FACULTY RECITAL

Dr. Kelly Montgomery
Contralto

ODU Viola da Gamba Consort
Rebecca Raydo, Treble
Dr. Stephen Coxe, Tenor
Dr. Kelly Montgomery, Tenor
Martina Fortin, Bass

Dr. Lee Teply, harpsichord
Dr. Stephen Coxe, harpsichord
Madeline Samarzea, Dance

Monday, February 24, 2014
7:30 PM
"A Viol Evening"

From Radamisto
Somni Dei
George F. Handel
(1685-1759)

From La Didone
Tremulo spirito
Pietro F. Cavalli
(1602-1676)

Absalon
Josquin des Prez
(c. 1450/55 – 1521)

From The Fairy Queen
Hark, how all things in one sound rejoice
Henry Purcell
(1659-1695)

From King Arthur
What power art thou?

-Intermission-

From Dances
Bransle (1571)
Bransle de Bourgoigne I (1571)
Bransle de Bourgoigne II (1571)
La Gaillarde (1571)
Saltarello (1583)

Pierre Phalese
(1510-1575)

I take no pleasure
Henry Purcell
(1659-1695)

Loving above himself
John Blow
(1649-1708)

The moon is down
Stephen Coxe
(b. 1966)

PROGRAM NOTES

Loving above himself
Pour Celadon, he sighs, and sighs in vain;
The fair Eugenia must not love,
Nor has a shepherd reason to complain
When tow'ring thoughts his ruin prove.
But Celadon his stars will often blame
With all the passion of the mind and tongue;
Complaining words and notes increase his flame;
The Nymph won't see it but commends the song.

Alas, 'tis plain what causes still his Fate:
What can a verse or note avail?
Birth, Fortune, are as hills of greatest height –
They overlook a lowly, lowly Dale.

The moon is down
The Moon is down,
The Pleiades. Midnight,
The hours flow on,
I lie, alone.

- Sappho of Eressos (ca. 615-570 B.C.E.)
Program Notes

Sommi Dei

Supreme Gods

Sommi Dei,
Che scorgete I mali miei,
Proteggete un mesto cor!

Take heed of my sufferings,
Protect an unhappy soul!

This is the opening aria from the opera, “Radamisto”, set in 53 AD Thrace. The premise is the ravages of power through war versus the resiliency of love, in this case, the love between Radmisto and Zenobia - the happily married Tracian King and Queen. Unfortunately, the tyrannical Tiridate, ruler of neighboring Armenia, has it in his head to capture Zenobia and call her his own. The problem with this is his marriage to Polissena, the sister of Radamisto. In the end, Tiridate reunites with his wife, as Radamisto and Zenobia confirm and profess their love for each other in a final duet.

Tremulo Spirito

Alle ruine del mio Regno adunque sopravivo decrepita,
e son giunta a riputar il pianto testimon
weeping trivial de’ miei dolori!

Thus I, an old woman, survive the destruction of my kingdom, and lower myself to consider but a trivial witness of my sorrow!

Onde va l’alma mia cercando oltra le lagrime il tenore di lamentarsi,
mentre in questa notte in un punto lost perdei Regno, Patria, Marito, e my figli miei.

Hence, my soul seeks beyond tears a fitting way to bemoan, in this night when all at once I have lost kingdom, country, husband, and children.

Tremulo spirito, flebile e languido, weary, escivi subito.
Volati, l’ani ma ch’Erebo torbido, Erbus cupido, aspetta là.
Povero Priamo, scordati d’Hecula, forlorn vedovamiser
Causano l’ultimo horrido esilio terrible Parided Elena

Tremulous spirit, weeping and go quickly; Fly, spirit, that turbid and greedy awaits. Poor Priamus, forget Hecuba, widow: Paris and Helen cause the final exile.

From the opera “La Didone”, the plot is loosely based on the Aeneid, specifically Book 4. Busenello’s second libretto replace’s Dido’s suicide with a happy ending in which she marries Iarbas, King of Getuli. Iarbas saves Dido from herself after Aeneas abandons her. In this aria, Hecuba is mourning her exile, in addition to the loss of her children and husband to war and evil kings.

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**PROGRAM NOTES**

**Absalon**

Based on a biblical story, Absalon was the 3rd son of King David of Israel. 2 Samuel 14:25 describes him as the most handsome man in the kingdom. Absalon eventually rebelled against his father and was killed during the Battle of Ephraim Wood. The piece performed this evening by Gambas, was originally composed for soprano, alto, tenor, and bass voices to the text below:

Absalon, fili mi,  
Quis de tut moriar pro te,  
Fili mi, Absalon?  
Quis de tut moriar pro te,  
ved descendam in infernum plorans.

Absalom, my son  
Would that I had died instead of you,  
My son, Absalom?  
Let me live no longer,  
but descend into hell, weeping.

**Hark, How All Things in One Sound Rejoice** (Fairy Queen)

Hark! Hark! How all things in one sound rejoice, Hark!  
And the world seems to have one voice, to have one voice.

**Hush, no more, be silent** (Fairy Queen)

Hush, no more, be silent, all.  
Sweet repose has clos’d her eyes,  
Soft as feather’d snow does fall!  
Softly, softly steal from hence,  
No noise, no noise disturb her sleeping sense.

**What power art thou?** (King Arthur)

What power art thou who from below hast made me rise unwillingly and slow  
From beds of everlasting Snow?  
See’st thou not how stiff, how stiff and wond’rous old,  
Far far unfit to bear the bitter cold.  
I can scarcely move or draw my breath, can scarcely move or draw my breath:  
Let me let me freeze again, let me let me freeze again to Death,  
Let me let me freeze again to Death.

Cold Genius’ aria from the semi-opera, King Arthur. The plot is based on the battles between King Arthur’s Britons and the Saxons, rather than the legends of Camelot. This work is part of the “machine play” genre, wherein the music is subordinate to the visual spectacle. Special effects included: people disappearing through trap doors, moveable scenery, illusionistic painting, gorgeous costumes, “flying” actors, and fireworks. In this scene cupid has awakened the reluctant spirit of winter, Cold Genius.

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