

# **Liberty University School of Music**

*presents*

## ***Student Recital Series***

### **Senior Recital** **Canaan McDaniel, *tenor***

**April 12, 2024**  
**Doug Oldham Recital Hall**  
**MUSIC 170**  
**5:00 PM**

# STUDENT RECITAL SERIES: SENIOR RECITAL

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Canaan McDaniel, *tenor*  
Dr. Samuel Wellman, *piano*

## *Program*

Adelaide	Ludwig van Beethoven (1770-1827)
An die Leier	Franz Schubert (1797-1828)
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Mai	Gabriel Fauré (1845-1924)
Nuit d'étoiles	Claude Debussy (1862-1918)
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Quanto é bella from <i>L'Elisir d'amore</i>	Gaetano Donizetti (1797-1848)
Una furtiva lagrima from <i>L'Elisir d'amore</i>	
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Serenata Gitana	Miguel Sandoval (1902-1953)
Sin tu amor	
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It's about the way people is made from <i>Susannah</i>	Carlisle Floyd (1926-2021)
On This Night of a Thousand Stars from <i>Evita</i>	Andrew Lloyd Webber (b. 1948)

## - PROGRAM NOTES -

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### **Adelaide**

“Adelaide” is an expansive piece that marked the beginnings of Beethoven’s career. Composed between 1794 and 1796, Beethoven completed this song while in his early twenties. The text of the song is taken from the poem of the same name written by Friedrich von Matthisson (1761-1831). Matthisson was a popular German poet during this period whose poem struck a chord with Beethoven. He enjoyed Matthisson’s poem thoroughly, going so far as to write a letter of thanks for the emotional engagement he had with the text. The song exemplifies the emotional turmoil presented by a man wandering the garden. While wandering, the man sees his beloved Adelaide, regarding her as a manifestation of nature’s beauty and drawing allegories from that idea.

*Your friend wanders lonely in the  
spring garden,  
Gently bathed in the magical sweet  
light  
That shimmers through swaying  
boughs in bloom,  
Adelaide!*

*In the mirroring waves, in the Alpine  
snows,  
In the golden clouds of the dying day,  
In the fields of stars your image shines,  
Adelaide!*

*Evening breezes whisper in the tender  
leaves,  
The silvery bells of May rustle in the  
grass,  
Waves murmur and nightingales sing:  
Adelaide!*

*One day, O miracle! there shall bloom  
on my grave  
A flower from the ashes of my heart;  
On every purple leaf shall clearly  
shimmer:  
Adelaide!*

### **An die Leier**

“An die Leier” is a powerful German Lied written by Franz Schubert and published in 1826 towards the end of his life. The song opens with clashing chords that invoke a sense of impending doom, followed by an intense vocal line. The text reflects a war-like state, mentioning Atreus, father of Agamemnon and Menelaus, who was made famous by the mythological Trojan War. The piece continues the Greek mythological theme by singing of Cadmus, founder of Thebes. Suddenly, the color of the accompaniment completely shifts as if with a mind of its own. The piano utters a peaceful melody echoing that of the Lyre, and the Soldier begins to sing a beautiful aria of love. Not long after, another effort to revert to a combative state is made by introducing talk of Alcides, another name for the mythological Hercules. The lyre eventually triumphs, and the Soldier begins once more to sing of love. By abandoning the primal, destructive instincts, the soldier chooses love over all, admitting defeat and bidding farewell to the threatening songs of antiquity.

*I would sing of Atreus’ sons,  
of Cadmus,  
but my strings bring forth  
only sounds of love.*

## - PROGRAM NOTES -

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*I have changed the strings,  
I should like to change the lyre!  
Alcides' victorious march  
should ring out from its might!*

*But these strings, too,  
bring forth only sounds of love!  
Farewell, then, heroes!  
For my strings,  
instead of threatening with heroic songs,  
bring forth only sounds of love.*

### **Mai, Op. 1, No. 2**

Gabriel Fauré's "Mai" was composed in 1862 while he was a student at the École Niedermeyer under the direction of Saint-Saëns. The art song is set to a poem by renowned French poet Victor Hugo (1802-1885). It is filled with descriptions of nature in the early summer. The flowers, the woods, the horizon, and the waters are described throughout the piece and admonished for their beauty. The beauty found in nature is then referred back to the idea of love, where they are compared to the beauties present within the heart.

