

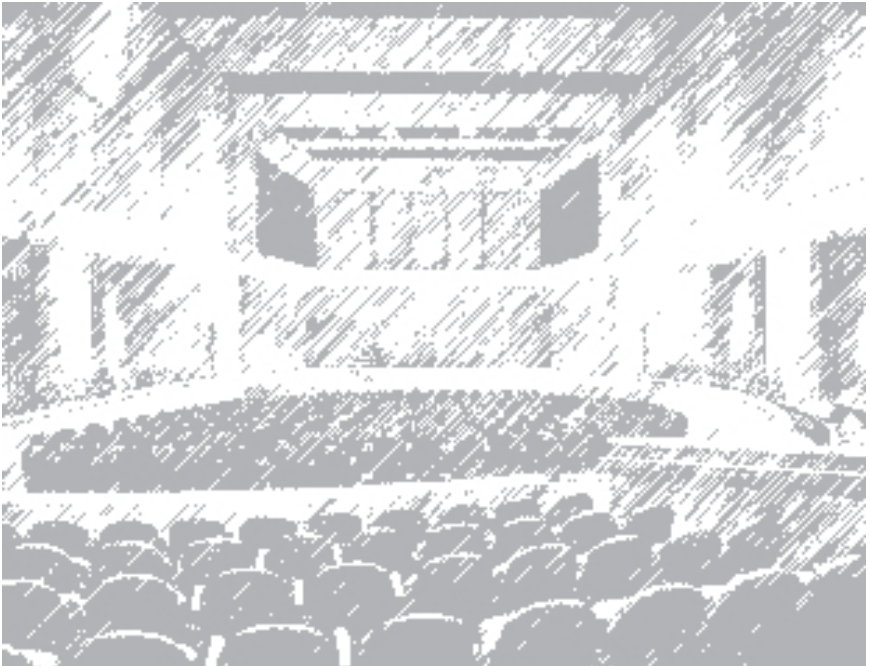
Kennesaw State University
School of Music



Senior Recital

Victoria Caracci, soprano

Erika Tazawa, piano



Thursday, December 8, 2016 at 7 pm
Music Building Recital Hall
Sixty-fifth Concert of the 2016-17 Concert Season

program

THOMAS ARNE (1710-1778)

The Soldier Tired of Wars Alarms

Poet: Pietro Metastasio, English adaptation by Thomas Arne

VINCENZO BELLINI (1801-1835)

Almen se non poss'io

Poet: Pietro Metastasio

Vanne, o rosa fortunata

Poet: Anonymous

Malinconia, Ninfa gentile

Poet: Ippolito Pindemonte

JOSEPH MARX (1882-1964)

Und Gestern hat er mir Rosen gebracht

Poet: T. H. Lingen

Der Bescheidene Schäfer

Poet: C. H. Weisse

Selige Nacht

Poet: Otto Erich Hartleben

FERNANDO OBRADORS (1897-1945)

Del cabello más sutil

Poet: Anonymous (folk song)

Chiquitita la novia

Poet: Anonymous

JULES MASSENET (1842-1912)

Nuit d'Espagne

Poet: Louis Gallet

Ouvre tes yeux bleus

from *Poem D'Amour*

Poet: Robiquet

Si tu veux, Mignonne

Poet: Abbé Claude Georges Boyer

GIUSEPPE VERDI (1813-1901)

Caro nome

from *Rigoletto*

Libretto: Francesco Maria Piave

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Ms. Caracci studies voice with Jana Young.

program notes

The Soldier Tired of Wars Alarms | Thomas Arne

Thomas Arne was born in London, England, on March 12th of 1710 and died in the same city in March of 1778. Commonly regarded as the most important English composer of the 18th century, Arne's dramatic music significantly supplemented the British tradition of song. This self-taught pianist and composer created rich textures in the ornate Italian tradition. As he was inspired by opera, most of his famous compositions were written for the stage at Drury Lane Theatre. Among his most famous operas are *Rosamond* (1733), *The Fairy Prince* (1771), and *Artaxerxes* (1762).

The Soldier Tired of Wars Alarms is an aria from the opera *Artaxerxes*. The story portrayed in this opera is loosely based on the succession of the throne by Artaxerxes I of Persia after the assassination of his father Xerxes. The piece is sung by Artaxerxes' sister, Mandane, after receiving news that a foreign threat in war has been thwarted. The joyfully marcato arpeggios celebrate the safety of her lover, the general Arbaces.

Almen se non poss'io | Vincenzo Bellini

Vanne, o rosa fortunata

Malinconia, Ninfa gentile

Vincenzo Bellini is held as one of the fathers of the Bel Canto style of composition, featuring romantic music that truly 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.

Within his more popular song literature is a collection of six little art songs called *Sei Ariette*, written in 1829. Three of these six little songs are featured on this program. The first, *Almen se non poss'io*, is a long-lined plea for one's affections to follow her lover when she cannot. *Vanne, o rosa fortunata* is a fit of jealousy from the narrator to the flower he envies. This flower is the rose

placed at the breast of his beloved. The major sonority of this song makes it seem cheerfully appealing, the texture in the accompaniment suggests anxiety while the narrator watches his love admire another. *Malinconia*, *Ninfa gentile* is a ceaseless oath to the nymph of desires after the narrator's wishes for lovely landscape are granted.

