, Music Building

**EASTWIND QUINTET**  
Tuesday, February 13, 2001, 7:30 p.m.  
Recital Hall, Music Building

For more information contact:  
School of Music  
Telephone: 336/334-4849

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The hall is equipped with a listening assistance system.  
Patrons needing such assistance should please see one of the ushers in the lobby.