

Kennesaw State University
College of the Arts
School of Music

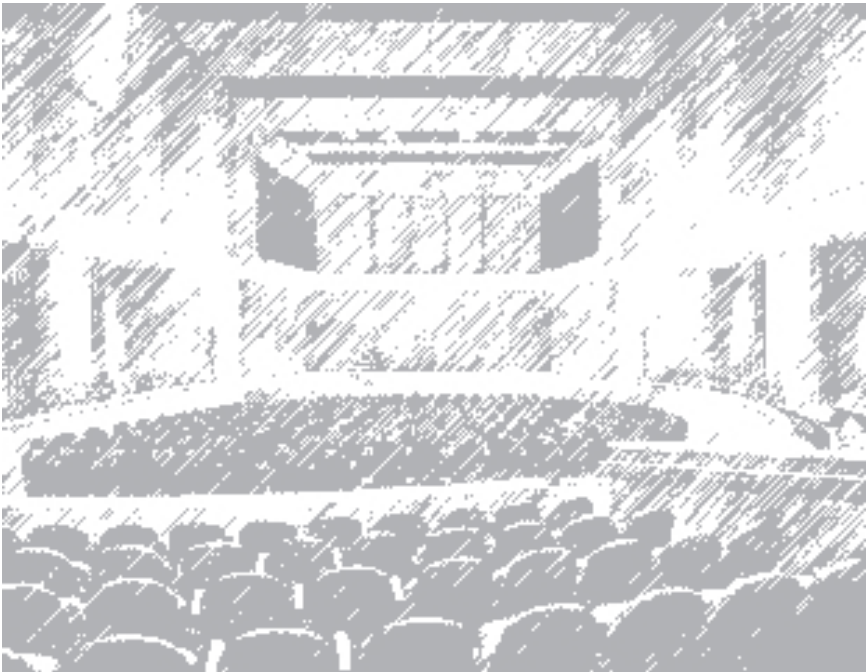
presents



Junior Recital

Victoria Caracci, soprano

Erika Tazawa, piano



Tuesday, May 5, 2015

8:00 p.m.

Music Building Recital Hall

One Hundred and Thirty-fourth Concert of the 2014-15 Concert Season

program

I.

HENRY PURCELL (1659-1695)

If Music be The Food Of Love (Third Version) 1692

text by Colonel Henry Heveningham

language: English

Sweeter Than Roses (composed 1695)

text by Richard Norton

language: English

II.

VINCENZO BELLINI (1801-1835)

Ma rendi pur contento (composed 1820)

text by Pietro Metastasio

language: Italian

Vaga luna che inargent (composed 1838)

text by anonymous poet

language: Italian

III.

WOLFGANG AMADEUS MOZART (1756-1791)

Das Veilchen (composed 1785)

text by Johann Wolfgang Goethe

language: German

An Chloë

text by Johann Georg Jacobi

language: German

IV.

GEORGES BIZET (1838-1875)

Ouvre ton coeur (composed 1860)

text by Louis Michel James Lacour Delâtre

language: French

FRANZ LISZT (1811-1886)

O quand je dors

text by Anonymous Poet

language: French

V.

GIOACHINO ROSSINI (1792-1868)

La Promessa

text by Pietro Metastasio

language: Italian

La Fioraja Fiorentina

text by Vicomte Victor Marie Hugo

language: Italian

program notes

I.

Henry Purcell (1659-1695), known worldwide as one of England's most prized composers, started his climb toward fame during King Charles II's reign. Recognizing Purcell's education and vocal training as a countertenor through the Chapel Royal, the King named him "composer-in-ordinary" in 1677. A short two years later in 1679, he was appointed organist to Westminster Abbey. In these two positions, Henry Purcell had the privilege and responsibility of serving King Charles II, King James II, and William and Mary through "Royal Musick".

