

Brandon Di Noto
Tenor
In Junior Recital



Melva Morrison, piano
Friday, April 6th, 2018
7:30 PM
Crill Performance Hall
COOPER MUSIC CENTER

Program

He Was Cut Off/But Thou Didst Not Leave His Soul in Hell

Messiah

Jolie Lewis, violin I

Alison Taylor, violin II

Breann Wong, viola

Bill Clemmons, cello

George Frideric Händel

(1685-1759)

Voi che fausti ognor donate

Il Re Pastore

Wolfgang Amadeus Mozart

(1756-1791)

Oh, vieni al mare!

Gaetano Donizetti

(1797-1848)

Bist du bei mir

Johann Sebastian Bach

(1685-1750)

Aus alten Märchen

Dichterliebe

Robert Schumann

(1810-1856)

The Lake Isle of Innisfree

Ben Moore

(b. 1960)

Old Devil Moon

Finian's Rainbow

Burton Lane

(1912-1997)

Brandon studies voice with Amy Mein.

Program Notes

England's leading composer of the Baroque period, **George Frideric Handel** (1685-1759) is known for composing almost 30 operas and creating the genre that is now known as the oratorio. His most popular and well-known work, *Messiah*, sets of text from the King James Bible, Psalms, and the Book of Common Prayer. The three part, 53 movement work was composed in under one month and includes SATB chorus, arias, string orchestra, trumpet, oboe, and timpani. The recitative and aria "He Was Cut off Out of the Land of the Living/But Thou Didst Not Leave His Soul in Hell" is in the second part of the oratorio, which represents the crucifixion of Jesus Christ. "He Was Cut off Out of the Land of the Living/But Thou Didst Not Leave His Soul in Hell" are the last pieces of the tragic presentiment mood and convey that Christ is no longer dwelling in hell, but rising again.

The Austrian prodigy and composer, **Wolfgang Amadeus Mozart** (1756-1791) is considered the most universal composer in Western Music. His major operas include *Le Nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, and *Die Zauberflöte*. The aria "Voi che fausti ognor donate" comes from his opera seria, *Il re pastore*, which premiered in Paris in 1775. "Voi che fausti ognor donate" is King Alessandro's final aria in the opera. In the aria, he is encouraging Aminta to marry his lover, Elisa. Mozart's accompaniment reflects Alessandro's status as the king through a royal theme and with ostinato patterns. The audience observes smooth crescendos peaking with fervent fortissimos in both the accompaniment and solo lines. Throughout the piece, the accompaniment mimics the sequences and melismas within the solo line.

Gaetano Donizetti (1797-1848) began his musical studies at an early age with his father in Bologna with an emphasis on the works of Haydn and Mozart. In 1838, he was invited to Paris and wrote over seventy operas to both Italian and French librettos. His major works include *Lucia di Lammermoor*, *L'Elisir d'amore*, *La fille du regiment*, and *Don Pasquale*. "Oh, vieni al mare!" is from a collection of songs and duets called *Matinée musicale*, which was published and dedicated to Queen Victoria of England in the early 1840s. Music historians have noted that this piece closely resembles a Neapolitan folk song and believe that Donizetti could have heard the initial melody down at a harbor. An important aspect of this composition is the *ribattuta di gola*, a syncopated rhythm in the vocal line in which the vocal chords are struck on a single tone but not stopping and restarting that same tone.

Johann Sebastian Bach (1685-1750) is regarded as one of the greatest composers of the Baroque Era, and of all time. Orphaned at the age of 10, Bach resided with his brother in Lüneburg and continued his musical studies there until his adolescence. For the majority of his life, Bach has held positions as Kapellmeister and Cantor at St. Thomas Church in Leipzig, and for royal courts in Weimar and Köthen. He is best known for his compositions, the *Brandenburg Concertos*, *Goldberg Variations*, *St. Matthew Passion*, *Mass in B Minor*, and his collection of over 500 cantatas. The aria, "Bist du bei mir" was originally composed by Gottfried Heinrich Stölzel for the opera, *Diomedes*. Bach's version, however, is more well known. The piece is from the *Anna Magdalena Bach Notebook*. The keyboard accompaniment of the aria can be described as more continuous and agitated in regard to voice leading than the orchestral version in Stölzel's aria. The arranger of this aria is unknown to this day. The leading theory among musicologists is that Bach himself arranged this piece.

Robert Schumann (1810-1856) was highly regarded as one of the greatest composers and music critics of the Romantic era. He only composed solo piano music until 1840, then his compositional output included vocal, orchestral, choral, operatic, and symphonic works. In addition to

composition, his musical critiques appeared in the *Neue Zeitschrift für Musik* which he was a co-founder. The song cycle, *Dichterliebe*, is the setting of Heinrich Heine's *Lyrisches Intermezzo* to music composed by Schumann. "Aus alten Märchen" is the fifteenth movement of the cycle. The poetry reminisces about the old fairy tales about a magic land and how the singer wishes he could return. In the piano accompaniment of the A & B section, the text painting is reminiscent of a horse galloping through this magical place.

