Liberty University School of Music

presents

Student Recital Series

Senior Voice Recital

Erica Windsor, *mezzo-soprano*

December 6, 2026
Macel Falwell Recital Hall
MUSIC 305
2:00 PM

STUDENT RECITAL SERIES: SENIOR VOICE RECITAL

Erica Windsor, *mezzo-soprano*
Dr. Samuel Wellman, *piano*

Program

O Del Mio Dolce Ardor	Christoph Willibald Gluck (1714–1787)
O Mio Babbino Caro	Giacomo Puccini (1858-1924)
Danza, Danza, Fanciulla Gentile	Francesco Durante (1684–1755)
Du Bist Die Ruh	Franz Schubert (1797-1828)
Erlkönig	Franz Schubert (1797-1828)
Le Roses D'lspahan	Gabriel Fauré (1845-1924)
Do Not Go My Love	Richard Hageman (1881-1966)
God Help the Outcasts	Alan Menken (b. 1972)
Requiem	Benj Pasek (b. 1985) & Justin Paul (b. 1985)

Program (cont.)

Cry Me A River	Arthur Hamilton (1926-2025)
Ease My Mind	Ben Platt (b. 1993)

- PROGRAM NOTES -

O Del Mio Dolce Ardor

O Del Mio Dolce Ardor is an Italian aria from Christoph Willibald Gluck's opera *Paride ed Elena*, which premiered in 1770. The aria expresses the deep longing and affection of Paris for Helen, capturing the emotions of someone who is overwhelmed by love and admiration. Through its lyrical melody and expressive phrasing, Gluck creates a beautiful sense of tenderness and sincerity. The piece features a smooth, flowing vocal line supported by a simple accompaniment that allows the emotion of the text to remain the focus.

Translation:

Oh, desired object
Of my sweet ardor,
The air which you breathe,
At last I breathe.

Wherever I turn my glance
Your lovely features
Paint love for me:
My thoughts imagine
The most happy hopes,
And in the longing which
Fills my bosom
I seek you, I call you, I hope, and I sigh.

O Mio Babbino Caro

Giacomo Puccini composed *O Mio Babbino Caro* as part of his opera *Gianni Schicchi*, which premiered in 1918. In this aria, Lauretta begs her father to allow her to marry the man she loves. She expresses her desperation and devotion while pleading with her father to understand her feelings.

Translation:

Oh, my dear daddy
I adore him, he is very handsome
I want to go to Porta Rossa
To buy the ring!
Yes, yes, I want to go!
And if my love were in vain
I would go to the Ponte Vecchio
And throw myself in the Arno!
I fret and I am tormented!
Oh God, I would like to die!
Daddy, have pity, have pity
Daddy have pity, have pity

- PROGRAM NOTES (CONT.) -

Danza, Danza, Fanciulla Gentile

Francesco Durante composed *Danza, Danza, Fanciulla Gentile* in the 18th century. In this song, the singer encourages a young woman to dance and enjoy the beauty and happiness of youth. The piece captures a lighthearted and joyful celebration of love and life.

Translation:

Dance, maiden, dance, maiden, dance,
to what I'm singing;
dance, gentle girl, dance, gentle maiden,
to what I'm singing.
Whirl around lightly, buoyantly to the sound,
the sound of the waves of the sea.
Feel the affectionate sighing
of the frolicking breeze
that speaks to the heart
in a languishing tone,
and that invites you to a dance
without ceasing, without ceasing,
that invites you to a dance.
Dance, gentle girl, dance, gentle maiden,
to what I'm singing.

Du Bist Die Ruh

Franz Schubert composed *Du Bist Die Ruh* in 1823, setting a poem by Friedrich Rückert. In this song, the singer describes their beloved as a source of peace, rest, and comfort. The text expresses deep devotion and a desire to find complete happiness in the presence of another person.

Translation:

You are repose
and gentle peace.
You are longing
and what stills it.

Full of joy and grief
I consecrate to you
my eyes and my heart
as a dwelling place.

Come in to me
and softly close
the gate
behind you.

Du Bist Die Ruh (translation cont.)

Drive all other grief
from my breast.
Let my heart
be full of your joy.

The temple of my eyes is lit
by your radiance alone:
O, fill it wholly!

Erlkönig

Franz Schubert composed *Erlkönig* in 1815, setting a poem by Johann Wolfgang von Goethe. The song tells the dramatic story of a father and his son riding through the night while the mysterious Erlking attempts to lure the child away. The piece portrays fear, urgency, and tragedy through rapidly changing characters and music.

