Liberty University School of Music

presents

Student Recital Series

Senior Voice Recital

Owen Crawford, *tenor*

November 18, 2026
Doug Oldham Recital Hall
MUSIC 170
5:30 PM

STUDENT RECITAL SERIES: SENIOR VOICE RECITAL

Owen Crawford, *tenor*
Karissa Juhas, *piano*

Program

Magnificat in D Major, BWV 243 — J. S. Bach (1685-1750)
VIII. Aria. Deposuit potentes

Elijah, Op. 70, Part I — Felix Mendelssohn (1809–1847)
No. 3 "Ye People, Rend Your Hearts"
No. 4 "If With All Your Hearts"

Adelaide, Op. 46, WoO 42 — Ludwig van Beethoven (1770-1827)

Mattinata — Ruggero Leoncavallo (1857-1919)

36 Arie di stile antico — Stefano Donaudy (1879-1925)
No. 7 "Ah! mai non cessate"

Deux mélodies, Op. 27 — Gabriel Fauré (1845–1924)
No. 1 "Chanson d'amour"

4 Songs from R.V.W *Songs of Travel* — Ralph Vaughan Williams (1872-1958)
1. The Vagabond
2. Let Beauty Awake
3. The Roadside Fire
7. Whither must I wander

Overjoyed — Stevie Wonder (b. 1950)

Nessun dorma — Giacomo Puccini (1858–1924)
Turandot, Act III

- PROGRAM NOTES -

Deposuit potentes

Johann Sebastian Bach (1685–1750) composed the *Magnificat* as a setting of Mary's song of praise from the Gospel of Luke. The original version was composed in 1723, and Bach later revised the work into the D-major version commonly performed today. "Deposuit potentes" is the eighth movement and is written for tenor, accompanied by unison violins and continuo. The Latin text describes God bringing down the powerful and lifting up those who are humble. Bach's Baroque style makes this contrast central to the movement, using energetic rhythms, active instrumental writing, and contrasting melodic motion to emphasize the text. The movement has a confident and forceful character while still requiring clarity and flexibility from the tenor. The combination of dramatic text, rhythmic energy, and the contrast between power and humility makes this a powerful opening piece.

Translation:

He has brought down the powerful from their thrones
and has lifted up the humble.

Elijah, Op. 70, Part I, Nos. 3–4

One of the central figures in reviving interest in Bach's music, Felix Mendelssohn Bartholdy (1809–1847), composed the oratorio *Elijah* in the 1840s, drawing its story from the Old Testament. The work was first performed in English in Birmingham in 1846, with Mendelssohn conducting. The two selections performed here are given to the character Obadiah and combine a recitative with an aria. "Ye People, Rend Your Hearts" calls the people to repentance, while "If With All Your Hearts" offers encouragement to those who sincerely seek God. The first section is dramatic and direct, allowing the words to lead the musical expression. The aria that follows is more lyrical and hopeful, with a smoother vocal line and a more sustained character. Together, the two movements move from repentance to hope, making the change in musical character an important part of the interpretation.

Adelaide, Op. 46

Continuing with German composers, "Adelaide" was composed by Ludwig van Beethoven (1770–1827) around 1795–1796, using a poem by Friedrich von Matthisson. The poem is a declaration of love and devotion to a woman named Adelaide. The speaker finds her image throughout nature and imagines that his love will continue even after death. The song is an early example of the German Lied and combines a lyrical vocal line with a flowing piano accompaniment. Beethoven begins with a quiet and intimate character as the speaker describes the natural world around him. As the poem develops, the music becomes increasingly passionate and dramatic, eventually reaching a more animated conclusion. The

Adelaide, Op. 46 (cont.)

changing character of the music follows the poem from quiet affection to passionate devotion, to the hope that love will survive beyond death.

Translation:

Your friend wanders alone through the spring garden,
Gently surrounded by its lovely, magical light,
Which trembles through the swaying branches of blossoms,
Adelaide!
In the reflecting waters, in the snows of the Alps,
In the golden clouds of the setting sun,
In the fields of stars, your image shines,
Adelaide!
Evening breezes whisper through the tender leaves,
The silver bells of May rustle softly in the grass,
Waves murmur and nightingales sing:
Adelaide!
One day, O wonder! a flower will bloom upon my grave,
From the ashes of my heart;
Clearly shining on every crimson petal
Will be the name: Adelaide!

