



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, May 3, 2026 • 1:00 PM

JUSTIN BACH

Junior Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

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Allen Recital Hall

JUSTIN BACH, BARITONE

Junior Recital

SAORI CHIBA, PIANO

PROGRAM

Johann Sebastian Bach (1685–1750)

Piec Matthäus-Passion, BWV 244, Pt. 2: No. 65, Aria. Mache dich,
mein Herze, rein (1727)

Franz Schubert (1797–1828)

Frühlingsglaube, D.686 (1820)

Wehmut, D.825 (1823)

Der Strom, D.565 (1817)

Reynaldo Hahn (1874–1947)

Si mes vers avaient des ailes (1888)

L'Heure exquise, No. 5 from 7 Chansons grises (1887–1890)

L'énamourée (1892)

Ralph Vaughan Williams (1872–1958)

The House of Life, IRV 25 (1903–1904)

No 1, Love-Sight

No 2, Silent Noon

No 6, Love's Last Gift

Justin Bach is from the studio of Scott Ramsay. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

PROGRAM NOTES

Johann Sebastian Bach (1685–1750)

Piec Matthäus-Passion, BWV 244, Pt. 2: No. 65, Aria. Mache dich, mein Herze, rein (1727)

Duration: 5 minutes, 50 seconds

Johann Sebastian Bach's "Mache dich, mein Herze, rein" is an aria that appears near the end of his monumental *St. Matthew Passion*, BWV 244. First performed at St. Thomas Church in Leipzig during the Good Friday Vespers service of 1727, the *St. Matthew Passion* represents the culmination of a longstanding German tradition of recounting the story of Christ's Crucifixion during Holy Week. This aria occurs at a deeply poignant moment in the narrative, as Joseph of Arimathea has received Jesus' body from Pilate and prepares to lay it in the tomb. Set to reflective text by librettist Christian Friedrich Henrici (Picander), the aria, whose opening line translates to "Make yourself pure, my heart," invites the listener into a space of personal contemplation. In this intimate moment, Bach's music encourages each believer to reflect inwardly, considering their own relationship to the Passion story and its spiritual significance.

Franz Schubert (1797–1828)

Frühlingsglaube, D.686 (1820)

Wehmut, D.825 (1823)

Der Strom, D.565 (1817)

Duration: 7 minutes, 30 seconds

Though remarkably prolific, with over 1,500 works written within a short lifetime, Franz Schubert is perhaps most celebrated for his central role in the development of the German Lied tradition. Composing primarily in Vienna during the 1810s and 1820s, many of Schubert's most notable Lieder were written and first performed at informal gatherings that came to be known as Schubertiads, as opposed to more formal concert settings.

Schubert's *Frühlingsglaube* (1820), set to a poem by Ludwig Uhland (1787–1862), reflects a quiet optimism in the renewal of spring and exemplifies the kind of work well suited to these intimate settings. The song unfolds gradually through a gentle lyrical line, supported by a flowing accompaniment that evokes the awakening of nature. Yet beneath its surface lies a subtle restraint, as though this hope must be carefully nurtured rather than fully embraced.

In contrast, *Wehmut* (1823), on a text by Matthäus von Collin (1779–1824), contemplates the beauty of nature while revealing the paradox

of sorrow within it. Though outwardly serene, the song carries an undercurrent of melancholy, suggesting that even the most beautiful expressions are born from sadness. A subtle shift in momentum with the accompaniment creates a sense of emotional intensification, highlighting Schubert's ability to convey complex and nuanced emotional states within the concise form of the Lied.

With *Der Strom* (1817), Schubert brings this emotional trajectory to a powerful culmination. The piece paints the image of a roaring river, the cascading piano passages reflecting that of turbulent, "curling waves." Serving as a metaphor for the course of life, the river reflects both motion and inevitability. Despite fleeting moments of calm, the text suggests an enduring restlessness and an existence marked by perpetual longing and quiet dissatisfaction.

Reynaldo Hahn (1874–1947)

Si mes vers avaient des ailes (1888)

L'Heure exquise, No. 5 from 7 Chansons grises (1887–1890)

L'énamourée (1892)

Duration: 8 minutes

Reynaldo Hahn, a Venezuelan-born French composer, is closely associated with Parisian salon culture and is best known for his contributions to the French *mélodie*. A prodigy from an early age, he entered the Paris Conservatoire at just 11 years old and became deeply connected to the literary and artistic circles across Paris. In 1888, at only 13, Hahn composed *Si mes vers avaient des ailes*, setting a poem by Victor Hugo (1802–1885). Dedicated to his sister Maria, the song quickly became one of his earliest successes. Additionally, the piece remains emblematic of Hahn's style, with its flowing accompaniment and gently soaring vocal line evoking the image of poetry taking flight.

"L'Heure exquise," drawn from Hahn's song cycle *Chansons grises* (1887–1890) on poems by Paul Verlaine (1844–1896), captures a moment of suspended time at twilight, where the boundary between dream and reality begins to dissolve. Verlaine's text paints a luminous scene of moonlight shimmering across water, its glow illuminating the surrounding landscape. The song's gently swaying rhythm and understated harmonies create an atmosphere of hushed intimacy, as if the music itself breathes in quiet reverence.

Similarly, Hahn's *L'énamourée* (1892), set to a poem by Théodore de Banville (1823–1891), inhabits a deeply introspective and tender emotional world. Here, the narrator reflects on a lost beloved who,

in his grief and adoration, appears as an angelic figure before him. Hahn's writing here is more expansive, allowing the vocal line to unfold with greater breadth while still preserving the elegance and restraint that define the French *mélodie*.

Ralph Vaughan Williams (1872–1958)

The House of Life, IRV 25 (1903–1904)

Duration: 12 minutes, 45 seconds

The final set of songs comes from Ralph Vaughan Williams' *The House of Life* (1903–1904), a song cycle setting six sonnets by poet Dante Gabriel Rossetti (1828–1882). The work explores the intensity of human experience—love, memory, and loss—with particular attention to life's fleeting yet deeply meaningful moments, what Rossetti calls "inarticulate hours," and the desire to preserve them against the passage of time.

The opening song, "Love-Sight," reflects on the profound union of spiritual and physical connection between lovers, capturing the moment in which the soul recognizes itself in another. Rossetti's text elevates the beloved's face to the level of an "altar," suggesting a form of devotion that borders the sacred. Vaughan Williams mirrors this sense of reverence through long, arching musical phrases that expand with each emotional revelation, lending the song a feeling of growing intensity and progression.

The second song and perhaps best-known of the set, "Silent Noon," encapsulates a moment of pastoral stillness. Its flowing, expansive phases paint the vastness of a landscape, while simultaneously drawing focus to the intimacy of two lovers lying together in quiet repose. The music creates a sense of suspended time, where movement yields to presence, and the external world seems to dissolve into a shared stillness.

The cycle concludes with "Love's Last Gift," a song of farewell and transcendence. Here, Vaughan Williams shifts beyond the immediacy of earthly love toward the enduring power of memory. The harmonic content deepens in richness and color, supporting a final meditation on loss and continuity. Even as life fades, the image of each other remains in each spring's renewal. In this way, the song offers quiet consolation: that love, once given, continues to resonate beyond time.

Notes by Justin Bach

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