

Shanti Fowler-Puja
soprano

Recital in partial fulfillment of the
Master of Music degree, 2025
Student of Carole Haber

with
Tristan Leung, piano
Kearsen Erwin, oboe
Tomer Rozen, harpsichord
Tara Hagle, Carson Howell, violin
Maureen Sheehan, viola
Lily Stern, cello
Dermot Gleeson, guitar

Sunday, April 13, 2025
8:00 p.m.
Brown Hall

PROGRAM

Johann Sebastian Bach
(1685–1750)

Cantata: Weichet nur betrübte Schatten, BWV 202

Arie: Weichet nur, betrübte Schatten

Rezitativ: Die Welt wird wieder neu

Arie: Phoebus eilt mit schnellen Pferden

Rezitativ: Drum sucht auch Amor sein Vergnügen

Arie: Wenn die Frühlingslüfte streichen

Rezitativ: Und dieses ist das Glücke

Arie: Sich üben im Lieben

Rezitativ: So sei das Band der keuschen Liebe

Gavotte: Sehet in Zufriedenheit

Kearsen Erwin, oboe

Tara Hagle, Carson Howell, violin

Maureen Sheehan, viola

Lily Stern, cello

Tomer Rozen, harpsichord

Intermission

Mátyás Seiber

(1905–1960)

Guitar part edited by Julian
Bream

Four French Folk Songs

Réveillez-vous

J'ai descendu

Rossignol

Marguerite, elle est malade

Dermot Gleeson, guitar

Margaret Ruthven Lang

(1867–1972)

Deserted

In the Twilight

An Irish Love Song, op. 22

Franz Schubert

(1797–1828)

Abendstern, D. 806

Die Sterne, D. 684

Tristan Leung, piano

George Frideric Handel

(1685–1759)

“Scoglio d’immota fronte” from *Scipione*

Kearsen Erwin, oboe

Tara Hagle, Carson Howell, violin

Maureen Sheehan, viola

Lily Stern, cello

Tomer Rozen, harpsichord

*First I would like to thank Ms. Haber,
who has taught me so much this year and for whom I am incredibly grateful.*

*Second, thank you to my instrumental collaborators,
my recital coach JJ Penna, and everyone else who has guided me in this project;
it has truly been a wonderful experience putting this recital together with all of you.*

*Finally, thank you to my family and friends
for your unwavering love and support, I couldn't have gotten to this point without you!*

Weichet nur, betrübte Schatten

Arie (Adagio – Andante)

Weichet nur, betrübte Schatten,

Frost und Winde, geht zur Ruh!

Florens Lust

Will der Brust

Nichts als frohes Glück verstattn,

Denn sie trägt Blumen zu.

Rezitativ

Die Welt wird wieder neu,

Auf Bergen und in Gründen

Will sich die Anmut doppelt schön verbinden,

Der Tag ist von der Kälte frei.

Arie (Allegro assai)

Phoebus eilt mit schnellen Pferden

Durch die neugeborne Welt,

Ja, weil sie ihm wohlgefällt,

Will er selbst ein Buhler werden.

Rezitativ

Drum sucht auch Amor sein Vergnügen,

Wenn Purpur in den Wiesen lacht,

Wenn Florens Pracht sich herrlich macht,

Und wenn in seinem Reich,

Den schönen Blumen gleich,

Auch Herzen feurig siegen.

Arie (Allegro)

Wenn die Frühlingslüfte streichen

Und durch bunte Felder wehn,

Pflegt auch Amor auszuschleichen,

Um nach seinem Schmuck zu sehn,

Welcher, glaubt man, dieser ist,

Daß ein Herz das andre küßt.

Rezitativ

Und dieses ist das Glück,

Daß durch ein hohes Gunstgeschick

Zwei Seelen einen Schmuck erlanget,

An dem viel Heil und Segen pranget.

Dissipate, you troublesome shadows

Aria (Adagio – Andante)

Dissipate, you troublesome shadows,

frost and winds, go to your rest!

Flora's pleasures

the heart will

never exchange as joyful delight,

since she brings flowers with her.

