

The D'Angelo Department of Music
at
Mercyhurst University

Presents

Adam Seymour's Senior Recital

Adam Seymour, baritone

PROGRAM

El Vito
Canciones Clásicas Españolas

Fernando Obradors (1897-1945)
Pablo de Sarasate (1804-1908)

Asturiana
Siete Canc 180



NOTES

El Vito

Fernando Obradors

Originally Composed by Pablo de Sarasate

Una vieja vale un real
Y una muchacha dos cuartos,
Pero, como soy tan pobre
me voy a lo más barato.
Con el vito, vito, vito,
con el vito, vito, va.
No me haga 'usté' cosquillas,
que me pongo 'colorá'.

An old woman is worth a lot
and a girl two quarters,
but I'm like, I'm so poor
I'm going for the cheapest.
With the vito, vito, vito,
With the vito, vito, goes
Don't tickle me
That I wear color.

Born in Spain on March 10th, 1844, Pablo de Sarasate was a violin expert and outstanding composer for violin music. He began his studies with the violin at five years old, with his first major performance occurring at the age of eight. In 1859, he began a global concert tour, where he was admired for his "sweet and pure" violin tone. After the tour ended, he began composing violin works, his most famous works being *Zigeunerweisen* and "El Vito."

Born in Barcelona in 1897, Fernando Obradors is a Spanish Classical composer who is most famous for his song cycle known as *Canciones Clásicas Españolas*, in which he used previously written music, added poetry to it, and arranged his own version of the music. This is how music, such as "F

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Belonging to the sixth volume, “El Vito” is a humorous piece that describes the inner conflict of a man as to which woman he should choose. In the beginning of the piece, the man sets out his options, saying that the older woman is worth a fortune, but a young girl is significantly less expensive. He then states that he is a poor man and will choose the cheaper option. Throughout the piece, there is a building sense of frustration because he wishes to obtain the older, better woman; however, he is too cheap to do so. By the end of the piece, the man screams in frustration due to this extremely difficult debate. Throughout the entire piece, the accompaniment plays fast and complex harmonies that create this sense of frustration and anger, that eventually resolves with heavy chords. While the man is yelling at the end, the accompaniment is playing several fortissimo chords to show a build of anger until it reaches a climactic end.

Asturiana

Manuel De Falla

From *Siete Canciones Populares Españolas*

Por ver si me consolaba
Arrime a un pino verde,
Por ver si me consolaba.
Por verme llorar lloraba
Y el pino como era verde
Por verme llorar lloraba

Born on November 23rd, 1876, Manuel de Falla was considered one of the best Spanish composers" es

tree “to see if it will console me.” At the end of the piece, the loneliness turns into hope as the pine tree does cry with the person to console them, which is reflected in a major ending rather than staying in the original, minor mode.

Perduta ho la Speranza

Stefano Donaudy

From *36 Arie di Stile Antico*

Perduta ho la Speranza in voi mirare
E di Speranza sola nuttivo il core
Ahimè, Ahimè, a come farò, se per amare,
La fede ho già smarrita
La fede nell'amore?
Perduta ho la Speranza in voi mirare
E di Speranza sola, E di Speranza nuttivo il core.

I have lost hope in looking at you,
And I nourished my heart with hope alone.
Alas! Alas! How will I do it if to love,
I have already lost my faith
faith in love?
I have lost hope in looking at you,
And I nourished my heart, nourished it with hope alone.

Stefano Donaudy was a minor Italian composer who composed between 1890 and the early 20th century. Born in 1879 of a French father and Italian mother, he had an early affinity for music. He began composing at the age of eleven, splitting his compositional devotion between opera and song. He composed his most famous work, *36 Arie di Stile Antico*.

The collection *36 Arie di Stile Antico* is a group of thirty-six Italian vocal pieces. It is not technically classified as a song cycle since there are no combining factors of the individual songs like a story or theme. However, this collection is comprised of Donaudy's most famous vocal pieces, including *Vaghissima sembianza*, *Spirate pur, spirate*, *O del mio amato ben*, and *Amorosi miei giorni*.

“Perduta ho la Speranza” is also classified among the famous pieces within the collection *36 Arie di Stile Antico*. It is a melancholic piece that portrays the story of a man losing his faith in love after being left by who he believed to be his soulmate. This utter betrayal has left him lost and alone with a shattered heart to never be nourished again.

Come Paride Vezzoso

From

Gaetano Donizetti

Come Paelomo deg-32 (e)-22 (l)-25 (l)-25 (a)-22 (,)

Come Paride vezzoso
Porse il pomo alla più bella,
Mia diletta villanella,
Io ti porgo questi fior.
Ma di lui più glorioso,
Più di lui felice io sono,
Poiché in premio del mio dono
Ne riporto il tuo bel cor.

Veggio chiaro in quel visino
Ch'io fo breccia nel tuo petto.
Non è cosa sorprendente;
Son galante, son sergente.
Non v'ha bella che resista
Ach

Plaisir d'amour ne dure qu'un moment,

Qu'un oeil noir te regarde
Et que l'amour t'attend.
Toréador, l'amour t'attend!

Your toast ... I can return it to you
Señors, Señors, because with the soldiers
Yes bullfighters can hear each other,
For fun they have fights.
The circus is full, it's a holiday,
The circus is full from top to bottom.
The spectators losing their heads,
The spectators are calling out loudly:
Apostrophes, shouting and noise
Pushed to fury.
Because it's the day of courage,
It's the party of the court people.
Let's go on guard! Come on! Come on! Ah!
Toreador, on guard,
Toreador, toreador,
And think well, yes think fighting
A black eye is watching you
And that love is waiting for you.
Toreador, love,
Love is waiting for you!
All at once silence is made;
We are silent. Ah what's going on?
No more screams; it's the moment
The bulls t

And that love is waiting for you.
Toreador, love is waiting for you!

How soon, ah! how soon till that quiet time
When I too shall rest
Beneath the sweet murmur of lonely woods,
Forgotten here as well.

Blow, Blow Thou Winter Wind
From *3 Shakespeare Songs*

Roger Quilter

Roger Quilter was born in Hove, Sussex, UK on November 1st, 1877. He began his compositional studies in 1892 at Eton College. In 1896, he moved to Frankfurt to continue his musical education with a family friend. Quilter is most famous for his vocal pieces, which include *Songs of the Sea*, *To Julia*, and *3 Shakespeare Songs*. His song cycles have given him a significant amount of praise, as he was invited to conduct the opening matinée at the Italia Conti School.

Of his most famous song cycles, *3 Shakespeare Songs* is the most well-known song cycle since it uses poetry of one of the most famous poets in history, William Shakespeare. It comprises of only three pieces that each tell their own story. The three songs are “Come away

The song “Hellfire,” is the solo song of Frollo, where he addresses his feelings for the gypsy Esmeralda through prayer. He sings about how he knows that to love a gypsy is a sin, but he is simply a man who is being expected to fight the temptations of the Devil. At the beginning of the song, there is a light yet echoing piano accompaniment that is meant to be a Gregorian Chant style sung by a choir. After some gentle reflection, Frollo realizes what his feelings are and how bad that is. Suddenly, the pace drastically picks up, which portrays the impending doom Frollo feels. He then states how he wishes for Esmeralda to be his so that he may fix her, or she will burn.