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### Guest Artist: J.R. Fralick, Tenor; February 5, 2001

J. R. Fralick Tenor  
*Illinois State University*

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*Music Department*  
*Illinois State University*

*Guest Artist*

*J. R. Fralick, Tenor*  
*Kevin Finn, Piano*

*assisted by*  
*Peter Harris, Trumpet*

Kemp Recital Hall  
Monday Evening  
February 5, 2001  
8:00 p.m.

The seventy-second program of the 2000-2001 Season.

*Program*

from *Samson*, HWV 57  
Loud as Thunder's Awful Voice

George Frideric Handel  
(1685-1759)

Meine Lieder, Op. 106, No. 4  
Die Mainacht, Op. 43, No. 2  
Wie froh und frisch, Op. 33, No. 2  
Wir wandelten, Op. 96, No. 2  
Meine Liebe ist grün, Op. 63, No. 5

Johannes Brahms  
(1833-1897)

Trois Mélodies  
Crépuscule  
Le Présent  
En Arles

Louis Beydts  
(1895-1953)

Lieder von Ferdinand Avenarius  
Vorfrühling  
Gefunden  
Gebet  
Freunde

Anton Webern  
(1883-1945)

from *Kismet*  
Not Since Nineveh  
Was I Wazir?  
Stranger in Paradise

Robert Forrest  
George Wright

*Translations*

**Meine Lieder (My Songs)**

When my heart begins to ring,  
and sets free the wings of sound,  
there soar before me, to and fro,  
pale delights, never forgotten,  
and the shadows of cypresses,  
darkly ring my songs!

**Die Mainacht (May Night)**

When the silver moon shines through the shrubs,  
scattering its slumbering light on the grass,  
and the nightingale whistles,  
I wander, sadly, from bush to bush.

By foliage concealed, a pair of doves coo  
out to me their delight; but I turn away,  
seek deeper shade,  
and a solitary tear flows.

When, O smiling image, that like dawn  
irradiates my soul, shall I find you on earth?  
And that solitary tear trembles, burning down my cheek!

**Wie froh und frisch (from The Fair Magelone)**

How joyfully my spirits soar,  
all fear is left behind,  
my heart strives with new courage,  
a new desire awakes.

The stars are mirrored in the sea,  
and the waters gleam golden.  
I have run reeling, this way and that,  
been neither bad nor good.

But gone away are doubt and hesitant mood;  
oh carry me, rocking waves  
to my long-yearned-for homeland.

In the dear, distant dawn  
the songs of home are calling,  
from every star it gazes down with gentle eye.

Grow smooth, true wave,  
lead me at last by distant paths  
to that much-loved threshold,  
lead me to my love at last!

### *Translations (cont)*

#### **Wir Wandelten (We wandered)**

We wandered, we two, together,  
I so still and you so still;  
I'd have given much to know  
what your thoughts were then.  
Let what I thought remain unspoken  
I'll just say this:  
Everything I thought was beautiful, so celestially serene!

In my head those thoughts chimed like little golden bells;  
as wondrously sweet and lovely  
like no other sound on earth.

#### **Meine Liebe ist grün (My Love is Green)**

My love is green like the lilac bush,  
and my love is beautiful like the sun;  
the sun gleams down on the lilac bush  
and fills it with fragrance and rapture.

My spirit has nightingale's wings  
and sways in blossoming lilac,  
exults and, scent-enraptured, sings  
many a love-drunk song.

#### **Crépuscule (Twilight)**

In the coming twilight  
I looked at your face;  
But I keep only its image,  
Will it ever lean over mine?

Your tender mouth cheers,  
For its laughter at the appropriate kiss,  
But my heart, alas, remembers  
The tempest and the storm!

If you leave, taking away  
The flower that your hand offers me  
And which love made blossom,

Leave me its fleeing glamour,  
So that I may again smell  
Its obscure odor in the night.