When England's monarchy had to cut back on court music, Purcell found himself experimenting in the theatrical arts. He became a full time theatrical composer by 1690 and thus entered the stage of his career that sourced his more famous pieces. Henry Purcell's most famous compositions come from his "semi-operas," earning that title from their musical breaks to accommodate dialogue. This concept is in contrast to traditional operas, which are categorized continuous music.

If Music Be The Food of Love

There are two published settings of these lyrics written by Henry Purcell, this selection being the final and most difficult to perform, with high rhythmic intensity, stark tempo changes, and long-running phrases. Published in the *Gentlemen's Journal* in 1692, this third version sets both verses of a poem by Colonel Henry Heveningham, which mimics one from William Shakespeare's *Twelfth Night*. The only identical line from Heveningham's poem is the first one, from which the song gets its title, "If music be the food of love." This composition begins with a slow introduction, then accelerandos in melismatic excitement while begging the lover to continue to sing for the sake of love. The piece continues in thrilling runs and appoggiaturas until the end, where the singer contently states that she will perish unless she is saved by her lover's embrace.

Sweeter Than Roses

This piece was written to match the mood of awaiting a lover. Pausanias (the poet) has a relationship with his mistress Pandora, but she is unfaithful. This song is one that Pandora commands to be performed while she waits for

her secret lover to come to her. The way that Purcell composed this music reflects the situation and storyline. The beginning of the song has a slow, free rhythmic structure. Noted on the score as “Quasi recitative,” the singer is allowed the freedom to be as seductive and leisurely as she wishes while the accompanying piano chords follow behind her. Then the lyrics “first trembling” are set to emulate a shaking voice with quick, short, vertical motives. These two sections are in stark contrast to the end of the first half of the piece, which quotes, “then shot like fire all o’er” in bold major arpeggios. The second half is characteristically melismatic and majestic, speaking of love’s magic and wonder. This piece ends with a confident statement of seeing love all around once one has found love.

II.

Vincenzo Bellini (1801-1835) is regarded as one of the fathers of the Bel Canto style of composition, featuring romantic music that seems to feel the text. Bellini preferred to use lengthy, flowing melodies broad enough to surpass the styles of his colleagues. He was born into a musical family, being the oldest of seven children to a second-generation composer in Sicily. Vincenzo Bellini’s work quickly overshadowed that of both his father and his grandfather. A young prodigy, it is reported that he was taking over for his grandfather as a conductor at the age of three and had mastered piano at the age of five! Later in his life, he studied at The Real Collegio di Musica in Naples and upon graduation furthered his career by hosting premiers of his operas in theatres all around the Italian peninsula and Paris.

Ma rendi pur contento

This song was written as one of a set called *Sei Ariette*, or “Seven Little Arias.” It tells the story of a distant yet satisfying love, one where the singer finds fulfillment solely in seeing the loved one happy. Its simple yet majestic opening is met with a quiet and humble starting pitch as the singer starts to speak of the unrequited love in which she is forced to find happiness. This piece was most likely written in the 1820’s in Naples or Milan.

Vaga luna che inargenti

This Bellini selection tells a similar story of distant love, but with more eagerness to reach the object of affection. Most commonly performed in the tenor voice, this piece is also a part of *Sei Ariette*. Its song-like melody uses scales to emulate the singer’s conversation with the moon. The singer pleads

for the moon to tell of the longing that she is forced to endure while her lover is unreachable, all in an attempt to woo the lover and end her pain.

III.

Wolfgang Amadeus Mozart (1756-1791) is known for his blending of music and dramatic arts. Although he saw vocal compositions as insignificant, Mozart is best known for his settings of German, French, and Italian poetry. Amongst these three groups, the most famous of W. A. Mozart's pieces were the *Volkstümliches*, or German folk songs. These were charming, traditional pieces typically written in figured bass and strophic form. Written in figured bass, these took less effort to compose than his symphonies and also allowed each individual performance to be unique.