*Since May, all in flowers in the  
meadows, claims us,  
Come! Do not tire of mixing with your  
soul  
The countryside, the woods, the  
delightful shade,  
The broad moonlight at the edge of the  
sleeping waters,*

*The path that ends where the road  
begins,  
And the air, the spring, and the  
immense horizon,  
The horizon that this world attaches,  
humble and joyful,  
Like a lip to the hem of Heaven's robe!*

*Come! and let the gaze of the modest  
stars  
That falls on the earth through so many  
veils,  
Let the tree soaked in perfumes and  
songs,  
Let the scorching breath of midday in  
the fields,*

*And the shade and the sun and the  
wave and the greenery,  
And the splendour of all of nature --  
[Let] them make blossom, like a double  
flower,  
Beauty on your brow and love in your  
heart!*

## - PROGRAM NOTES -

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### **Nuit d'étoiles**

“Nuit d'étoiles” was composed by Claude Debussy in 1880 when he was just 18 years old. While known primarily for piano composition, Debussy seamlessly integrated solo voice into this early composition set to the text of the poem of the same name by Théodore de Banville (1823-1891). This piece was Debussy’s first published composition, successfully foreshadowing the whimsical and melancholy compositions of his later career. The text of the piece defines a character who reflects on past love while sitting under the stars. They have a lyre in hand, which continues the trend of symbolizing love in poetry with the stringed instrument. The lyre is imitated by the accompaniment at the start of the piece, followed by a vocal line that boasts three of the four stanzas of the original poem by Banville. In the end, the character is revealed to have some hope of rediscovering lost love, seeing the beloved once again at the fountain. Whether the lost love appears physically or metaphorically is left to interpretation.

*Night of stars,  
Beneath your veils,  
beneath your breeze and fragrance,  
Sad lyre  
That sighs,  
I dream of bygone loves.*

*Serene melancholy  
Now blooms deep in my heart,  
And I hear the soul of my love  
Quiver in the dreaming woods.*

*Once more at our fountain I see  
Your eyes as blue as the sky;  
This rose is your breath  
And these stars are your eyes.*

### **Quanto é bella**

This aria is taken from the comic opera *L'elisir d'amore* (The Elixir of Love) that was composed by Gaetano Donizetti in 1832. The aria is sung by the peasant character Nemorino who is declaring his love for Adina, a woman of status and upper-class charm. The aria begins with descriptions of Nemorino’s admiration for her that only grows with each encounter. He compares their intellect and displays realizations about their class divide, and displays indications of self-deprecation. The aria ends with lamenting where Nemorino repeats that he cannot inspire affection in her heart many times over. This indicates that the aria can be understood both as a declaration of love and a lament for the impossible nature of that love.

<i>How beautiful she is, how dear she is!</i>	<i>That one reads, studies, learns...</i>
<i>The more I see her, the more I like her...</i>	<i>I don't see that she ignores anything...</i>
<i>But in that heart I am not capable</i>	<i>I am always an idiot</i>
<i>Little dearness to inspire.</i>	<i>I do not know but to sigh.</i>

## - PROGRAM NOTES -

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### **Una furtiva lagrima**

This piece is the second aria from Donizetti's *L'elisire d'amore* sung by Nemorino. After purchasing what he thought was a love potion, Nemorino gives it to Adina. Adina is seen to be weeping after Nemorino perceives himself to have been ignoring her, and it appears to Nemorino that she has fallen in love with him solely from that interaction. He sings this aria to display his happiness with the situation. It is revealed, however, that the love potion was purchased from a travelling quack doctor and is only cheap red wine. The sincerity of Nemorino's love was exemplified to Adina when he spent the last of the money he had on it, and she realizes that she had loved him all along. The aria is shrouded in a sincere irony underpinned by a misunderstanding that seemingly has little consequence in the grand scope of true love.

*A furtive tear  
In her eyes it appeared,  
Those festive young girls  
She seemed to envy,*

*What more need I look for?  
She loves me! Yes, she loves me,  
I see it, I see it.*

*For a single instant the beats  
Of her beautiful heart to hear!  
My sighs to blend for a little while with  
her sighs!*

*Her heartbeats, her heartbeats to hear,  
My sighs with hers to merge.  
Heavens! One can die;  
For more I cannot ask.  
One could die! One could die of love!*

### **Serenata Gitana**

Miguel Angel Sandoval Cabrera was a Guatemalan-born American composer. After moving to the United States in 1918 at the age of 16, Sandoval found success as a pianist, conductor, and composer. From 1940 to 1947, Sandoval worked as composer, conductor, and pianist for Columbia Broadcasting System that transmitted shortwave to Spanish-speaking audiences around the world during World War II as a part of the U.S. State Departments cultural diplomacy initiatives. He wrote *Serenata Gitana* in 1940 during this time. The art song is riddled Spanish influence that makes for an exciting and engaging performance. The text speaks of the love and admiration that the singer has for a Romani girl, as evidenced by the title's translation, "Gypsy Serenade."

