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### Glenda Secret and Jon Secret in a Faculty Recital

Glenda Secret

*Ouachita Baptist University*

Jon Secret

*Ouachita Baptist University*

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Ouachita Baptist University  
Bernice Young Jones School of Fine Arts

Division of Music

presents

*Glenda Secrest*

Soprano

and

*Jon Secrest*

Tenor

in

*Faculty Recital*

accompanied by

*Cindy Fuller*

Piano

*Tuesday, September 23, 1997*

*7:30 p.m.*

*W. Francis McBeth Recital Hall  
Mabee Fine Arts Center*

## Program

### I

Vier duette für Sopran und Tenor, op. 78

*Tanzlied*  
*Er und Sie*  
*Ich denke dein*  
*Wiegenlied*

Robert Schumann  
(1810-1856)

Mr. and Mrs. Secrest

### II

Tel jour, telle nuit

*Bonne journée*  
*Une ruine coquille vide*  
*Le front comme un drapeau perdu*  
*Une roulotte couverte en tuiles*  
*A toutes brides*  
*Une herbe pauvre*  
*Je n'ai envie que de t'aimer*  
*Figure de force brûlante et farouche*  
*Nous avons fait la nuit*

Francis Poulenc  
(1899-1963)

Faust

*Salut, demeure chaste et pure*

Charles Gounod  
(1818-1893)

Mr. Secrest

### III

*El tra la la y el punteado*  
*El Majo Discreto*

Enrique Granados  
(1867-1916)

*Al Amor*  
*Del cabello más sutil*  
*Chiquitita la Novia*

Fernando J. Obradors  
(1897-1945)

Mrs. Secrest

IV

*Luna curtese*

Vincenzo Valente  
(1855-1921)

*O sole mio !*

E. di Capua  
(1864-1917)

*Core 'ngrato*

Salvatore Cardillo

*Marechiare*

F. Paolo Tosti  
(1846-1916)

Mr. Secrest

V

Once Upon a Mattress  
*In a Little While*

Mary Rodgers  
(b.1931)

Mr. and Mrs. Secrest

*Very soft Shoes*

Mr. Secrest

*Yesterday I Loved You*

Mr. and Mrs. Secrest

*Shy*

Mrs. Secrest

**Tanzlied**  
**Dance Song**

Oh, how the garland flutters, beloved come with me to the dance! We'll swing around, jumping quickly, amidst delightful splendor, beloved, come with me to the dance! Oh dear how my heart throbs, say what is this jest! Let me clasp you in my arms, let me melt, resting in blissful pain; say what is this jest! Oh, the waltz rings out, couple next to couple is swinging, girls and lads, rascals and sweethearts! Fresh, fresh! Where they jump together, couple next to couple is swinging around. Girls and lads, rascals and sweethearts! Oh, dear, my arm is drooping, amidst the rejoicing swarm, the way they seize you, makes me turn pale, and I would want to fade away in grief. Oh, how the galand flutters, today for everyone in the dance, today fluttering, tomorrow shying, tomorrow, beloved, yours.

---

**Er und Sie**  
**He and She**

When I gaze down to the quiet valley, where countless flowers boast in the sunshine. I look only at one, at one. Stepping to my window, when the stars are shining, may all of them be more splendid, I look only at one, at one. Oh, her eyes look blue now, now too upon the meadows, in the dewed forget-me-not I can behold it! There toward evening he mildly gazes up at heavenly heights, for there is a dear image to be seen in the star.

---

**Ich denke dein**  
**I think of thee**

I think of thee, when the sun's shimmer gleams at me from the ocean: I think of thee, when the moon's flickering reflects in springs. I see you, when on the far path the dust heaves, deep in the night, when on the narrow footbridge the traveller quakes. I hear you, when there with muffled rushing the wave rises. I offer go to the hushed grave to listen, when everything keeps

silent. I am with you, regardless of how far away you are, you are near to me! The sun is sinking, soon the stars will shine for me. Oh, if you were there, the sun is sinking, soon the stars will shine for me. Oh, if you were there, oh, if you were there!

---

**Wiegenlied**  
**Lullaby**

Sleep, child, sleep, when you sleep, you are being good! Outside in the midday shine, glows red one of the most beautiful cherries, when you awake we will go and my finger will pick it for you! Sleep, child, sleep, the sun boils your cherry sweeter and sweeter, to your delight. So then, sleep, child, lightly covered, until the thirst for it will wake you.

**Bonne Journée**  
**(A) Good Day**

A good day I have again seen whom I  
do not forget  
whom I shall never forget  
and women fleeting by whose eyes  
formed for me a hedge of honor  
they wrapped themselves in their  
smiles

a good day have I seen my friends  
carefree  
the men were light in weight  
one who passed by  
his shadow changed into a mouse  
fled into the gutter

I have seen the great wide sky  
the beautiful eyes of those deprived  
of everything  
distant shore where no one lands

a good day which began  
mournfully  
dark under the green trees  
but which suddenly drenched with  
dawn  
invaded my heart unawares.

