

SHEPHERD SINGERS

THOMAS JABER, Music Director

ERIC ESPARZA, conductor

ANDREA JABER, piano (guest)

THOMAS JABER, piano

Friday, March 3, 2006

8:00 p.m.

Stude Concert Hall

Celebrating 30 *Years* 1975-2005

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

Liebeslieder Walzer, Op. 52

Johannes Brahms

(1833-1897)

1. *Rede, Mädchen, allzu liebes*

"Speak, dearest maiden, you whose glance has hurled into my cool heart these wild passionate feelings!" "Don't you want to soften your heart? Do you want, you overly pious one, to rest without true delight? Or do you want me to come?" "Rest without true delight – I don't want to suffer so bitterly. Do come, you dark-haired maid, come when the stars appear!"

2. *Am Gesteine rauscht die Flut*

Upon the rocks the high tide breaks, hurled by a mighty force. The one who knows not how to sigh learns it by loving.

3. *O die Frauen*

Oh women, oh women, how they do delight! I would've become a monk long ago were it not for women!

Daniel Williamson, tenor

Daniel McNickle, baritone

4. *Wie des Abends schöne Röte*

Like the evening's beautiful sunset, I, poor maid, would like to glow; I would like to please one and one alone, to shower him with endless delight.

Andrea Leyton-Mange, soprano

Kira Austin-Young, mezzo-soprano

5. *Die grüne Hopfenranke*

The green hop-vine creeps toward the ground. The beautiful young maiden – so sorrowful is her heart! Listen, green vine, why don't you climb toward the heavens? Listen, beautiful maiden, why is your heart so heavy? How can a vine climb that has no support for strength? How could the maiden be happy if her lover is far away?

6. *Ein kleiner, hübscher Vogel*

A pretty little bird flew to the garden where fruit was plentiful. If I were a pretty little bird, I'd not delay; I'd do just as he did. Treacherous, sticky sap lies in ambush; the poor bird could not escape. If I were a pretty little bird, I'd definitely delay; I'd not do as he did. The bird was freed by a lovely hand; no harm came to the happy little bird; If I were a pretty little bird, I'd not delay; I'd certainly do as he did.

7. *Wohl schön bewandt war es vorehe*

How very pleasant it used to be, both with my life and with my love; through a wall, even through ten walls, my friend's eye noticed me. Yet now, alas, even if I stand right in front of the cold one's eye, his eye, his heart notice me not.

Audrey Walstrom, mezzo-soprano

8. *Wenn so lind dein Auge mir*

When your eyes so gently and so fondly gaze on me, every last sorrow flees that once had troubled me. This beautiful glow of our love – do not let it die! Never will another love you as faithfully as I.

9. *Am Donaustrande, da steht ein Haus*

On the Danube's bank there stands a house, and there a rosy maiden gazes out. The maiden is quite well protected; ten iron bars block her door. Ten iron bars – that's a joke! I'll break them as if they were only glass.

10. *O wie sanft die Quelle*

Oh how gently the stream winds through the meadow! Of how beautiful when one love finds itself another!

11. *Nein, es ist zu auszukommen*

No, it is impossible to get along with such people; they know how to interpret everything so maliciously! If I'm merry, I'm said to have frivolous desires; if I'm silent, then supposedly I'm mad with love.

12. *Schlosser auf, und mache Schlösser*

*Locksmith, come and make locks, innumerable locks, because
I want to close their evil mouths once and for all!*

13. *Vögelein, durchrauscht die Luft*

*A little bird rushes through the air looking for a branch; and
the heart – it yearns for a heart where it may blissfully rest.*

Meghan Tarkington, soprano

Kelly Duerr, mezzo-soprano

14. *Sieh, wie ist die Welle klar*

*See how the waves are clear when the moon gazes down!
You who are my love, love me again!*

John Summers, tenor

James Jirtle, baritone

15. *Nachtigall, sie singt so schön*

*The nightingale sings so beautifully when the stars twinkle.
Love me, dear heart; kiss me in the darkness!*

16. *Ein dunkeler Schacht ist Liebe*

*Love is a dark pit, a far too dangerous well, and poor me, I
fell into it. Now I can neither hear nor see; I can only remem-
ber my delight, and groan in my misery.*

17. *Nicht wandle, mein Licht*

*Don't wander, my light, over there in the fields! Your dainty
feet would become too wet, too soft. All the roads are flooded
there, all your paths – so profuse were the tears that flowed
from my eyes.*

John Summers, tenor

18. *Es bebet das Gesträuche*

*The bushes tremble, brushed during the flight of a little bird.
In the same way my soul trembles; shaken by love, joy, and
sorrow, it thinks of you.*

SHEPHERD SINGERS

Kira Austin-Young

Zachary Averyt

Jacob Barton

Nathan Black

Kathryn Christensen

Kelly Duerr

Eric Esparza

Rebecca Henry

Lauren Holmes

James Jirtle

Andrea Leyton-Mange

Daniel McNickle

Katina Mitchell

Payton Odom

Catherine Ott-Holland

Angelique Poteat

Andrew Reich

Quinn Shadko

Lauren Snouffer

Ryan Stickney

Keith Stonum

John Summers

Meghan Tarkington

Garrett Tate

Audrey Walstrom

Daniel Williamson

ERIC ESPARZA, a native of San Antonio, is a Master of Music Choral Conducting degree candidate at the Shepherd School of Music, where he studies with Thomas Jaber. Mr. Esparza received the Bachelor of Music degree in Voice from the Shepherd School, where he was a student of Dr. Joyce Farwell. In addition, he was recently graduated from the Florida State University with the Master of Arts degree. While there, he was a University Fellow in Arts Administration, and the Assistant Conductor of the Florida State University Opera Theatre.