Recitative

The world becomes new again,

on the mountains and in the valleys

the loveliness clings with doubled beauty,

the day is free from any chill.

Aria (Allegro assai)

Phoebus hastes with rapid horses

through the newly-born world,

indeed, since it pleases him,

he himself will become a lover.

Recitative

Therefore Love himself seeks his pleasure,

when crimson laughs in the fields,

when Flora's magnificence glories,

and when in his kingdom,

just like the beautiful blossoms,

hearts make a fiery triumph as well.

Aria (Allegro)

When the springtime breezes caress

and waft through colorful meadows,

Love will often slip abroad

to seek after his treasure,

which, it is believed, is this:

that one heart kisses another.

Recitative

And this is happiness,

that through highly favorable fortune

two souls achieve such a treasure,

around which much worth and blessing

shines.

Arie

*Sich üben in Lieben
In Scherzen sich Herzen
Ist besser als Florens vergängliche Lust.
Hier quellen die Wellen,
Hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.*

Rezitativ

*So sei das Band der keuschen Liebe,
Verlobte Zwei,
Vom Unbestand des Wechsels frei!
Kein jäher Fall,
Noch Donnerknall
Erschrecke die verliebten Triebe!*

Gavotte

*Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Daß bald in der Folgezeit
Eure Liebe Blumen trage!*

Unknown

Réveillez-vous

*Réveillez-vous, belle endormie
Réveillez-vous, car il est jour
mettez la tête à la fenêtre
vous entendrez parler de nous*

*La belle a mis le pied à terre
tout doucement s'en est allée
d'une main elle ouvre la porte
entrez galant si vous m'aimez*

*Mais la belle s'est endormie
entre les bras de son amant
et celui-ci qui la regarde
en lui voyant ces yeux mourants*

*Que les étoiles sont brillantes
et le soleil est éclatant
mais les beaux yeux de ma maîtresse
en sont encore les plus charmants*

Aria

To be accustomed, in love,
to cuddle in playful tenderness
is better than Flora's fading delights.
Here the waves swell,
here on lip and breast
the triumphal palms smile and wave.

Recitative

So may the bond of chaste love,
committed pair,
be free from the inconstancy of change!
May no sudden fall
or thunder crack
disturb your amorous desires!

Gavotte

May you behold in contentment
a thousand bright happy days,
so that soon in the coming time
your love may bear fruit!

*Translation © Pamela Dellal, courtesy Emmanuel
Music Inc.*

Wake Up

Wake up, my beautiful sleeper,
Wake up, because it's daytime
Put your head out the window
You'll hear us talk about you

The beauty put her foot on the floor,
slowly made her way;
with one hand she opens the door:
Come in, Galant one, if you love me

But the beauty fell asleep
between the arms of her lover
and he, who watched her
saw his dying eyes reflected in hers,

Oh, that the stars are brilliant
and the sun is blazing;
but the beautiful eyes of my mistress
are even more charming.

J'ai descendu

*J'ai descendu dans mon jardin
Pour y cueillir du romarin
Gentil coquelicot, Mesdames
Gentil coquelicot nouveau*

*J'n'en avais pas cueilli trois brins
Qu'un rossignol vint sur ma main
Gentil coquelicot, Mesdames
Gentil coquelicot nouveau*

*Il me dit trois mots en latin
Que les hommes ne valent rien
Gentil coquelicot Mesdames
Gentil coquelicot nouveau*

*Que les hommes ne valent rien
Et les garçons encore moins bien
Gentil coquelicot Mesdames
Gentil coquelicot nouveau*

*Des dames, il ne me dit rien
Mais des d'oiselles beaucoup de bien
Gentil coquelicot Mesdames
Gentil coquelicot nouveau*

Rossignol

*Rossignolet des bois
rossignolet sauvage
apprends-moi ton langage
apprends-moi-z à parler
apprends-moi la manière
comment il faut aimer.*

*La belle, on dit partout
que vous avez des pommes,
des pommes de reinettes
qui sont dans vot' jardin;
permettez-moi la belle
que j'y porte la main.*