---

**Une ruine coquille vide**  
**A Ruin, An Empty Shell**

A ruin an empty shell  
weeps into its apron  
the children who play around it  
make less sound than flies

the ruin goes groping  
to seek its cows in the meadow  
I have seen the day I see that  
without shame

It is midnight like an arrow  
in a heart within reach  
of the sprightly nocturnal glimmerings  
which gainsay sleep.

**Le front comme un drapeau perdu**  
**The Brow Like a Lost Banner**

The brow like a lost flag  
I drag you when I am alone  
through the cold streets  
the dark rooms  
crying in misery

I do not want to let them go  
your clear and complex hands  
born in the enclosed mirror of my own

all the rest is perfect  
all the rest is even more useless  
then life

hollow the earth beneath your shadow

a sheet of water reaching the breasts  
wherein to drown oneself  
like a stone.

---

**Une roulotte couverte en tuiles**  
**A Gypsy Caravan covered with tiles**

A gypsy wagon roofed with tiles  
the horse dead a child master  
thinking his brow blue with hatred  
of two breasts beating down upon him  
like two fists

this melodrama tears away from us  
the sanity of the heart.

---

**a toutes brides**  
**At full tilt**

Riding full tilt you whose phantom  
prances at night on a violin  
come to reign in the woods

the lashings of the tempest  
seek their path by way of you  
you are not of those  
whose desires one imagines

come drink a kiss here  
surrender to the fire which drives  
you to despair.

**Une herbe pauvre  
A poor wild plant**

Scanty grass  
wild  
appeared in the snow  
it was health  
my mouth marvelled  
at the savour of pure air it had  
it was withered.

---

**Je n'ai envie que de t'aimer  
All I Want is to Love You**

I long only to love you  
a storm fills the valley  
a fish the river

I have formed you to the pattern of  
my solitude  
the whole world to hide in  
days and nights to understand one  
another

to see nothing more in your eyes  
but what I think of you  
and of a world in your likeness

and of days and nights ordered by  
your eyelids

---

**Figure de force brulante et farouche  
Face of Burning Strength and Savage**

Image of fiery wild forcefulness  
black hair wherein the gold flows  
towards the south  
on corrupt nights

engulfed gold tainted star  
in a bed never shared

to the veins of the temples  
as to the tips of the breasts  
life denies itself  
no one can blind the eyes  
drink their brilliance or their tears  
the blood above them triumphs for

itself alone  
intractable unbounded  
useless  
this health builds a prison.

---

**Nous avons fait la nuit  
We Have Turned out the light**

We have turned out the light I hold your  
hand I watch over you  
I sustain you with all my strength  
I engrave on a rock a star of your  
strength  
deep furrows where the goodness of  
your body will germinate  
I repeat to myself your secret voice  
your public voice  
I laugh still at the haughty woman  
whom you treat like a beggar at the fools whom  
you respect the  
simple folk in whom you immerse  
yourself  
and in my head which gently begins  
to harmonize with yours with the  
night  
I marvel at the stranger that you  
become  
a stranger resembling you resembling  
all that I love  
which is ever new.

**Salut, demeure chaste et pure**  
**I greet you, chaste and pure dwelling**

What unknown emotion invades me?  
I feel love taking hold of my whole being.  
O Marguerite! Here I am at your feet.

I greet you, chaste and pure dwelling  
where one senses the presence  
of an innocent and divine spirit.  
What riches in this poverty,  
in this (humble) corner, what felicity!  
O nature,  
it is here that you made her so beautiful!  
This is where this child  
slept under your wing,  
grew up under your eyes.  
Here that, surrounding  
her soul with your breath,  
you lovingly made  
this angel from heaven blossom  
into a woman.

---

**El tra la la y el punteado**  
**The tra la la and guitar-strum**

It is useless, my majo,  
for you to persist,  
because there are things which I always  
answer with a song.  
Tra la la . . .

No matter how much you question,  
you will not distress me,  
nor will I cease my song.

---

**El Majo Discreto**  
**The Discreet Majo**

They say that my majo is homely;  
maybe it is so,  
for love is but a desire that blinds and dazzles.  
I have long known that he who loves is blind.

But if my majo is not a man  
noted for being handsome,

he is discreet and keeps a secret which I,  
knowing he is trustworthy, confided to him.

What is the secret that the majo kept?  
It would be indiscreet for me to tell.  
No little effort is required to discover  
the secrets a majo has with a woman.  
He was born in Lavapies.  
Oh! Oh! He's a majo, a majo he is.

---

**Al Amor**  
**To Love**

Give me, Love, countless kisses,  
Your hands upon my hair,  
Give me eleven hundred of them,  
And eleven hundred more,  
And then . . .  
Many more thousand!  
And so that no one may know,  
Let's forget the count  
And . . . start all over again.