#### **Le Présent (The Present)**

If you want, I will give you my morning, my happy morning  
With my blond hair that you love and my green and gilded eyes  
If you want, I will give you all the sounds  
That are made when the morning wakes up the sun.

And the water which flows in the nearby fountain  
And then the evening will come again quickly,  
The evening of my sad soul to cry,

And my small hands with my heart  
Which should be kept next to yours.

### *Translations*

#### **En Arles (In Arles)**

In Arles, where the Aliscams are,  
When the shadow is red under the roses  
And the air is clear,  
Pay attention to the sweetness of things,  
When you feel your heavy heart beat without cause,

And may the doves be silent:  
Speak softly, if it's love,  
Beside the tombs.  
Speak softly.

#### **Vorfrühling (Earliest Spring)**

Enter softly  
No longer in deep sleep,  
Only in light slumber  
Lies the countryside:  
And the blackbird's early call  
Already blends lovely  
Morning images into his dream.  
Enter softly

#### **Gefunden (Found)**

Now that we love,  
my proud happiness soars high above the world.  
What can touch us,  
when our destiny holds us together?

And though the sea draws down the earth  
Into night's darkness,  
love soars above the stars as creation's spirit.

#### **Gebet (Prayer)**

Endure it, let pain cut sharp through your brain  
and grub harshly through your heart--  
That is the plow, after which the planter sows,  
that corn may arise from earth's wounds.

Corn, that stills the poor soul's hunger--  
o Father, bless my field with corn:  
let your plow rend its way pitilessly,  
yet cast the seed in its furrows, too.

#### **Freunde (Friends)**

Pain and Happiness ripens each hour into golden fields,  
and amidst the grain smiles the beauty of flowers.

But to reap for our hearts  
with ever fuller beat of wings,  
Friends, join your strength with us:  
From the earthly to the divine,  
that Life be our harvest!

## Program Notes

The oratorio *Samson* is based on the biblical story in which an Old Testament man of great strength is weakened by the wiles of a devil-woman. After the hero has been captured, the Philistines celebrate their "victory" in a chorus and this aria.

Baroque operatic convention, which often carried over into Handel's "operatic" oratorios like *Samson*, was based on the requests (and often demands) of the singer and audience. It was commonplace for singers to insert their favorite aria and to repeat it, adding their pyrotechnical ornaments the second time through into any opera, regardless of its story or musical content simply because they wanted a showpiece and the audience was counting on it.

In true "baroque" fashion, Kevin and I have found an excuse to repeat this showpiece aria. I offered him a text, borrowed from a similar aria in *Samson*, and he has composed a musical recitative to propel us into a repetition of the original aria with ornaments. Indulge us, please.

The music of Brahms is a mainstay in many concerts, whether they be devoted to piano music, chamber music, symphonic music or art songs. His interesting and artful harmonies and their progressions are complimented by his innovative use of rhythm to produce beautifully unpredictable music. I believe that his prolonged and unpredictable dramatic moments and their subsequent cadences are perhaps the greatest lure of his music.

Louis Beydts is a rather obscure Belgian composer of the 1930s and 1940s. Blending what sounds like the styles of Debussy, Satie, jazz and some cabaret elements, his songs have an elegant charm that intrigues the performer and listener. These three songs focus on the favorite topic of poets, love. "Crépuscule" is a sensual soliloquy to a lover while "Le Présent" is more public in its proclamation of love. Finally, "En Arles" places love before the backdrop of mortality.

While Anton Webern is most often remembered for his brief, pointilistic symphonic works, these songs are of his earlier post-romantic style. However, as you will notice, each song is composed of small sections. "Vorfrühling" is his first song, composed when he was only 15 years old, and the others were composed in 1899. The texts are by Ferdinand Avenarius (1856-1923), nephew of the great Richard Wagner, and reflect the "people's" or "populist" movement where the elite desired the common man to rise up and unite.

