

# CU★PRESENTS

## COLLEGE OF MUSIC 2025-26 EVENTS



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# Faculty Tuesdays

Amok Time

Nicholas Perna, tenor and Jeremy Reger, piano

Featuring Mandy Spivak, soprano

Tuesday, Nov. 4, 2025, 7:30 p.m.

Grusin Music Hall

## PROGRAM

### **The Year's at the Spring**

Lena McLin (1928-2023)

Robert Browning, poet (1812-1889)

### **Young Love in Spring**

Margaret Bonds (1913-1972)

Langston Hughes, poet (1902-1967)

### **A Young Man's Exhortation**

Gerald Finzi (1901-1956)

Thomas Hardy, poet (1840-1928)

### **Part I: Mane floreat, et transeat.**

- i. A Young Man's Exhortation
- ii. Ditty
- iii. Budmouth Dears
- iv. Her Temple
- v. The Comet at Yell'ham

## **Part II: Vespere decidat, induret et arescat.**

- vi. Shortening Days
- vii. The Sigh
- viii. Former Beauties
- ix. Transformations
- x. The Dance Continued

## **Intermission**

### **Moore's Irish Melodies**

Thomas Moore, poet (1779-1852)  
arr. Benjamin Britten (1913-1976)

- Avenging and Bright
- The Minstrel Boy
- The Last Rose of Summer

### **At Last I've Found You from Vanessa**

Samuel Barber (1910-1981)  
*Mandy Spivak, soprano*

### **Mr. Belloc's Fancy**

Peter Warlock (1894-1930)  
J. C. Squire, poet (1884-1958)

### **The Crocodile**

arr. Benjamin Britten

### **A Son of a Gambolier**

Charles Ives (1874-1954)

# PROGRAM NOTES

## The Year's at the Spring

Lena McLin (1928-2023)

Robert Browning, poet (1812-1889)

The year's at the spring

And day's at the morn;

Morning's at seven;

The hillside's dew-pearled;

The lark's on the wing;

The snail's on the thorn:

God's in His heaven—

All's right with the world!

## Young Love in Spring

Margaret Bonds (1913-1972)

Langston Hughes, poet (1902-1967)

When the March winds roar like a lion, and the last little snow flakes drift down

From a half dreary, half happy April sky, and then lovely May rolls around,

And I walk with you down a country lane, we know that spring has come again.

When the rising sun laughs at the dawn, and the scent of the soil's warm and sweet,

And the little green sprouts peep out of the earth and grow upward, the sunshine to greet,

And we find a violet beside the way, we know that spring has come to stay, spring has come our way.

When I look at you in the haze of the twilight's last lingering glow,  
In the half dusky, half starry evening sky, where sweet scented  
winds gently blow,  
And our dreams, like birds hearing homeward, soar, we know that  
spring has come once more.

## A Young Man's Exhortation

Gerald Finzi (1901-1956)

Thomas Hardy, poet (1840-1928)

Much of Finzi's song output is settings of Hardy poetry, and *A Young Man's Exhortation* arguably represents the high point of this output. This is Finzi's only true song cycle, which originally included five more settings, some of which were posthumously included in his collection *Before Life and After*. The transient poetry does not follow any traditional rhyme schemes. Often, this results in Hardy and Finzi's phrasing being a challenge linguistically and musically. There is notable connective tissue of motive, key, and poetic idea. I offer the following guide for the listener as a road map to follow the poetic voice. While the first half represents the young man and the second half the old man, I would like to suggest that the speaker of the first half is already the old man made young again. Particularly of note is the recurring key of G major representing the girl and the man's proximity, or lack thereof, to his first love.

<b>Song Title</b>	<b>Poetic Idea</b>	<b>Key</b>
<b>Part I</b>		
i. A Young Man's Exhortation	The old man is young again	Ab-A-E
ii. Ditty	A boy meets a girl	G
iii. Budmouth Dears	The boys go off to war	f#
iv. Her Temple	The boy and the girl marry	f
v. The Comet at Yell'ham	The girl dies young	g - G - g
<b>Part II</b>		
vi. Shortening Days	The old man is ready for his harvest	d - A
vii. The Sigh	Recounting his wife to his children	G
viii. Former Beauties	Acceptance of age	e-D
ix. Transformations	Resurrection	G-D
x. The Dance Continued	The cycle continues	g-F-d

**Part I:** Mane floreat, et transeat. (“In the morning it flourisheth, and groweth up. Psalm 90:6a)

### **i. A Young Man's Exhortation**

Call off your eyes from care  
 By some determined deftness; put forth joys  
 Dear as excess without the core that cloys,  
 And charm Life's lourings fair.

Exalt and crown the hour  
 That girdles us, and fill it full with glee,  
 Blind glee, excelling aught could ever be,  
 Were heedfulness in power.

Send up such touching strains  
 That limitless recruits from Fancy's pack  
 Shall rush upon your tongue, and tender back  
 All that your soul contains.

For what do we know best?  
That a fresh love-leaf crumpled soon will dry,  
And that men moment after moment die,  
Of all scope dispossest.

