



Jennifer Ferry,  
Senior Voice Recital

Sandra Geary, piano

# Program

<i>Les Berceaux</i> (1879)	Gabriel Fauré (1867 - 1944)
<i>Bonne nuit</i> (1868)	Jules Massenet (1842 - 1912)
<i>Du bist die Ruh</i> (1823)	Franz Schubert (1879 - 1964)
<i>Minnelied</i> (1839)	Felix Mendelssohn (1797 - 1828)
<i>Vedrai, carino</i> from <i>Don Giovanni</i> (1787)	W. A. Mozart (1756 - 1791)
<i>O, del mio amato ben</i>	Alberto Donaudy (1879 - 1925)
<i>A Piper</i> (1949) <i>Loveliest of Trees</i> (1934)	John Duke (1889 - 1984)
<i>Will There Really Be a Morning</i> (1995)	Ricky Ian Gordon (b. 1956)
<i>Amor</i> (1978)	William Bolcom (b. 1938)
<i>Wishing You Were Somehow Here Again</i> from <i>Phantom of the Opera</i> (1986)	Andrew Lloyd Webber (b. 1948)
<i>Vanilla Ice Cream</i> from <i>She Loves Me</i> (1963)	Jerry Brock (1928 - 2010)
<i>Poor Wand'ring One</i> from <i>Pirates of Penzance</i> (1879)	Arthur Sullivan (1842 - 1900)
<i>Glitter and Be Gay</i> from <i>Candide</i> (1956)	Leonard Bernstein (1918 - 1900)

# Program Notes

**Les berceaux** is one of late nineteenth-century composer Gabriel Fauré's many contributions to the art song genre. Fauré's pieces are often described as refined and calm, and his music's harmonic style served a bridge between the Romantic and modern musical periods. *Les berceaux* evokes a tradition of lullabies sung by women to infants in their cradles (*berceaux*) after their husbands have left for sea and may never return. The lament of the women left behind by their husbands culminates in an explosion of emotion during the middle section of the piece wherein the singer says, "men with questing spirits shall seek enticing horizons." This sensational middle section suggests a more modern and theatrical French style and evokes the high drama and peril of the men leaving for new horizons.

**Bonne nuit** is also a French lullaby, in this case composed by Jules Massenet as a part of his 1868 song cycle *Trois mélodies, deux duos & un trio* to text by Camille Distel. These songs were meant to be sung in the homes of middle-class French amateur musicians. Massenet was a Romantic-era composer who is best known for his operatic works, though this song was written early in his career before he achieved fame through operas such as *Herodias* and *Manon*. *Bonne nuit* is characterized by an extremely simple accompaniment, with much of the piano section simply holding chords while the vocal line moves the melody. The simplicity of the piano section serves to accentuate the gentle melody and creates an effective lullaby to send children to sleep while allowing musicians of all ability levels access to French art songs.

**Du bist die Ruh** is a German lied composed by Franz Schubert in 1823 from text by poet Friedrich Rückert. The lyrics detail the speaker praising her lover for offering her peace through their presence. Lieder are often characterized by detailed interplay between music and text. Here, Schubert mirrors the peace detailed in the lyrics through his simplistic setting of the piano, frequent and unexpected pianissimos, and smooth, slow-moving melodic lines. Moreover, by clustering the piano accompaniment in the middle of the keyboard the listener is only exposed to a narrow range of pitches, evoking a sense of gentleness and peace. The dramatic ending section features a series of evocative moments in which the vocalist reaches a high note, only for that moment to melt away into the closing phrases.

**Minnelied** is another German lied written in the early Romantic period by composer Felix Mendelssohn. Like *Du bist die Ruh*, *Minnelied* invites the listeners to savor subtle interactions between voice and piano. This song's frequent dynamic shifts are not linked to changes in mood or subject but rather create drama for listeners. Because the subject of this lied describes the "bright, sweet, and fair" offerings of nature, the setting stays bright and maintains a lilting tempo. This lied contrasts with the operatic and musical theatre numbers on this recital program—rather than conveying dramatic mood shifts and storylines, it remains placid and lovely throughout the duration of the lied.

**Vedrai, carino** is an aria from Mozart's opera *Don Giovanni*, which premiered in 1787 to wide critical acclaim. *Don Giovanni* is an opera buffa, or a comedic opera, that combines music, drama, and comedy. In *Vedrai, carino*, the young peasant woman Zerlina has discovered her fiancé after he has been brutally beaten by the violent and brutish nobleman Don Giovanni and his servant. This aria is Zarina's flirty response that her love can heal all wounds. While the aria's simple phrases and lilting 6/8 meter reflect Zerlina's identity as a peasant, this aria's quicker tempo and shorter phrases are all meant to emulate light-hearted flirting of the characters. This scene adds a comedic element to the overall opera and offsets the disturbing violence seen throughout the rest of the story.

**O del mio amato ben** is one of the only surviving songs by Italian composer Stefano Donaudy—it appeared in his collection *36 Arie di Stile Antico*. The song is a lament in which the speaker sings about her beloved who has been lost forever; for example, one passage reads "I seek in vain, I call in vain! And the weeping is so dear to me, that with weeping alone I nourish my heart." Donaudy sets this sorrowful call with long phrases that showcase a dramatic range with sweeping legato passages. The first call features a spectacular downward octave leap while the music changes to a new time signature, signifying the dramatic change in mood. The passage ends with the song's first fermata, allowing the singer to sustain the drama of the passage by freezing the music for a moment in time.