I went down

I went down to my garden
to pick rosemary
Sweet poppy, my ladies,
Sweet new poppy

I hadn't even picked three sprigs
when a nightingale alighted onto my hand
Sweet poppy, my ladies,
Sweet new poppy

He said three words in Latin:
That men aren't worth anything
Sweet poppy, my ladies,
Sweet new poppy

That men aren't worth anything,
and young men are worth even less
Sweet poppy, my ladies,
Sweet new poppy

Of the ladies he didn't tell me anything,
but of damsels he spoke very highly,
Sweet poppy, my ladies,
Sweet new poppy

Nightingale

Nightingale of the woods,
Wild nightingale,
teach me your language,
teach me to speak,
teach me the way
to love, how to love

They told me, beautiful one,
that you had some apples
some renette apples
that are in your garden.
let me, beautiful one,
lay my hand on them

*Non je ne permets pas
que l'on touche à mes pommes.
Apportez-moi la lune
le soleil à la main.
Vous toucherez les pommes
qui sont dans mon jardin.*

Marguerite, elle est malade

*Marguerite, elle est malade,
il lui faut (aut! aut!) le médecin!
Médecin par sa visite
Lui a de(he he)fendu le vin
Médecin, va-t'en au diable
puisque tu(u u) défend le vin
J'en ai bu toute ma vie
J'en boirai (he he) jusqu'à la fin.*

Folk Song

Deserted

High in the peartree's branches,
A nest swings to and fro;
And the winds about it moaning,
Fill it with drifting snow;
And a lone bird softly twitters,
When wanes the ghostly day:
"Oh, where are the redbreast lovers,
Who lingered here in May?"
On the hilltop stands a ruin,
Beyond the dreary plain,
And the wind sends the wild snow flying
Through ev'ry broken pane;
While moans on the hearth forsaken,
An owl of orders gray:
"Oh, where are the happy lovers,
who lingered here in May?"

Richard Kendall Munkittrick

No, I won't let you
touch my apples.
Take first the moon
and the sun in your hand;
then you will have the apples
that are in my garden.

Marguerite is ill

Marguerite is ill,
she needs a doctor!
The doctor says in his visit
that wine is off limits!
Doctor, go to the Devil
as long as you keep wine from me!
I've drunk all my life
I will drink until the very end!

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<http://www.lieder.net/>*

In the Twilight

Songs half heard in the twilight,
Dying softly to rest;
Broken snatches of music,
Stirring the depths that sleep,
Where memory patient bideeth,
Her silent watch to keep.

H. Bowman

An Irish Love Song, op. 22

O the time is long, Mavourneen,
Till I come again, O Mavourneen;
An' the months are slow to pass, Mavourneen,
Till I hold thee in my arms, O Mavourneen!
Shall I see thine eyes, Mavourneen,
Like the hazel buds, O Mavourneen;
Shall I touch thy dusky hair, Mavourneen,
With it's shim'rin glint o' gold, O Mavourneen?
O my love for thee, Mavourneen,
Is a bitter pain, O Mavourneen;
Keep thy heart aye true to me, Mavourneen,
I should die but for thy love, O Mavourneen.

Anonymous

Abendstern

*Was weilst du einsam an dem Himmel,
O schöner Stern? und bist so mild;
Warum entfernt das funkelnde Gewimmel
Der Brüder sich von deinem Bild?
„Ich bin der Liebe treuer Stern,
Sie halten sich von Liebe fern.“*

*So solltest du zu ihnen gehen,
Bist du der Liebe, zaud're nicht!
Wer möchte denn dir widerstehen?
Du süßes eigensinnig Licht.
„Ich säe, schaue keinen Keim,
Und bleibe trauernd still daheim.“*

Johann Mayrhofer

The Evening Star

Why do you linger all alone in the sky,
fair star? For you are so gentle;
why does the host of sparkling brothers
shun your sight?
'I am the faithful star of love;
they keep far away from love.'

If you are love,
you should go to them without delay!
For who could resist you,
sweet, wayward light?
'I sow no seed, I see no shoot,
and remain here, silent and mournful.'