***Und Gestern hat er mir Rosen gebracht* | Joseph Marx**

Der Bescheidene Schäfer

Selige Nacht

Joseph Marx was an Austrian composer of the Romantic tradition. His style can be described as a synthesis of the continuation of the Austro-German voice, as characterized by Hugo Wolf and Richard Strauss, and the involvement of the modern techniques of his colleagues, such as Erich Korngold. Marx's repertoire includes choral works, chamber music, and symphonic poetry in addition to his song literature. His song compositions were inspired by poetic texts from around the globe, inclusive of traditional French poetry, Austro-German Romantic poetry, and Japanese and Chinese Verse. Over all, Marx worked to musically display emotional over-indulgence worthy of each text.

Und gestern hat er mir Rosen gebracht is the depiction of a young woman's joy over a bundle of roses her lover brought to her. The delicately cheery accompaniment emphasizes the sweeping movement of the narration as the overwhelming emotions of glee, passion, and longing intertwine. *Der bescheidene Schäfer* tells the charming tale of a shy, young shepherd boy and his nervousness with the young girl he admires. *Selige Nacht* discloses the details of a night two lovers fell asleep in each other's arms, to the tune of a lullaby.

***Del cabello más sutil* | Fernando Obradors**

Chiquitita la novia

The works of Fernando Obradors are best described as colorful, dramatic, and undeniably Spanish in nature. Obradors is a self-taught composer most famous for his *zarzuelas*, or Spanish lyric works that alternate between sung and spoken scenes.

By employing techniques found in Spanish folk song, Obradors created a unique, neo-classical compositional voice that set the tone for what is

quintessentially Spanish. While most of his vocal melodic lines are light and long, his accompaniment is more commonly thick in texture and complex in rhythm and harmony. Two great examples of Fernando Obradors' sound are *Del cabello más sutil* and *Chiquitita la novia*. *Del cabello más sutil* is a long-lined, romantic affirmation. Its sweeping vocal melody lays gracefully over an accompaniment of quick, harp-like arpeggios and creates a heavenly plea to be close to one's love. *Chiquitita la novia* is the story of a wedding with a tiny bride, groom, and bed—all of which sounds ever so appealing to the narrator.

Nuit d'Espagne | Jules Massenet

Ouvre tes yeux bleus

Si tu veux, Mignonne

Jules Massenet of Montaud was a French Romantic composer of operas and art songs. He studied under the opera composer Ambroise Thomas. His style can be described as sensual, lyrical, and dramatic. Following Charles Gounod, Massenet is considered to have carried the style of the French *Mélodie*. By writing music around the text, Massenet brings out the true emotion in each piece and writes each syllable with stylistic intention. His influence on French music widened in 1878, when he began teaching composition at the Paris Conservatoire. Among his most telling students there was Reynaldo Hahn, who carried Massenet's free and speech-like vocal lines and the feeling of the *Mélodie* to the next generation of composers.

Nuit d'Espagne was written in the style of Spanish dance. While still using stereotypically French elements such as arpeggiated melodic movement in the accompaniment and chromaticism in the vocal line, the enthusiastic rhythm and sultry texture in the accompaniment are reminiscent of the *Bolero*. The text by Louis Gallet tells of a night of passion in the woods, where the night covers the lovers from prying eyes and sets the scene for romance. *Ouvre tes yeux bleus* is a morning song for one's love to wake and pursue the mysteries of the day. *Si tu veux, Mignonne* is a poetic declaration of love no matter the season. In this song, Massenet colorfully depicts each season with the accompaniment and freely molds each line to the French text.

Caro nome | Giuseppe Verdi

Giuseppe Verdi was a composer of realism and raw emotive content. He is best known for his operas, the most famed being produced in the middle of his career; these include *Aida*, *Il trovatore*, *La traviata*, *Don Carlos* and *Rigoletto*. The subjects of Verdi's operatic compositions are painstakingly relatable, whether the focus is on love, duty, heartbreak, or conflict of interest. Having composed over twenty-five influential operas throughout his career, he is commonly regarded as one of the most influential composers of the genre. His works have been performed more than any other composer's on stages worldwide, and remain extremely popular despite the passage of time.

Caro nome is an aria from Verdi's opera *Rigoletto*. In this scene, the young Gilda discovers the name of the man she has fallen for—Gualtier Maldé. She gleefully savors the sound of it, declaring that her heart has been branded by its very existence. Unfortunately, this name is a pseudonym set for the Duke of Mantua, whose court jester—Rigoletto—is Gilda's father. Later in the opera, Rigoletto attempts to assassinate the Duke to defend Gilda from the repercussions of a curse cast by a wealthy lord onto both the Duke and Rigoletto. To save her love, Gilda sacrifices her life to the assassins hired by her father. *Caro nome* is thus not only significant as a masterful aria, but also as the final moment of naïve happiness in Gilda's life.

“So-called vocal perfection concerns me little; I like to have roles sung as I wish, but I am unable to provide the voice, the soul, that certain something which should be called the spark—it is usually described by the Italian phrase ‘to have the Devil on your back’.”

— *Giuseppe Verdi*