---

**Del Cabello más Suhil**  
**Of The softest Hair**

Of the softest hair  
which you wear in braids  
I shall make a chain  
to draw you to my side.  
A jug in your house,  
My darling, I would like to be,  
to kiss your lips,  
When you take a drink.

---

**Chiquitita la Novia**  
**A Tiny Bride**

A tiny bride,  
A tiny groom,  
A tiny parlor  
And a bedroom,  
That's why I want  
A tiny bed  
And a mosquito net.



## Marchiare

### O Sole mio! My Sunshine

How beautiful is a day  
of sunshine.  
A calm breeze after  
a storm.  
For the fresh air seems  
like a celebration!  
How beautiful is a day  
of sunshine!

But you are even more  
Beautiful than the sunshine,  
My sunshine,  
I am ever before you!

---

### Core n'grato Ungrateful heart

Catari, why do you say to me  
These bitter words;  
Why do you speak to my heart  
To torment me, Catari?  
Do not forget  
That I gave you that heart, Catari!

Catari, why do you come to say  
These words of agony for me?  
You give not a thought  
To my sorrow,  
Neither do you think about it  
Nor do you care about it.

Ungrateful heart,  
You have taken my whole life!  
It is all over now  
And you think of me no more!

When the moon shines  
over Marechiare  
Even the fishes tremble  
with love,  
so do the waves of the sea  
undulate  
And change their color.

In Marechiare there is  
a balcony window.  
My passion ascends  
to that place.  
Where a carnation adorns  
your tresses.  
The waters murmur  
softly below:  
In Marechiare there is  
a balcony window. Ah!

## THE ARTISTS

Jon Secrest begins his fourth year as Associate Professor of Music and Director of the Opera and Musical Theatre Workshops at Ouachita Baptist University. Dr. Secrest holds the Doctor of Musical Arts degree in solo performance from Arizona State University, the Master of Music degree in vocal performance from Kansas State University, and the Bachelor of Music degree in vocal performance from Friends University, Wichita, Kansas. Secrest has directed Ouachita productions of Amahl and the Night Visitors, A Night of Opera Scenes (with scenes from Les contes d'Hoffmann, Falstaff and Cosi fan tutte), and Die Zauberflöte. In November he will lead the performance of Engelbert Humperdinck's classic tale Hänsel und Gretel. He has also served as conductor and director of music for presentations of Fiddler on the Roof, The Fantasticks, and Carousel. Dr. Secrest has sung the leading roles in Madama Butterfly, Carmen, and La Bohème, La Traviata, and Les contes d'Hoffmann, as well as solos in Beethoven's Mount of Olives, Requiem Mass by Mozart, Puccini's Messa di Gloria, and Psalmus Hungaricus by Kodaly. He has appeared with Phoenix Symphony, Mesa Symphony, Scottsdale Symphony, Nouveau West Orchestra, Lawton Philharmonic, Music Academy of the West, and Lyric Opera Theatre of ASU. While at Cameron University, Lawton, OK, Secrest's students selected him "Outstanding Faculty Member in the Area of Research and Performance", and in 1993 he was nominated for the Oklahoma Governor's Arts Award.

Glenda Secrest holds the Bachelor and Master of Music degrees (cum laude) in vocal performance from Arizona State University. Recently, Mrs. Secrest completed the residency requirements for the degree Doctor of Musical Arts at the University of Memphis, where she has been awarded a Doctoral Fellowship. She begins her third year as adjunct instructor of voice and director of OBU's popular Ouachita Sounds. In addition to her nine years of college teaching experience, Mrs. Secrest has also taught in the Oklahoma public school system. Her responsibilities have included direction for the operas The Reluctant Dragon and The Wind in the Willows by John Rutter and, Sid the Serpent Who Wanted to Sing by Malcolm Fox. She also served as director of the Lawton Philharmonic Chorale, the Chandler/Gilbert Community Chorale, and Inspiration Handbell Ringers. Glenda has sung numerous leading roles in opera including II barbiere di Siviglia, La Bohème, Les contes d'Hoffmann, Hänsel und Gretel, The Turn of the Screw, Amahl and the Night Visitors, Die Zauberflöte, and Le nozze di Figaro. Mrs. Secrest's performances in Die Zauberflöte and Le nozze di Figaro were televised nationally on Public Broadcasting Stations. She has appeared with the Phoenix Symphony, Scottsdale Symphony, Nouveau West Orchestra, Lawton Philharmonic Orchestra, Lyric Opera theatre of Arizona State University, and as special guest with Steve Allen in the "Premiere of a New Century". In 1994, Glenda was named by her students to appear in "Who's Who Among America's Teachers".

Cindy Fuller is Adjunct Instructor of Voice and Staff Accompanist at Ouachita. She obtained the bachelor of Music, and Bachelor of Music Education degrees from Baylor University, Waco, TX, and the Master of Music from Sam Houston State University. In addition to her duties at Ouachita, she is an integral part of the music ministry at First Baptist Church, Arkadelphia, where she directs children's choirs and serves as church organist.