

OLD DOMINION UNIVERSITY

Department of Music

Student Recital

Caitlin Duncan - Soprano
Bobbie Kesler-Corleto, Piano



Diehn Fine and Performing Arts
Chandler Recital Hall

December 5, 2011

4:00 PM

Program

Col piacer della mia fede
Antonio Vivaldi
(1678-1741)

From *Arsilda Regina di Ponto* (1716)[Lalli]

Vieni, vieni o mio diletto

La pastorella sul primo albore

Una donna a quindici anni
W.A. Mozart
(1756-1791)

From *Così fan Tutte* (1790) [Da Ponte]

Mörike-Lieder (1888)[Mörike]
Hugo Wolfe
(1804-1875)

Auf ein altes Bild

Schlafendes Jesuskind

Gebet

En Prière (1890) [Bordèse]
Gabriel Fauré
(1818-1894)

Nell, Op. 18, No. 1 (1880) [Lisle]

Six Elizabethan Songs (1957) [Nash]
Dominick Argentino
(b.1927)

I. Spring
V. Diaphena

Dôme épais, recit. and aria
Léo Delibes
(1836-1891)

From *Lakmé*

Dana Culpeper, Soprano

Caitlin Duncan is a student of Doctor Brian Nedvin. This recital is presented in partial fulfillment of the requirements for the Bachelors of Music Education.

Ta rose de pourpre à ton clair soleil,
Ô Juin, étincelle enivrée,
Penche aussi vers moi ta coupe dorée:
Mon cœur à ta rose est pareil.
Your rose of purple in your clear sun,
O June, sparkles intoxicated,
Bend also towards me your cup gilded:
My heart to your rose is similar.

Sous le mol abri de la feuille ombreuse,
Monte un soupir de volupté;
Plus d'un ramier chante au bois écarté,
Ô mon cœur, sa plainte amoureuse.
Under the soft shelter of the leaf
shady,
Rises a sigh of voluptuousness
More than one dove sings in the woods
remote, O my heart, its plaint loving.

Que ta perle est douce au ciel
enflammé,
Étoile de la nuit pensive!
Mais combine plus douce est la claret
vive
Qui rayonn'en mon cœur charmé!
How your pearl is sweet in the sky
enflamed, Star of the night pensive!
But how much more sweet is the
clarity vivid, which shines in my heart
charmed!

La chantante mer, le long durivage,
Taira son murmure éternel,
Avant qu'en mon cœur, chère amour, ô
Nell,
Ne fleurisse plus ton image!
The singing sea, the length of the
shore
Will silence its murmur eternal,
Before in my heart, dear love, o Nell,
Flowers no longer your image.

Dôme épais

Léo Delibes (1836-1891)

Léo Delibes was a French-born composer, whose father had no musical background, and whose mother was a skilled musician. In 1853, he received his first professional music positions as organist at the Church of St. Pierre de Chaillot and accompanist at the Théâtre-Lyrique. He composed over a dozen operas between 1856 and 1870, but started to gain recognition with his 1866 ballet *La source*. It wasn't until 1883 that he composed his third masterpiece, *Lakmé*, which remains a favorite in operatic repertoire because of its melodic, colorful, and charming music. *Lakmé* was also his last major composition before his death.

Dôme épais le jasmin,
A la rose s'assemble,
Rive en fleurs frais matin,
Nous appellent ensemble.
Ah! glissons en suivant
Le courant fuyant:
Dans l'on de frémissante,
D'une main nonchalante,
Gagnons le bord,
Où l'oiseau chante,
l'oiseau, l'oiseau chante.
Dôme épais, blanc jasmin,
Nous appellent ensemble!
Dome dense of jasmine,
Assembled with the rose,
Both in bloom, a crisp morning,
Call us together.
Ah! let us float along
On the river's current:
On the shining waves,
Our hands reach out to
The flowering bank,
Where the birds sing,
The birds, the birds sing.
Dome dense, white jasmine,
Calling us together!

**Translations by Caitlin Duncan*

En Priere

Si la voix d'un enfant peut monter
jusqu'à Vous, Ô mon Père,
Écoutez de Jésus, devant Vous à
genoux,
La priere!

Si Vous m'avez choisi
Pour enseigner vos lois sur la terre,
Je saurai Vous servir
Auguste Roi des rois, O Lumière!

Sur mes lèvres, Seigneur,
Mettez la vérité salutaire,
Pour que celui qui doute,
Avec humilité Vous révère!

