

Liberty University School of Music

presents

Student Recital Series

Junior Voice Recital **Nathaniel White, *baritone***

December 6, 2026
Doug Oldham Recital Hall
MUSIC 170
4:00 PM

STUDENT RECITAL SERIES: JUNIOR VOICE RECITAL

Nathaniel White, *baritone*
Alex Harmon, *piano*

Program

Per la Gloria D'adorarvi	Giovanni Bononcini (1670-1747)
Vado Ben Spesso Candiando Loco	Giovanni Bononcini (1670-1747)
Seligkeit	Franz Schubert (1797-1828)
Die Forelle	Franz Schubert (1797-1828)
The Vagabond	Ralph Vaughn Williams (1872-1958)
Linden Lea	Ralph Vaughn Williams (1872-1958)
Stay	Seph Schlueter (b. 1999)
Found Myself in You	Nathaniel White (b. 2005)
One Day Soon	Nathaniel White & Josiah Chaffin

- PROGRAM NOTES -

Per la Gloria D'adorarvi

Bononcini wrote this for his 1722 opera *Griselda*, which premiered in London that year at the King's Theatre. In the opera, this is sung by the character Ernesto to the girl he loves expressing how he cares for her even though he expects to suffer because he doesn't believe she will love him back. The $\frac{3}{4}$ meter gives it a very fitting flowing feel.

Vado Ben Spesso Candiando Loco

Bononcini wrote this as one of his many cantatas for voice and basso continuo. The piece was long believed to be written by Salvator Rosa but later was found to belong to Bononcini. The melody was made famous by Liszt in the romantic era as he used it in his "Canzonetta del Salvatore Rosa" in a livelier musical fashion. The original lyrics describe someone who often moves around but always stays the same in character and who they are.

Seligkeit

Franz Schubert wrote this in 1816 as a joyful art song. The title when translated literally means "bliss" or "blessedness". Compared to many songs of the time Schubert wrote this with a surprisingly light, bouncy feel or lilt. The lyrics come from a poem by Ludwig Holty in 1773 which Schubert simply put to music. The song describes the joys of being in Heaven with the angels but in the final stanza states they would rather stay on earth for now with their love who makes them feel like Heaven.

Translation:

*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!*

- PROGRAM NOTES (CONT.) -

Die Forelle

Schubert also wrote this piece in 1817 based on a poem written by Christian Schubart in 1782. While the lyrics seem innocent, they can also be taken as an allegory warning young women of how young men can be deceptive, although Schubert excluded the last stanza in his music to focus more on the narrative emotional side. The music was written to mirror the lyrics closely with a light flowing pattern in the beginning with a darker more chaotic feel later when the fisherman begins disrupting the fish.

Translation:

*In a limpid brook
the capricious trout
in joyous haste
darted by like an arrow.*

*I stood on the bank
in blissful peace, watching
the lively fish swim
in the clear brook.*

*An angler with his rod
stood on the bank
cold-bloodedly watching
the fish's contortions.
As long as the water
is clear, I thought,
he won't catch the trout
with his rod.*

*But at length the thief
grew impatient. Cunningly
he made the brook cloudy,
and in an instant
his rod quivered,
and the fish struggled on it.
And I, my blood boiling,
looked on at the cheated creature.*

The Vagabond

Around 1904, Williams set this to a poem by Robert Stevenson written in 1896 about the nature of travel. This was a part of one of Williams' first major works *Songs of Travel* that helped his career take off. It was originally written for baritone but has had different adaptations. The chords were designed to match closely with the lyrics through a consistent tromping sound like footsteps.

- PROGRAM NOTES (CONT.) -

Linden Lea

Williams also wrote this piece, and it was his first published work (1901). The music was set to a poem by William Barnes; however, Williams used a more common English version of the lyrics to make it more easily digestible. It quickly took off through magazines and was adapted into many different versions entering the classic art song canon.

Stay

Shluter released this 2024 as a part of his debut *Counting my Blessings* album with Sony Music. He originally wrote it with Colby Hedgeworth about carrying life's burdens and how God enters in. Listeners have connected to it through both streaming and his live tours as it sings of the confidence and comfort, we find in simply knowing God is with us in everything.

Found Myself in You

Nathaniel wrote this last summer based on Shluter's song "Stay". Amid battling struggles with fear, sin and the pain it brings, we can sometimes feel like we forget who we are. It can leave us feeling lost. But when we remember the God who loves and claims us, we remember who we are because of Him and find confidence in knowing Him and how good He is.

One Day Soon

Josiah and Nathaniel got to write "One Day Soon" this fall to create songs to be sung by the church. It was designed to be easy to sing along with to praise God together. The fast tempo, high syncopation, and major chords are used to develop energy and keep it driving forward to support the exciting lyrics. The song anticipates God's soon return and the glory we will get to behold when that comes. We will get to see Him face to face and find joy in being with Him and His people in a renewed world forever.



I am especially grateful to my vocal mentors, Dr. Duff and Mrs. Abigail Petty, whose thoughtful instruction, encouragement, and guidance have shaped my growth as a vocalist throughout my time here. I also sincerely thank Dr. Hahn, Dr. Kim, Dr. Randlett, and the many faculty members who have broadened my musicianship and supported my academic development. To my friends and

family, thank you for your steadfast encouragement and for walking alongside me throughout this journey. Your support, both musical and personal, has given me the confidence and opportunity to learn, grow, and share my voice.

Nathaniel is a student of Dr. Edward Duff.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Commercial Music: Songwriting Concentration degree.

**We would like to thank the
Liberty University Administration for
their faithful support of the School of Music.**

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

LIBERTY
UNIVERSITY
SCHOOL *of* MUSIC