*Oh, morena of my soul,  
Your kisses have robbed me of my  
calm!*

*You tell me to forget you,  
How can I forget you if in my mind I  
never stop kissing you!  
Ay, morena!*

*Your lips are the source that can  
quench my burning thirst,  
But you don't feel sorry  
Today you deny me that source  
Without your kisses I'll go insane!*

## - PROGRAM NOTES -

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*And your eyes are the stars that light  
the path of my life.*

*If you close your eyes, the stars won't  
shine and I find I've lost my soul  
For without your reflections, life is  
obscured.*

*Do not deny me those lips, do not deny  
me your caresses,  
Morenita of my life!*

*Open your eyes, my soul,  
Kiss me, dear soul!  
You can give me calm, you can give me  
life  
All the joy in the world, it's in your  
kisses, my love.*

### **Sin tu amor**

This Spanish art song was written by Miguel Sandoval earlier in his career, in 1936. During this time, Sandoval was touring in the United States and Canada as an accompanist to the much sought-after Nino Martini. After the tour, Sandoval wrote the popular tune, "Sin tu amor," or, "Without your love." The text of the song speaks of a deep love for a subject. The singer tells of how there is no point to living without that love, and how he does not want to live without that love. There is a certain desperation that is effectively communicated in the opening of the song. That desperation turns to admiration in the middle of the piece following a shift to the major key that lasts through the end of the piece.

*Love of my life, come to me!  
Without your love,  
What is life for?  
Without ever seeing the joy in your  
eyes,  
Without ever seeing the smile on your  
lips,  
What is life for?*

*You are not mine, for what do I desire  
life?*

*Let someone else be, let them look into  
your eyes,  
May they be the owner of the kisses of  
your lips.  
For what do I want life?*

*But with your love, with your eyes that  
look at me,  
With your red lips that tell me "I love  
you,"  
I would be happy, and life would pass,  
At your feet, murmuring, "I adore you."*

## - PROGRAM NOTES -

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### **It's about the way people is made**

Carlisle Floyd's American opera *Susannah*, premiering in 1955, takes place in New Hope Valley, Tennessee where the town awaits a preacher who is supposed to arrive for a revival meeting. Susannah Polk is a nineteen-year-old resident who receives a concerning amount of attention from the men of the community for her youth and beauty. The wives of the community take note of this and treat her differently because of it. One morning as Susannah is bathing in a creek on her farm, a group of church elders see her while looking for a creek to hold baptisms in. In shock, the return to the church and tell the preacher. Later, when Susannah arrives at a church picnic, she is told that she is not welcome. After discovering that the townspeople were conspiring against her deliberately following the bathing incident, her brother, Sam, explains to her that "It's about the way people is made, I reckon." This short aria sang by Sam in an effort console his confused and innocent sister has a powerful and resounding message. It warns of those who use their religious beliefs to exercise power over others, be it out of jealousy or misdirected piety. It implores believers not to forget Jesus' call to love one another rather than stirring up hatred for members of their community.

### **On This Night of a Thousand Stars**

"On This Night of a Thousand Stars" is an upbeat and energetic song from Act I of Andrew Lloyd Webber's 1978 musical, *Evita*. The musical is a biopic of beloved Argentinian political figure Eva Perón, the second wife of Juan Perón, who was the President of Argentina from both 1946-1952 and 1973-1974. While in her late teenage years, Eva begins an affair with a traveling tango singer named Agustín Magaldi while he is performing in her hometown of Junín. Magaldi is introduced by performing this title song in a local night club. Eva begs him to take her with him to the capital of Buenos Aires, and she abandons him within the same scene following her arrival in the capital. While Magaldi is short lived as a character, his catchy solo piece is a memorable crowd pleaser that all are sure to enjoy.



Canaan McDaniel is a student of Dr. Wayne Kompelien.

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

**We would like to thank the  
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The School of Music Administration, Faculty, and Staff

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