The music of **Ben Moore** (b. 1960) has been critically acclaimed by the New York Times and Opera News. His completed compositions include works from the art song, opera, musical theatre, cabaret, chamber music, choral music, and comedic genres. He is most well known for his three operas, *Enemies, a Love Story*, *Odyssey*, and *Robin Hood*, all published and premiered within the past decade. His art song, "The Lake Isle of Innisfree", is part of a collection titled *Ben Moore: 14 Songs* that was published in 2006. Moore frequently uses text painting within both the vocal and accompaniment lines of this piece. As the singer reaches the midnight glimmer section of the piece, the piano accompanies the sustained note with a shimmering grouping of sixteenth notes which truly creates the illusion for the audience of one of the many aspects of "The Lake Isle of Innisfree".

Born Morris Kushner, **Burton Lane** (1912-1997) began his musical career by studying classical piano at an early age and started composing music for Broadway at the age of 14. He is best known today for writing the music to *Finian's Rainbow* and *On a Clear Day You Can See Forever*, for which he won a Grammy. One of his most popular songs, "Old Devil Moon", was originally written for solo voice but is performed as a duet in the 1968 film. In the first act, Sharon and Woody are looking for Finian the leprechaun and the location he hid his gold. During this search, the two are captivated by the moonlight and each other. In the introduction of the piece, the piano plays chords in a glissando pattern until the singer enters. This text painting depicts the shimmering moon in the sky and in the eyes of the two lovers.

Translations

Voi, che fausti ognor donate

Voi, che fausti ognor donate
Nuovi germi a' lauri miei,
Secondate, amici Dei,
Anche I moti del mio cor.

Oh, vieni al mare!

Vieni, la barca é pronta,
Lieve un'auretta spira,
Tutto d'amor sospira,
Il mar, la terra, il ciel.

Vedi, l'argentea luna
Splende agli amanti amica,
E sembra che ti dica:
"Corri alla tua fedel!"

Deh! vien, garzon gentile,
Ch'io nel tuo sen m'infonda,
E rassomigli all'onda
Che bacia il Cielo e muor.

Deh! quanti flutti ha il mare
Io tanti baci avessi;
Vorrei lasciar con essi
Sulle tue labra il cor.

Bist du bei mir

Bist du bei mir, geh' ich mit Frauen
Zum Sterben und zu meiner Ruh'.
Ach, wie vergnügt wär' so mein Ende,
Es drückten deine lieben Hände
Mir die getreuen Augen zu!

Aus Alten Märchen

Aus alten Märchen winkt es
Hervor mit weißer Hand,
Da singt es und da klingt es,
Von einem Zauberland;

Wo bunte Blumen blühen
Im gold'nen Abendlicht,
Und lieblich duftend glühen,
Mit bräutlichem Gesicht;

Und grüne Bäume singen
Uralte Melodei'n,
Die Lüfte Heimlich klingen,
Und Vögel schmettern drein;

You, who favorably always give

You, who always favorably give
New seeds to the laurels,
Support the favorably, friendly gods,
And also the emotions of my heart.

Oh, Come to the Sea!

Come, the boat is ready,
A light breeze blows,
Every lovely thing sighs,
The sea, the earth, the sky.

See, the silvery moon
It shines to us,
And she says to you
Run to your faithful one!

Please, come,
So that I may infuse myself in your bosom,
And be similar to the wave
Which kisses the sky and dies.

Please, as many tides has the sea
I would have so many kisses;
I would like to leave them
The lips on your heart.

Are you with me

Are you with me, I go with joy
To death and to my rest.
Ah, how joyful my end would be
Our loving hands pressed together,
And my faithful eyes shut!

From Old Fairy-Tales

From old fairy tales beckons it
Forth with a white hand,
There is singing and it sounds like
A magic land;

Where colored flowers bloom
In golden twilight,
And lovely exhaling-fragrance glows,
With a bridal face,

And green trees sing
Primeval melodies;
The breezes secretly resound,
And birds warble;

Und Nebelbilder steigen
Wohl aus der Erd' hervor,
Und tanzen luft'gen Reigen
Im wunderlidhen Chor;

Und blaue Funken Brennen
An jedem Blatt und Reis,
Und rote Lichter rennen
Im irren warren Kreis;

Und laute Quellen brechen
Aus wildem Marmorstein
Und seltsam in den Bächen
Strahlt fort der Widerschein.

Ach, könnt' ich dorthin kommen,
Und dort mein Herz erfreu'n,
Und aller Qual entnommen,
Und frei und selig sein!

Ach! Jenes Land der Wonne,
Das she' ich oft im Traum,
Doch kommt die Morgensonne,
Zerfließt's wie eitel Schaum

And misty figures rise
Out of the earth,
And dance airily dances
In a strange chorus;

And blue sparks burn
On every leaf and twig,
And red lights run
In a mad, chaotic circle;

And loud springs burst
Out of rough marble stone,
And strangely in the brooks
The reflection shines.

Ah! Could I go there,
My heart will be glad,
And be relieved from all torment,
And free and blissful be!

Ah! That land of rapture,
I see it often in a dream,
The morning sun comes,
And melts it like vain foam.