An Chloë

This piece is a cheery love song of imagining the future with a loved one. I imagine this song set to a scene of a young woman fantasizing about the words her love will use with which to woo her. The beginning accompaniment and following song moods are merry and light with a teasing melody and major mode. Each verse tells more of the love that the maiden dreams of, from receiving compliments for her big, blue eyes to being held in the arms of the man that she loves until the day that she dies. The end of this song comes to a bigger moment than those of the beginning and middle when she sings of troubles that may come, but the solace and bliss she will find by her lover's side.

Das Veilchen

Written in 1785, this is one of Mozart's best-known songs. This through-composed mini-drama is set to text written by Johann Wolfgang von Goethe. It tells the story of a little violet that loves a certain shepherdess so much that he is happy just to die at her feet. The accompaniment in the beginning seems to frolic, as if to imitate the skipping footsteps of the young shepherdess as the story is introduced. The middle section describes the woes of the violet, whose greatest wish is to be the most beautiful flower in nature so the shepherdess will adore him. The switch to a minor tonality illustrates the pains of unrequited love and the tragedy upon the poor violet's death. The end of the song returns to a cheerful, more stately ending as the violet is honored to lose his life at the feet of the woman he admires. The final statement is an almost comical "oh well" and a mention of how dear and precious the poor violet was.

IV.

Georges Bizet's (1838-1875) musical style and influence can be credited to his famous composing teacher Charles Gounod, and his father who worked as a voice teacher. In his years at the Conservatoire, Bizet's compositional style was greatly influenced by that of Gounod, although their rhythmic structures differ, whereas Bizet is known for his robust, dramatic rhythms in accompaniment underneath long, legato melodies well written for the voice. Georges Bizet composed most of his music before he turned thirty. Most of his compositions are vocal songs, and most of his vocals are set to little-known poets.

Ouvre ton coeur

As with much of Bizet's music, this piece is heavily influenced by Spanish music. The rhythmic intensity in the piano is reflective of salsa dance, as are the trills in the voice. The music in this piece is reflective of the lyrics, expressing an earnest desire to be loved as the singer loves.

Franz Liszt (1811-1886) is regarded as one of the pioneers of the Romantic Music era. A piano virtuoso, the composer ventured into harmonies and developments that no one had before; for example, he transformed the themes of other composer's works to fit his vision. This progressive romantic as well as esteemed colleagues such as Wagner and Berlioz were at the forefront of a group of artists in support of abandoning the classical composing regime and in its place, striving for a more open and interpretative sound. In this way, Liszt not only accomplished a more expressive sound but also inspired his students and enthusiasts to follow in the pursuit toward romanticism, affecting the accepted sounds of music all the way up into 20th century traditions.

O quand je dors

This tale of yearning has been set by many composers, but none so famously as this vocal illustration by Franz Liszt. In this piece, the singer pleads for her lover to come to her bedside and kiss away her pain and longing. This is a story of innocent desire to quench the thirst of unreturned affection, as the singer prays that God will answer her prayer and bring her loved one back to her.

V.

Giaochino Rossini (1792-1868) is widely regarded as the most influential Italian composer of the early 19th century. By his position as a great comic opera composer, Gioachino Rossini had enormous opportunity to change the world of opera and opened the eyes of critics to a new style of entertainment. He helped reform Italian opera by using fuller-voiced singing techniques and emotionally vulnerable compositional style. A true marriage of score and text, listening to Rossini's songs and operas gives additional dimension to the musical experience.

La Promessa

This aria is the character Emira's aria from the opera *Siroe, re di Persia*. In this cheerful song, the singer expresses her affection for her lover and that she will never be deceitful, even for humor's sake.

La Fioraja Fiorentina

While this piece is classified as an Aria, it is not from any of Rossini's operas. Instead, it comes from the first volume of *Péchés de Vieillesse* (Sins of Old Age) - one of 14 books of Rossini's music, titled *Album Italiano*. In this piece, the singer appears as a gypsy, using different emotions to appeal to each new crowd that passes her on the street. In one scene, she sells fresh flowers, claiming that hers are fresher and longer lasting than love itself. Later in the aria, the singer shows another side of begging when the tune changes and she cries about her mother's poor state of being.