Mattinata

Moving into the genre of Italian art song, Ruggero Leoncavallo (1857–1919) was an Italian composer best known for his opera *Pagliacci*. "Mattinata," written in 1904, is a standalone song rather than a piece from one of his operas. It was written for the Gramophone Company and was famously recorded by Enrico Caruso with Leoncavallo himself accompanying him at the piano. The song is essentially a morning serenade. The singer describes the dawn and calls to his beloved to open the door and join him. Its Italianate melodic writing gives it a warm and expressive character, while its rhythmic energy keeps the music moving forward. The song shifts from the beauty of the morning, to longing for the beloved, to an enthusiastic declaration of love, making it an energetic change of character after the German repertoire.

Translation:

Dawn, dressed in white,
Already opens the door to the great sun;
Already, with her rosy fingers,
She caresses the crowd of flowers.
Moved by a mysterious trembling,
All creation already seems stirred;
And you do not wake, and in vain
I stand here sadly singing.

Mattinata (cont.)

Put on your white dress as well
And open the door to your singer!
Where you are not, there is no light;
Where you are, love is born.
Where you are not, there is no light;
Where you are, love is born.

Ah! mai non cessate

Stefano Donaudy (1879–1925) was also an Italian composer whose vocal music often looked back to earlier Italian styles. "Ah! mai non cessate" is the seventh song in his collection *36 Arie di stile antico*, a collection of songs intentionally written in older styles while still using the musical language of Donaudy's own period. The song itself is classified as a *canzone*. The text expresses a desire to never stop hearing the words of a beloved person. The speaker imagines making a pillow from the "honey" of those words and falling asleep while dreaming of love. Donaudy's graceful melodic writing gives the piece an intimate and almost dreamlike quality. The vocal line allows for a combination of legato, tenderness, and expressive longing, making the song a more inward contrast to the brighter character of "Mattinata."

Translation:

Ah, never cease from speaking,
O desired lips, for which I am madly longing;
With the honey of your words I want to make
A sweet pillow on which I will sleep.
O blessed dreams, never dreamed by anyone,
That I will dream while sleeping upon that pillow,
Sleeping and dreaming, close to your heart,
My sweet, longed-for dream of love.
Ah! sleeping, dreaming, dreaming of love!

Chanson d'amour

Moving northwest from Italy, Gabriel Fauré (1845–1924) was a French composer whose songs played an important role in the development of the French *mélodie*. "Chanson d'amour" is the first song of *Deux mélodies*, Op. 27, composed in 1882, with poetry by Armand Silvestre. The poem is a direct declaration of love, describing the beloved's eyes, voice, beauty, and personality. Fauré's setting is lyrical and intimate, with the piano and voice working closely together. Rather than relying on large dramatic gestures, the music creates its effect through subtle harmonic color, graceful phrasing, and changes in mood. The speaker describes the beloved as both an "angel" and a source of both heaven and hell, giving the song a playful intensity beneath its elegant surface.

Chanson d'amour (cont.)

Translation:

I love your eyes, I love your brow,
O my rebellious one, O my wild one,
I love your eyes, I love your mouth
Where my kisses will be spent.
I love your voice, I love the strange
Charm of everything you say,
O my rebellious one, O my dear angel,
My hell and my paradise!
I love everything that makes you beautiful,
From your feet all the way to your hair,
O you toward whom my wishes rise,
O my wild one, my rebellious one!

Songs of Travel

Ralph Vaughan Williams (1872–1958) composed *Songs of Travel* using poems by Scottish author Robert Louis Stevenson (1850–1894). The cycle was written between 1901 and 1904 and consists of nine songs centered around a traveling figure who reflects on freedom, nature, love, loneliness, and the passage of life. Although the complete cycle contains nine songs, the four selections performed here trace several important sides of the traveler's character.

"The Vagabond" opens the cycle with the speaker declaring his desire for a free and wandering life. He does not seek wealth, status, or even lasting companionship; instead, he wants the road, the earth, and the freedom to continue traveling. The music has a strong rhythmic character and a sense of forward motion that fits the speaker's independence. Its sturdy character gives the song a feeling of confidence rather than uncertainty. The traveler is not running away from life—he is actively choosing the life he wants.