*Translation © Richard Wigmore, author of
Schubert: The Complete Song Texts (Schirmer
Books), provided via Oxford International Song
Festival (www.oxfordsong.org).*

Die Sterne

*Du staunest, o Mensch, was heilig wir strahlen?
O folgtest du nur den himmlischen Mächten,
Vernähmest du besser, was freundlich wir winken,*

Wie wären verschwunden die irdischen Qualen.

*Dann flösse die Liebe aus ewigen Schalen,
Es atmeten alle in reinen Azuren;
Das lichtblaue Meer umschwebte die Fluren,
Und funkelten Sterne auf den heimischen Talen.*

*Aus göttlicher Quelle sind alle genommen.
Ist jegliches Wesen nicht eines im Chore?
Nun sind ja geöffnet die himmlischen Tore,
Was soll denn das bange Verzagen noch frommen?
O wäret ihr schon zur Tiefe geklommen,*

*So sähet das Haupt ihr von Sternen umflogen
Und spielend ums Herz die kindlichen Wogen,*

Zu denen die Stürme des Lebens nicht kommen.

Karl Wilhelm Friedrich Schlegel

Scoglio d'immota fronte

*Scoglio d'immota fronte
nel torbido elemento,
cima d'eccelso monte
al tempestar del vento,
è negli affetti suoi quest' alma amante.*

*Già data è la mia fé:
s'altri la meritò,
non lagnisi di me;
la sorte gli mancò del primo istante.*

Paolo Antonio Rolli

The Stars

Are you humans amazed at our holy beams?
O if you only followed the heavenly powers,
You would understand better how friendly
our signal is,
And earthly troubles would then have
disappeared!
Then love would flow from bottomless cups,
All would breathe the pure azures,
The light blue sea would encircle the fields,
And stars would sparkle over familiar
valleys.

All things are taken from a divine source.
Is each being not one thing in the choir?
Now the heavenly gates have been opened,
What is the use of fearful despair?
If you had already dragged yourself to the
depths
You would see stars flying around your head
And, playing around your heart, the childlike
waves
Which the storms of life would not reach.

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schubertsong.uk*

A Rock of Motionless Opposition

A rock of motionless opposition
Against the raging elements,
The peak of a lofty mountain
In the blowing wind,
In its affection is my loving soul.

I have already given my faith,
If another deserved it
Let him not complain of me,
For he lacked fortune from the very first
moment.

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Taewan Gu, *piano* (GD)

Student of Minsoo Sohn

Monday, April 14, 2025, at 8:00 p.m., Williams Hall

Tzu-Tung Liao, *violin* (MM)

Student of Paul Biss

Monday, April 14, 2025, at 8:00 p.m., Burnes Hall

Ioan-Octavian Pirlea, *violin* (MM)

Student of Ayano Ninomiya

Monday, April 14, 2025, at 8:00 p.m., Keller Room

Kai-Min Chang, *piano* (MM)

Student of Dang Thai Son

Tuesday, April 15, 2025, at 8:00 p.m., Williams Hall

Miruna Eynon, *cello* (BM)

Student of Lluís Claret

Tuesday, April 15, 2025, at 8:00 p.m., Keller Room

Daniela Pyne, *soprano* (BM)

Student of MaryAnn McCormick

Tuesday, April 15, 2025, at 8:00 p.m., Brown Hall

Nickolas Isherwood, *jazz bass* (MM)

Student of Frank Carlberg and Jason Palmer

Wednesday, April 16, 2025, at 8:00 p.m., Pierce Hall

Natasha Wu, *piano* (MM)

Student of Dang Thai Son

Wednesday, April 16, 2025, at 8:00 p.m., Williams Hall

Asher Kalfus, *cello* (BM)

Student of Paul Katz

Thursday, April 17, 2025, at 8:00 p.m., Keller Room

Elgin Lee, *collaborative piano* (DMA '27)

Student of Pei-Shan Lee

Thursday, April 17, 2025, at 8:00 p.m., Keller Room

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