Ne m'abandonnez pas,
Donnez-moi la douceur nécessaire,
Pour apaiser les maux,
Soulager la douleur, la misère!

Révélez-Vous à moi,
Seigneur en qui je crois et j'espère;
Pour Vous je veux souffrir
Et mourir sur la croix, au calvaire!

Nell

Nell has been called Gabriel Fauré's first masterpiece in song writing; it is the first song in which he exhibits his perfected technique, which gave him the title of master of the song-cycle. One element of this technique lies in piano accompaniment, which includes arpeggiated chords below the singer's melody. The arpeggios occasionally drift into strange harmonic chords, but eventually make their way smoothly back to the original key. *Nell* is a song in which the feeling of love is juxtaposed with the extravagant beauty of nature.

A Prayer

If the voice of a child can reach up to
You,
O my Father,
Listen to Jesus before You on (his)
knees,
The prayer!

If you have chosen me
For teaching You laws on the earth,
I shall know how to serve You
August King of kings, O Light!

On my lips, Lord,
Put the truth only,
So that he who doubts,
With humility reveres You!

Do not abandon me,
Give me the gentleness necessary,
To ease the suffering,
To relieve the sorrow, the misery!

Reveal yourself to me,
Lord in whom I believe and hope;
For you I wish to suffer
And die on the cross, at Calvary!

Program Notes

Col piacer della mia fede

Antonio Vivaldi (1678-1741)

Antonio Vivaldi was an Italian composer and violinist, born to a father who was also a violinist. By 1725, Vivaldi had already become well known and admired throughout Europe, enjoying a better reputation in France, Holland, and England than in his home in Venice. He was especially recognized by Bach, who transcribed ten of Vivaldi's concertos for organ and harpsichord. His musical talents were not fully recognized, however, until the Twentieth Century, when a revival occurred in authentic methods of performing Baroque music.

Col piacer della mia fede comes from a dramatic opera titled *Arsilda Regina di ponto*, which premiered in Rome in 1716. There are only two surviving sources of this opera; one is true to the original composition, and the other is heavily autographed. There were many revisions to the original score, assumedly due to the censors' rejection of the libretto.

Col piacer della mia fede,
Alzerò al tuo region piede
Bel trofeo d'illustre onor.
Lo splendor di sì bel giorno,
Vincitor il crine adorno
Ti vedrà di nuovo allor.

With pleasure of my faith
I will praise your royal foot
Beautiful trophy of illustrious honor.
The splendor of this beautiful day,
Victor the hair adorned
You will see new allor.

Vieni, vieni o mio diletto

There is not much that is known about this piece or the piece to follow, where it came from or why it was written. The text of the piece describes the undying love of the singer, who declares this love and dedicates her life to this person. The text is an exquisite example of perfect, unconditional love and lifelong devotion.

Vieni, vieni o mio diletto
Che il mio cor è tutto affetto,
Già t'aspetta, e ognor ti chiama.

Come, come o my beloved,
For my heart is all affection.
Already waiting for you, and
evermore calling to you.

Il mio cor è tutto affetto.

My heart is all affection.

La pastorella sul primo albore

The text of this piece is an example of the perfect romantic relationship, and is sung by a narrator who is watching or telling the story of a shepherdess whose loved one has gone away. Her love is perfect because, despite the fact that her shepherd is away, she has no jealousy because she is confident in his love for her.

La pastorella sul primo albore
Semplicemente canta d'amore
Mentre la greggia pascendo va.
Non ha gelosa l'alma nel petto
Perch' il suo caro pastor diletto
Da pari lacci legato sta.

A shepherdess at the first dawn
Simply sings of love
While the flock goes grazing.
Has no jealousy the soul in her heart,
Because her dear shepherd beloved
By equal laces is bound.

Una donna a quindici anni

W. A. Mozart (1756-1791)

Wolfgang Amadeus Mozart was a child prodigy who excelled in playing the keyboard, violin, viola, conducting, and composing. He began playing the klavier at age 3 and began composing at age 5. Mozart contributed greatly to every genre of music, but is especially appreciated for widening the boundary of the singer's art. He is known for his innate sense of form and symmetry, unequalled dramatic feeling, and characters that are considered by many as equal to those of William Shakespeare.

Così fan Tutte was the second to last opera Mozart ever composed—the last being *Die Zauberflöte*. The title of the opera is frequently translated as “Women are all the same.” It was premiered in Vienna in 1790, and was repeated ten times that same year. It was rarely performed between 1830 and 1890 because the plot was considered to be immoral, and the lead soprano role was regarded as unsingable. It was reestablished by the advocacy of Strauss, Mahler, and Beecham, and *Così fan Tutte* is now regarded as one of Mozart's greatest operas.