"Let Beauty Awake" follows with a much more reflective view of the traveler's experience. Instead of focusing on the freedom of the road, the speaker stops to appreciate the beauty of the natural world around him. The music is lyrical and flowing, creating a sense of openness and wonder. The piano helps establish this atmosphere while the vocal line allows the text to unfold naturally. Compared with "The Vagabond," this song is more peaceful and contemplative, showing a quieter side of the traveler.

Songs of Travel (cont.)

"The Roadside Fire" describes the traveler stopping beside a fire at the end of the day. The fire gives him a temporary place of warmth and comfort before he continues his journey. The poem also turns toward thoughts of love and the possibility of sharing this kind of life with another person. The music moves between a more lively character and more intimate moments, reflecting the changing thoughts of the speaker. The song captures the contrast between comfort and impermanence, since the traveler knows that the moment of rest will not last forever.

"Whither Must I Wander" is the seventh song in the cycle and is more introspective than the previous selections. The traveler looks back on his life and wonders where his journey will eventually lead. The poem considers aging, memory, home, and the uncertainty of the future. The music has a broad and reflective character, allowing the questions in the poem to carry much of the emotional weight. Unlike the confidence of "The Vagabond," the speaker here seems less certain about where the road is taking him. As the final Vaughan Williams selection in this recital, the song provides a thoughtful and somewhat nostalgic conclusion to the cycle's appearance on the program.

Overjoyed

Stevie Wonder (b. 1950) is an American singer, songwriter, and multi-instrumentalist whose music has influenced several generations of popular music. "Overjoyed" was released on his 1985 album *In Square Circle*. The song was written by Wonder and combines the expressive qualities of R&B with a sophisticated harmonic language. The song describes someone who has spent a long time imagining an ideal relationship and hopes that the person he loves will eventually share those feelings. Its music is more contemporary in style than the classical repertoire surrounding it, but the emphasis on melody, harmony, and expressive phrasing creates a natural connection with the art songs earlier in the recital. The song moves between hope, vulnerability, and romantic excitement, making it a definite shift in style perfect for the penultimate number.

Nessun dorma

Giacomo Puccini (1858–1924) composed *Turandot*, his final opera, which was unfinished at the time of his death and later completed by Franco Alfano. "Nessun dorma" occurs in Act III and is sung by Calaf, the opera's tenor protagonist. After answering Princess Turandot's three riddles, Calaf has challenged her to discover his name before morning. If she succeeds, he will die; if she fails, she must marry him. The aria begins with Calaf quietly declaring that no one will sleep that night, including the princess. He then expresses confidence that his secret will remain

Nessun dorma (cont.)

hidden and that he will ultimately win. Puccini gradually increases the intensity of the music as Calaf moves from soft spoken confidence to romantic anticipation, to triumphant determination. The famous final "Vincerò!" ("I will win!") gives the aria, and this recital, a natural dramatic climax.

Translation:

No one shall sleep! No one shall sleep!
You too, O Princess,
In your cold chamber,
You watch the stars
That tremble with love and hope!
But my secret is hidden within me;
No one shall know my name!
No, no! Upon your lips
I will reveal it when the light shines!
And my kiss will dissolve
The silence that makes you mine!
(No one shall know his name...
And we must, alas, die, die!)
Vanish, O night!
Fade away, O stars!
Fade away, O stars!
At dawn I will win!
I will win! I will win!



First and foremost, I give thanks to God for the gifts, opportunities, and people He has placed in my life. Music has been an important part of my time at Liberty, and I hope this recital reflects the beauty of the music and the glory of the One who gives us the ability to create it.

I am deeply grateful to my mom, dad, and entire family for their unwavering support throughout my education and for continually encouraging me to pursue my musical endeavors. I would also like to thank Dr. Clifford Lambert for his instruction and guidance throughout my vocal studies, and Dr. Fred Davison for helping lay the foundation for my musical development before college. I am thankful to Dr. Thomas Lerew for his work as a choir director, his encouragement, and the positive influence he has had on my time at Liberty. My sincere thanks also go to Ms. Karissa Juhas for her musicianship and collaboration in preparing this recital, as well as to the Liberty School of Music calendar and technical staff for their work behind the scenes.

Above all, I am grateful for the individuals who have invested their time, knowledge, and encouragement in me and helped make this musical journey possible.

Soli Deo Gloria. Amen.

Owen is a student of Dr. Clifford Lambert.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Science in Music Vocal degree.

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Dr. Dondi Costin, President
Dr. Stephen Müller, Dean, School of Music
The School of Music Administration, Faculty, and Staff

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