Translation:

Who rides so late through the night and wind?
It is the father with his child.
He has the boy in his arms;
he holds him safely, he keeps him warm.

'My son, why do you hide your face in fear?'
'Father, can you not see the Erlking?
The Erlking with his crown and tail?'
'My son, it is a streak of mist.'

'Sweet child, come with me.
I'll play wonderful games with you.
Many a pretty flower grows on the shore;
my mother has many a golden robe.'

'Father, father, do you not hear
what the Erlking softly promises me?'
'Calm, be calm, my child:
the wind is rustling in the withered leaves.'

'Won't you come with me, my fine lad?
My daughters shall wait upon you;
my daughters lead the nightly dance,
and will rock you, and dance, and sing you to sleep.'

Erlkönig (translation cont.)

'Father, father, can you not see
Erlking's daughters there in the darkness?'
'My son, my son, I can see clearly:
it is the old grey willows gleaming.'

'I love you, your fair form allures me,
and if you don't come willingly, I'll use force.'
'Father, father, now he's seizing me!
The Erlking has hurt me!'

The father shudders, he rides swiftly,
he holds the moaning child in his arms;
with one last effort he reaches home;
the child lay dead in his arms.

Le Roses D'lspahan

Gabriel Fauré composed *Les Roses d'Ispahan* in 1884, setting a poem by Leconte de Lisle. In the song, the singer reflects on the beauty and fragrance of roses while remembering a distant beloved. The flowers become symbols of love, memory, and longing.

Translation:

The roses of Isfahan in their mossy sheaths,
The jasmines of Mosul, the orange blossom
Have a fragrance less fresh and a scent less sweet,
O pale Leilah, than your soft breath!

Your lips are of coral and your light laughter
Rings brighter and sweeter than running water,
Than the blithe wind rocking the orange-tree boughs,
Than the singing bird by its mossy nest …

O Leilah, ever since on light wings
All kisses have flown from your sweet lips,
The pale orange-tree fragrance is spent,
And the heavenly scent of moss-clad roses …

Oh! may your young love, that airy butterfly,
Wing swiftly and gently to my heart once more,
To scent again the orange blossom,
The roses of Isfahan in their mossy sheaths!

- PROGRAM NOTES (CONT.) -

Do Not Go My Love

Do Not Go, My Love is an art song composed by Richard Hageman, with text by the American poet Rabindranath Tagore. The poem expresses a deep longing for a loved one to remain, capturing feelings of affection, vulnerability, and fear of separation. Hageman brings the text to life through expressive vocal melodies and a flowing piano accompaniment.

God Help the Outcasts

Alan Menken composed *God Help the Outcasts* for Disney's *The Hunchback of Notre Dame*, which was released in 1996. In this song, Esmeralda prays for people who are rejected and suffering. She asks God to help those who are often overlooked while questioning the world's treatment of the vulnerable.

Requiem

Benj Pasek and Justin Paul wrote *Requiem* for the musical *Dear Evan Hansen*, which premiered in 2015. In the song, the family of Connor reflects on their complicated feelings following his death. The song explores grief, anger, guilt, and the difficulty of mourning someone with whom relationships were complicated.

Cry Me A River

Arthur Hamilton wrote *Cry Me a River* in 1953. In this song, the singer addresses a former lover who caused them pain and betrayal. Rather than forgiving them, the singer expresses independence and tells the former lover that they can now experience the sadness they once caused.

Ease My Mind

Ben Platt released *Ease My Mind* in 2019 as part of his album *Sing to Me Instead*. In this song, the singer asks for emotional comfort and reassurance from someone he loves. The lyrics explore vulnerability, anxiety, and the desire to find peace through connection with another person.



I could not be more grateful for those in my life who have supported me through these past few years and my life as a musician as a whole. To my parents, thank you for always supporting me through each season of my life no matter what trials came rushing through our lives. You have always been my #1 supporters and I will forever be grateful. To Dr. Duff, thank you for your unwavering dedication and patience that you have shown throughout your time with me. Thank you for embracing the unique voice that I have and encouraging me in every moment without fail. To my wonderful friends, thank you for your endless support and memories that have gotten me through school and to where I am today, I would not have the confidence that I have now without you. Lastly, to Ethan, thank you for being my rock in this time of many deadlines and stress filled days. I would not be where I am without you. Thank you to all who came, you all mean the world to me.

Erica is a student of Dr. E. Daryl Duff.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Music Education: Choral Cognate 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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