Una donna a quindici anni
Dee saper ogni gran moda,
Dove il diavolo ha la coda
Cosa e bene, e mal cos' è;
Dee saper le maliziete,
Che innamorano gli amanti,
Finger riso, finger pianti,
Inventar i bei perchè.
Dee in un momento dar retta a cento,
Colle pupille parlar con mille.
Dar speme a tutti, sien belli o bruti,
Saper nascondersi, senza confondersi
Senza arrossire saper mentire.
E qual regina dall' alto soglio
Col posso e voglio farsi ubbidir.
Par ch'abbian gusto di tal dottrina,

Should know everything that goes on;
Where the devil has his tail,
Good things, and bad things;
She should know the little tricks,
That ensnare her lovers,
Fake laughing, fake crying,
Inventing the good excuses.
She should in a moment give attention
to a hundred, with her eyes speak to a
thousand,
Give hope to all, either handsome or
ugly,
Be able to hide, without becoming
confused,
Without blushing be able to lie.
And like queen on her high throne
With an “I can and I will” be obeyed.
It seems that it is to their taste of this
doctrine,
Long live Despina, who knows to
serve.

Viva Despina, che sa servir.
A woman of fifteen years

Mörike-Lieder

Hugo Wolf (1860-1903)

Hugo Wolf was taught music by his father, who was a leather dealer. He then studied at the Vienna Conservatory, but was unjustly expelled. He composed a total of 53 songs for his Mörike-Lieder, which were all based on the poetry of Eduard Mörike (1804-1875). *The Spanish Songbook*, a song cycle from Mörike-Lieder, brought the art of the lied to one of its most sophisticated and

intricately-wrought stages. Mörike-Lieder also incorporated the piano as a more integral part of the song, not just accompaniment to the singer. It also demands the utmost artistry—psychologically, vocally, and instrumentally—by the performer.

Auf ein altes Bild

In grüner Landschaft Sommerflor,
Bei kühlem Wasser, Schilf, und Rohr,
Schau, wie das Knäblein Sündelos
Frei spielet auf der Jungfrau Schoss!
Und dort im Walde wonnesam,
Ach, grünet schon des Kreuzes Stamm!

To an Ancient Picture

In green landscape summer flowers
By cool water, reed, and brush,
See, how the little boy sinless
Freely plays on the virgin's lap!
And there, in the forest behind,
Ah, grows already the stem of the
Cross!

Schlafendes Jesuskind

Sonn der Jungfrau, Himmelskind!
Am Boden auf dem Holz der Schmerzen
eingeschlafen, das der fromme Meister
Sinnvoll spielend deinen leichten
Träumen unterlegte;
Blume du, noch in der Knospe dämmernd
Eingehüllt die Herrlichkeit des Vaters!

Sleeping Christchild

Son of a virgin, Heaven's child!
At the ground on the wood of pain
asleep, that the pious master
useful playing your gentle dream
underlaid;
Flower you, still in the bud dim
Wrapped the glory of the Father!

O wer sehen könnte,
Welche Bilder hinter dieser Stirne,
Diesen schwarzen Wimpern,
Sich in sanftem Wechsel malen!

O who see could,
Which pictures behind this brow,
Those black eyelashes,
Itself in gentle change paint!

Gebet

Herr! Schicke was du willst,
Ein Liebes oder Leides;
Ich bin vergnügt,
Dass beides aus deinen Händen quilt.

Prayer

Lord! Send what you will,
a dear or suffering;
I am happy,
That both from your hands swell.

Wollest mit Freuden und wollest mit
Leiden
Mich nicht überschütten!
Doch in der Mitten liegt holdes
Bescheiden.

Wilt with joys and wilt with suffering
Me not pour!
But in the middle is lovely humble.

En Priere

Gabriel Fauré (1818-1894)

Gabriel Fauré was an organist and composer who was slow to gain recognition outside of his home country of France. However, he is now acknowledged as one of the greatest French composers, and master of the song-cycle.

En Priere is a very reverent song, sung from the point of view of Jesus Christ. Jesus is praying the God the Father, asking God to guide him and give him the strength to teach the truth, ease suffering, and relieve sorrow and misery. At the end of the piece, Jesus declares that he wishes to suffer for the Lord, and is willing to die on the Cross at Calvary.