If I have seen one thing  
It is the passing preciousness of dreams;  
That aspects are within us; and who seems  
Most kingly is the King.

## ii. Ditty

Beneath a knap where flown  
Nestlings play,  
Within walls of weathered stone,  
Far away  
From the files of formal houses,  
By the bough the firstling browses,  
Lives a Sweet: no merchants meet,  
No man barters, no man sells  
Where she dwells.

Upon that fabric fair  
'Here is she!'  
Seems written everywhere  
Unto me.  
But to friends and nodding neighbours,  
Fellow wights in lot and labours,  
Who descry the times as I,  
No such lucid legend tells  
Where she dwells.

Should I lapse to what I was  
Ere we met;  
(Such will not be, but because  
Some forget  
Let me feign it) – none would notice  
That where she I know by rote is  
Spread a strange and withering change,  
Like a drying of the wells  
Where she dwells.

To feel I might have kissed –  
Loved as true –  
Otherwhere, nor Mine have missed  
My life through,  
Had I never wandered near her,  
Is a smart severe – severer  
In the thought that she is nought,  
Even as I, beyond the dells  
Where she dwells.

And Devotion droops her glance  
To recall  
What bond-servants of Chance  
We are all.  
I but found her in that, going  
On my errant path unknowing,  
I did not out-skirt the spot  
That no spot on earth excels –  
Where she dwells!

### iii. Budmouth Dears

When we lay where Budmouth Beach is,  
O, the girls were fresh as peaches,  
With their tall and tossing figures and their eyes of blue and brown!  
And our hearts would ache with longing  
As we paced from our sing-songing,  
With a smart Clink! Clink! up the Esplanade and down.

They distracted and delayed us  
By the pleasant pranks they played us,  
And what marvel, then, if troopers, even of regiments of renown,  
On whom flashed those eyes divine, O,  
Should forget that countersign, O,  
As we tore Clink! Clink! back to camp above the town.

Do they miss us much, I wonder,  
Now that war has swept us sunder,  
And we roam from where the faces smile to where the faces  
frown?  
And no more behold the features  
Of the fair fantastic creatures,  
And no more Clink! Clink! past the parlours of the town?

Shall we once again there meet them?  
Falter fond attempts to greet them?  
Will the gay sling-jacket glow again beside the muslin gown? –  
Will they archly quiz and con us  
With a sideway glance upon us,  
While our spurs Clink! Clink! up the Esplanade and down?

#### **iv. Her Temple**

Dear, think not that they will forget you:

– If craftsmanly art should be mine

I will build up a temple, and set you

Therein as its shrine.

They may say: ‘Why a woman such honour?’

– Be told, ‘O so sweet was her fame,

That a man heaped this splendour upon her;

None now knows his name.’

#### **v. The Comet at Yell’ham**

It bends far over Yell’ham Plain,

And we, from Yell’ham Height,

Stand and regard its fiery train,

So soon to swim from sight.

It will return long years hence, when

As now its strange swift shine

Will fall on Yell’ham; but not then

On that sweet form of thine.

**Part II:** Vesperi decidat, induret et arescat. (In the evening it is cut down and withereth. Psalm 90:6b)

### **vi. Shortening Days**

The first fire since the summer is lit, and is smoking into the room:  
The sun-rays thread it through, like woof-lines in a loom.  
Sparrows spurt from the hedge, whom misgivings appal  
That winter did not leave last year for ever, after all.  
Like shock-headed urchins, spiny-haired,  
Stand pollard willows, their twigs just bared.

Who is this coming with pondering pace,  
Black and ruddy, with white embossed,  
His eyes being black, and ruddy his face  
And the marge of his hair like morning frost?  
It's the cider-maker,  
And appletree-shaker,  
And behind him on wheels, in readiness,  
His mill, and tubs, and vat, and press.

### **vii. The Sigh**

Little head against my shoulder,  
Shy at first, then somewhat bolder,  
And up-eyed;  
Till she, with a timid quaver,  
Yielded to the kiss I gave her;  
But, she sighed.

That there mingled with her feeling  
Some sad thought she was concealing  
It implied.

– Not that she had ceased to love me,  
None on earth she set above me;  
But she sighed.

She could not disguise a passion,  
Dread, or doubt, in weakest fashion  
If she tried:  
Nothing seemed to hold us sundered,  
Hearts were victors; so I wondered  
Why she sighed.

Afterwards I knew her thoroughly,  
And she loved me staunchly, truly,  
Till she died;  
But she never made confession  
Why, at that first sweet concession,  
She had sighed.

It was in our May, remember;  
And though now I near November  
And abide  
Till my appointed change, unfretting,  
Sometimes I sit half regretting  
That she sighed.

## **viii. Former Beauties**

These market-dames, mid-aged, with lips thin-drawn,  
And tissues sere,  
Are they the ones we loved in years agone,  
And courted here?  
Are these the muslined pink young things to whom  
We vowed and swore  
In nooks on summer Sundays by the Froom,  
Or Budmouth shore?