**Loveliest of Trees** and **A Piper** both showcase the emotional range and lyricism of American composer John Woods Duke. *Loveliest of Trees* fluctuates musical setting in response to the changing mood of the text. As the singer moves from discussing the loveliness of spring to their own fleeting youth, they navigate a dramatic shift from major to minor keys. It isn't until the singer returns to the topic of the beauty of spring that the piece returns to its home key of A major. **A Piper** also features dramatic harmonic progressions in its second section, at the lines, "doors and windows."

Ricky Ian Gordon's setting of Emily Dickinson's **Will There Really Be a Morning** is an example of contemporary classical music. Debuting in Gordon's 1995 song collection, *A Horse with Wings*, the setting is modern in style, utilizing frequent and unexpected dissonances, such as on words "lilies" and "places". Both dissonant words are placed in prominent positions of sustained notes marking the ends of phrases. These dissonances subvert the listener's expectations and result an additional layer of emotional longing to what otherwise might be a simplistic and pretty song.

Published in 1978, **Amor** is a part of William Bolcom's first volume of Cabaret Songs. Bolcom started his career as a professional pianist and notable performer of ragtime and American popular song. Rather than giving the singer a continuous phrase, this song has the vocalist frequently singing off-beat with many small rests throughout the line. Often, the vocalist sings seems to double the offbeats in the accompaniment rather than getting her own, continuous phrase. This type of rhythm is not usually seen in vocal song also reflects Bolcom's immersion in American popular sing with its jazz-influenced scat section.

Andrew Lloyd Webber's *Phantom of the Opera* is a blockbuster mega-musical that evokes the sights and sounds of late nineteenth-century opera. ***Wishing You Were Somehow Here Again*** is Christine's plaintive cry as she walks through the graveyard where her father is buried. The song describes her need to have her father back in her life and her grief as she knows she will never see him again. Throughout, the song gradually increases in intensity: it begins low in the vocal register and moves higher and higher in the range as the song progresses. In the final verse, a crescendo and drastic increase in tempo create a final, climactic outpouring of emotion. All of these musical changes correspond to Christine's emotional change from sorrowful and grieving to resigned and determined as she bids goodbye to her father for the last time.

***Vanilla Ice Cream*** is a number from *She Loves Me*, originally premiering in 1963 by composer Jerry Bock and lyricist Sheldon Harnick. The song is a study in acting, with the singer oscillating between writing a letter to a potential suitor—who stood her up on their first date the night before—and thinking about her bitter nemesis, Georg, who brought her ice cream to make her feel better. As the song progresses, the singer begins to realize that she might just be in love with Georg instead, and the acting beat changes once again. Listen for the quick changes in the singer's emotions as the musical setting changes from a measured pace in the accompaniment to a more syncopated and energetic rhythm.

***Poor Wand'ring One*** is an aria from the operetta *Pirates of Penzance* by Gilbert and Sullivan. Operetta bridged the gap from opera to musical theatre, containing the spoken dialogue that characterizes musical theatre but keeping the music and songs as the most prominent means of character communication such as in opera. During this piece Mabel finds a young man who has apparently been lost and offers him encouragement saying, "Poor wandering one, though thou hast surely strayed, take heart of grace, thy steps retrace." This aria is showy and wide-ranging, culminating in a series of fast, high notes followed by a cadenza—as if Mabel is showing off in front of her new beau and all of her friends.

The final selection on the program is ***Glitter and Be Gay*** from Leonard Bernstein's opera *Candide*. During this aria, Cunegonde has become a courtesan who is deeply unhappy despite being surrounded by the luxury she has always dreamed of. During the piece her wildly swinging emotions from revelry to despair are indicative of the fact that she has been driven insane by the tragedy of her life. The ending runs symbolize her racing thoughts and almost sound as if she is screaming and laughing at the same time, desperately trying to convince herself that she is fine while she loses her mind. These frantic runs indicate the flashy, agile style of Italian opera divas with its coloratura and spectacular high notes.



# Biographies



**Jennifer Ferry** is senior undergraduate in the College of Arts and Sciences at Washington University in St. Louis. Originally from the Saint Louis area, she studied vocal performance with Kelly Stinnett and has sung at the Fabulous Fox Theatre in Saint Louis and in the Saint Louis Muny. During her time at Washington University, she studied under Christine Armistead and Sarah Price and participated in the Union Avenue Opera Crescendo Program in 2019, 2020, and 2022. In addition to her studies, Jennifer also runs a successful character entertainment and talent company planning over 600 events every year. In the future, Jennifer looks forward to

graduating and pursuing a degree in marketing while continuing to perform around Saint Louis.



**Sandra Geary**, pianist, is a native of County Cork, Ireland and has received piano performance diplomas from the Royal Schools of Music, Trinity College, London; the Cork School of Music, Ireland; and a Bachelor of Music degree from the St. Louis Conservatory of Music.

On the piano faculty of Washington University, she also accompanies the WashU choir. She has been the Bach Society of St. Louis' accompanist for the past 29 years and also is the accompanist for Webster University Opera studio. Ms. Geary is

a vocal coach for the OTSL Artist-in-Training program and has been a vocal coach for Union Avenue Opera Crescendo Young Artist program. She has collaborated in voice master classes given by Nathan Gunn, Stanford Olsen, Kevin Short, Erie Mills, Mary Ann McCormack, and Jennifer Johnson Cano.

Sandra regularly accompanies recitals, auditions, and competitions in the St. Louis area.

# Thank You

Jennifer would like to thank all of her professors for teaching her all about music, especially Sarah Price and Christine Armistead for helping her make tremendous vocal improvements. She would also like to thank Kelly Stinnett for fostering her love of opera and teaching her what it means to be a musician.

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