"Our city is the world's gayest playground! There's been nothing like it for a thousand years!" exclaims the equivalent of Baghdad's Welcome Wagon representative. Welcome to the magical world of *Kismet*, the Broadway musical that incorporates themes by the Russian composer Alexander Borodin. "Was I Wazir?" is sung by the city's police commissioner, and "Stranger in Paradise" is sung by a visitor who eventually wins the heart and hand of Baghdad's beautiful princess.

We've had a great time working on this music, and we appreciate the invitation and efforts of my good friend Dr. Kathleen Randles making tonight's performance possible.

## Biography



As a soloist, Dr. Fralick has sung Mozart's *Requiem*, Honegger's *Le Roi David*, Puccini's *Messa di Gloria*, Haydn's *Creation* and numerous *Messiah* performances throughout the Midwest with organizations like the Lake Charles Symphony, the Jacksonville Symphony, the Findlay Orchestra and the Toledo Symphony. Some of his operatic portrayals have been Rodolfo (*La bohème*), Alfred (*Die Fledermaus*), Lippo (*Street Scene*), Alfredo (*La Traviata*), Zsupan (*The Gypsy Baron*), Pinkerton (*Madama Butterfly*), among others, with companies like Lyric Opera Cleveland, The Kansas City Symphony, Opera/Columbus, Des Moines Metro Opera, Muddy River Opera, The International Institute of Vocal Arts in Italy, and Colorado Lyric Theater. Dr. Fralick is currently Voice Area Coordinator at Millikin University in Decatur.

**Kevin Francis Finn** (pianist and composer) is currently a visiting Artist in Residence at Millikin University where he serves as Musical Director for the department of theater and dance. Prior to academe, Kevin served as Assistant Conductor on the national tour of CATS, and was the musical director on the Canadian tour of Andrew Lloyd Webber's production of *Joseph and the Amazing Technicolor Dreamcoat*. As a composer, Mr. Finn's music has been performed throughout the U.S. and Canada.

## *Upcoming Events*

### February

6	KRH	8:00 p.m.	Faculty Artists, Jim Boitos, saxophone with Paul Borg, piano
11	SJLC	3:00 p.m.	Music Comes in Many Colors
11	KRH	7:00 p.m.	Chamber Winds
14	BLRM	7:00 p.m.	Music for Lovers and Other Strangers II by ISU Symphony Orchestra
16	Stroud	8:00 p.m.	Symphonic Winds
18	Stroud	3:00 p.m.	"President's Concert" by Wind Symphony
23/24	KRH	8:00 a.m.	Vocal Jazz Festival
24	KRH	4:30 p.m.	Vocal Jazz Festival Concert
27	KRH	8:00 p.m.	Faculty Artist, Carlyn Morenus, piano
28	KRH	8:00 p.m.	Guest Artist, Steven Swedish, piano

### March

1	KRH	7:30 p.m.	Guest Artist, Lily Afshar, guitar
4	SJLC	3:00 p.m.	Chamber Orchestra & Concert Choir
6	KRH	8:00 p.m.	Faculty Artist Kim Risinger, flute w/ Guest Artist David Chapman, piano
7	BA	8:00 p.m.	Symphonic Band
19	KRH	7:30 p.m.	Guest Artist, "Divina Diva" Dr. Martha Malone, soprano
20	KRH	8:00 p.m.	Cybermusic
22	KRH	8:00 p.m.	ISU Music Factory
25	KRH	3:00 p.m.	ENCORE!
25	KRH	7:00 p.m.	Guest Artist Crispian Steele - Perkins, trumpet
26	KRH	8:00 a.m.	Women in Music II: Today and Tomorrow Workshop
26	KRH	8:00 p.m.	Women in Music II: Today and Tomorrow Concert

KRH	-	Kemp Recital Hall
SJLC	-	St. John's Lutheran Church, Corner of Emerson and Towanda Ave.
BLRM	-	Ballroom in Bone Student Center
BA	-	Braden Auditorium
Stroud	-	U-High Stroud Auditorium