Do they remember those gay tunes we trod  
Clasped on the green;  
Aye; trod till moonlight set on the beaten sod  
A satin sheen?

They must forget, forget! They cannot know  
What once they were,  
Or memory would transfigure them, and show  
Them always fair.

## **ix. Transformations**

Portion of this yew  
Is a man my grandsire knew,  
Bosomed here at its foot:  
This branch may be his wife,  
A ruddy human life  
Now turned to a green shoot.

These grasses must be made  
Of her who often prayed,

Last century, for repose;  
And the fair girl long ago  
Whom I often tried to know  
May be entering this rose.

So, they are not underground,  
But as nerves and veins abound  
In the growths of upper air,  
And they feel the sun and rain,  
And the energy again  
That made them what they were!

## **x. The Dance Continued**

Regret not me;  
Beneath the sunny tree  
I lie uncaring, slumbering peacefully.

Swift as the light  
I flew my faery flight;  
Ecstatically I moved, and feared no night.

I did not know  
That heydays fade and go,  
But deemed that what was would be always so.

I skipped at morn  
Between the yellowing corn,  
Thinking it good and glorious to be born.

I ran at eves  
Among the piled-up sheaves,  
Dreaming, 'I grieve not, therefore nothing grieves'.

Now soon will come  
The apple, pear, and plum,  
And hinds will sing, and autumn insects hum.

Again you will fare  
To cider-makings rare,  
And junketings; but I shall not be there.  
Yet gaily sing  
Until the pewter ring  
Those songs we sang when we went gipsying.

And lightly dance  
Some triple-timed romance  
In coupled figures, and forget mischance;

And mourn not me  
Beneath the yellowing tree;  
For I shall mind not, slumbering peacefully.

# Moore's Irish Melodies

Thomas Moore, poet (1779-1852)  
arr. Benjamin Britten (1913-1976)

## Avenging and Bright

Avenging and bright fall the swift sword of Erin  
On him who the brave sons of Usna betray'd!  
For every fond eye he hath waken'd a tear in  
A drop from his heart-wounds shall weep o'er her blade.

By the red cloud that hung over Conor's dark dwelling,  
When Ulad's three champions lay sleeping in gore  
By the billows of war, which so often, high swelling,,  
Have wafted these heroes to victory's shore

We swear to avenge them! no joy shall be tasted,  
The harp shall be silent, the maiden unwed,  
Our halls shall be mute, and our fields shall lie wasted,  
Till vengeance is wreak'd on the murderer's head.  
Yes, monarch! though sweet are our home recollections,  
Though sweet are the tears that from tenderness fall;  
Though sweet are our friendships, our hopes, our affections,  
Revenge on a tyrant is sweetest of all!

## The Minstrel Boy

The Minstrel-boy to the war is gone,  
In the ranks of death you'll find him;  
His father's sword he has girded on,  
And his wild harp slung behind him

“Land of song!” said the warrior-bard,  
“Though all the world betrays thee,  
One sword, at least, thy rights shall guard,  
One faithful harp shall praise thee!”

The Minstrel fell!—but the foeman's chain  
Could not bring his proud soul under;  
The harp he loved ne'er spoke again,  
For he tore its cords asunder;

And said, “No chains shall gully thee,  
Thou soul of love and bravery!  
Thy songs were made for the brave and free,  
They shall never sound in slavery!”

## The Last Rose of Summer

‘Tis the last rose of Summer,  
Left blooming alone;  
All her lovely companions  
Are faded and gone;  
No flower of her kindred,  
No rose-bud is nigh,  
To reflect back her blushes  
Or give sigh for sigh!

I’ll not leave thee, thou lone one,  
To pine on the stem;  
Since the lovely are sleeping,  
Go sleep thou with them.  
Thus kindly I scatter  
Thy leaves o’er the bed  
Where thy mates of the garden  
Lie scentless and dead.

So soon may I follow,  
When friendships decay,  
And from Love’s shining circle  
The gems drop away!  
When true hearts lie withered,  
And fond ones are flown,  
Oh! who would inhabit  
This bleak world alone?

# PERSONNEL

**Nicholas Perna**, tenor  
**Jeremy Reger**, piano

## **Mandy Spivak**

Soprano Mandy Spivak has been an active performer and educator for the past two decades and joined the voice faculty at the University of Northern Colorado in fall 2024. Spivak holds a Doctor of Musical Arts degree in vocal performance from the Frost School of Music at the University of Miami and a Master of Music degree from the Moores School of Music at the University of Houston. Prior to her appointment at UNC, she held teaching positions in Mississippi, West Virginia and Florida, and maintains an active private studio. She has sung with companies such as Opera Mississippi and Amarillo Opera, and as a frequent recitalist and orchestral soloist most recently appeared in Mendelssohn's *Elijah* (Mississippi Chorus) and Haydn's *Lord Nelson Mass* (Bailey Choral Festival). Spivak resides in Erie with her husband and two children, who are all participants in music and the arts.

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The Drowsy Chaperone (2023).  
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