

FACULTY RECITAL

ANDREA JABER, Mezzo-Soprano

THOMAS JABER, Piano

Tuesday, February 4, 1997

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Stabat Mater

Antonio Vivaldi

(1678-1741)

- I. *There stood the Mother grieving,
beside the cross weeping, while on it hung her Son.*
- II. *Whose saddened soul, sighing and suffering, a sword pierced through.*
- III. *O how sad and how afflicted was that blessed Mother of the Only-Begotten! Loving Mother, who was grieving and suffering, while she beheld the torments of her glorious Son.*
- IV. *Who is the man who would not weep if he should see the Mother of Christ in such great distress?*
- V. *Who could not be saddened if he should behold the Mother of Christ suffering with her only Son?*
- VI. *For the sins of His people, she saw Jesus in torments and subjected to stripes. She saw her own sweet Son, whose dying caused His desolation, while He yielded up His Spirit.*
- VII. *Oh Mother, fount of love, make me feel the force of your grief, so that I may mourn with you.*
- VIII. *Grant that my heart may burn in loving Christ my God, so that I may be pleasing to Him.*
- IX. *Amen.*

Kenneth Goldsmith, violin Tomasz Golka, viola

Zachary Carrettin, violin Naomi Barron, cello

Kjetil Laukholm, double bass

Kindertotenlieder (Friedrich Rückert)

Gustav Mahler

(1860-1911)

I. Nun will de Sonn' so hell aufgehn

Now is the sun about to rise so bright, as if no ill had befallen in the night. Ill has befallen me alone; the sun — it shines for everyone. You must not confine the night within, but must immerse it in the light everlasting. In my firmament a light has failed, welcome be the glad light of the world!

II. Nun seh' ich wohl, warum so dunkle Flammen

Now I see well why so dark the flames you flashed at me so often, O eyes! It was as if, entirely in one look, to concentrate your whole power. But I suspected not — for mists enveloped me, woven by deceptive fate — that the ray was making to return to there whence all rays stem. You, by your gleam, would have told me: So gladly would we stay close by you, but that, by fate, we are denied. Only look at us, for soon shall we be far! What in these days to you are only eyes, in future nights shall be to you but stars.

III. Wenn dein Mütterlein

When your mother comes in the door, and, turning my head, I look her way, not upon her face does my gaze first fall, but on the place, nearer the floor, where your sweet face would be, if, bright with joy, you were coming too, as you used, my daughter. When your mother comes in the door with the candle's gleam, it always seems as if you came too, slipping in behind, as you used. O you, core of your father's being, light of joy, extinguished too soon!

IV. Oft denk' ich, sie sind nur ausgegangen!

Often I think they have merely gone out! Soon they will come home again! The day is fine! Oh, do not fear! Merely a long walk they are taking. Yes, they have merely gone out, and now will come home again, Oh, do not fear, the day is fine! Merely to those hills they are walking! They have merely gone on ahead and will not wish to come home again! On those hills we'll overtake them in the sun! On those hills the day is fine!

V. In diesem Wetter!

In this weather, this roaring wind, never would I have sent those children out; they were carried from the house, and nothing could I say. In this weather, this raging gale, never would I have let those children out, I was afraid of their falling ill — those thoughts now are vain. In this weather, this raving storm, never would I have let those children out, I feared they might die the next day, there is no cause for that fear now. In this weather, roaring wind, raging gale, they rest as if in their mother's house, alarmed by no storm, protected by God's hand.

INTERMISSION

Hermit Songs, Op. 29 No. 1

Samuel Barber

(1910-1981)

- I. At Saint Patrick's Purgatory (13th century)
- II. Church Bell at Night (12th century)
- III. St. Ita's Vision (attributed to Saint Ita, 8th century)
- IV. The Heavenly Banquet (attributed to St. Brigid, 10th century)
- V. The Crucifixion (from *The Speckled Book*, 12th century)
- VI. Sea-Snatch (8th-9th century)
- VII. Promiscuity (9th century)
- VIII. The Monk and His Cat (8th or 9th century)
- IX. The Praises of God (11th century)
- X. The Desire for Hermitage (8th-9th century)

What a movie!

from **Trouble in Tahiti**

Leonard Bernstein

(1918-1990)

BIOGRAPHIES

*ANDREA JABER is Artist Teacher of Voice at The Shepherd School of Music. A native of Arkansas, she received her Bachelor and Master of Music Education degrees from Arkansas State University and graduated from the Academy of Vocal Arts in Philadelphia, where she was a student of Nell Rankin. Roles she has performed include Dorabella in Mozart's **Così fan Tutte**, Ramiro in Mozart's **La Finta Giardiniera**, Mariah in Romeo Cascarino's **William Penn**, Lucretia in Britten's **The Rape of Lucretia**, Dryade in Strauss' **Ariadne auf Naxos**, Nina in Pasatieri's **The Sea Gull**, and Marian in Meredith Willson's **The Music Man**.*

*Mrs. Jaber has often appeared as oratorio soloist and in recital, including a performance of **Elijah** with Houston Masterworks Chorus, Beethoven's Ninth Symphony with the Philadelphia Pops Orchestra, recitals with the Mozart on the Square Festival, and soloist with The Philadelphia Singers. For ten years she was the mezzo-soprano soloist at The First Presbyterian Church in Philadelphia.*

In 1989 Mrs. Jaber became the Assistant Director of Music at Chapelwood United Methodist Church in Houston.

THOMAS JABER is Director of Choral Activities and Associate Professor of Vocal Coaching at The Shepherd School of Music. In addition to the responsibilities of coaching graduate students and senior voice majors, Mr. Jaber teaches choral conducting and conducts three ensembles: Rice Chorale, Shepherd Singers, and Sallyport. These groups have been heard nationwide on both National Public Radio and the CBS Radio Network.

Before moving to Houston in 1988, Mr. Jaber was Music Director of the Opera Theatre of Temple University in Philadelphia. He earned degrees with honors in piano from Arkansas State University and Indiana University, and was granted the Performer's Certificate in Accompanying from the Curtis Institute of Music, where he was a member of the faculty from 1976-1988. Mr. Jaber worked as a vocal coach and conductor at Philadelphia's Academy of Vocal Arts from 1977-1986. He was also chosen as vocal coach for the Opera Company of Philadelphia/Luciano Pavarotti International Competition. As a pianist, he has appeared with many artists, including Katherine Ciesinski, Stephen Varcoe, and Suzanne Mentzer, in performances for the Santa Fe Chamber Music Festival, Dallas Opera Guild, and Da Camera of Houston.



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