

Pittsburg State University

Pittsburg, Kansas

DEPARTMENT OF MUSIC

Graduate Recital

BARBARA RONDELLI, Soprano

Assisted by

Kristi Becker, Piano

Wednesday, July 26, 1978

McCray Auditorium

8:00 p.m.

PROGRAM

I

Motet K. 165, EXSULTATE, JUBILATE ----- W. A. Mozart

Allegro: Exsultate, jubilate

Recitativo: Fulget amica dies

Andante: Tu virginum corona

Allegro: Alleluja

II

Three French Songs ----- Georges Bizet

Chanson D'Avril

Adieux de L'Hôtesse Arabe

La Coccinelle

III

Recit. and Aria of Cleopatra ----- G. F. Handel

"E pur così in un giorno"

"Piangerò la sorte mia"

from Giulio Cesare

IV

Seven Songs ----- Vincent Persichetti

Thou Child So Wise (Hilaire Belloc)

The Grass (Emily Dickinson)

The Weeping Burgher (Harmonium)

Out of the Morning (Emily Dickinson)

The Snow Man (Harmonium)

Tattoo (Harmonium)

Unquiet Heart (James Joyce)

V

Classical Spanish Songs ----- Fernando J. Obradors

Al Amor (Cristóbal de Castillejo)

Con amores, la mi madre (Juan Anchieta)

Del Cabello más sutil (Dos cantares populares)

Chiquitita la novia (Coplas de Curro Dulce)

PROGRAM NOTES

Barbara Rondelli

I

EXSULTATE, JUBILATE (Exult, rejoice) ----- W. A. Mozart

Although the official title of the Exsultate contains the word "motet," it is really more like a miniature concerto (apart from the recitative) with an allegro, andante, and a presto or vivace. The eighteenth century meaning of the motet, according to Quantz, was a Sacred Latin solo cantate consisting of two arias and two recitatives, closing with an alleluja, sung by one of the best singers during the mass or after the credo.

The motet was composed in Milan (during one of Mozart's journeys to Italy, when he was seventeen years old) for the castrato Venanzio Rauzzini, who had just sung there in Mozart's very successful opera Lucio Lilla. The first performance was in January, 1773 (the year of the Boston Tea Party).

Brilliantly operatic in style, it is scored for soprano solo, with orchestral accompaniment of strings, oboes, horn and organ. The opening allegro contains many lyrical phrases, as well as several coloratura passages, huge leaps (of which Mozart was very fond) and an elaborate cadenza on the 6/4 chord at the end. The key is the very happy key of F major.

The recitativo is of the accompanied type, setting the mood for the andante aria to follow in A major. Completely lyrical and very expressive, it forms the perfect contrast to the opening allegro and the closing alleluja, again in the exuberance and brightness of F major. From the whole work, the famous Alleluja stands out, in essence and quality immortal.

Exsultate, jubilate

Exult, rejoice,

O happy souls,

And with sweet music

Let the heavens resound,

Making answer, with me, to your song.

The lovely day glows bright,

Now clouds and storms have fled,

And a sudden calm has arisen for the just.

Everywhere dark night held sway before.

But now, at last, rise up and rejoice,

Ye who are not feared,

And happy in the blessed dawn

With full hand make offering of garlands and lilies.

And Thou, O Crown of Virgins,

Grant us peace,

And assuage the passions

That touch our hearts.

Alleluia.

Three French Songs ----- Georges Bizet
CHANSON D'AVRIL (Song of April)

The form is strophic, with two verses, in the typical lyrical French style of the Romantic Period. Long ascending diatonic phrases figure prominently in the melodic formations. The atmosphere is one of complete happiness, with spontaneous expression in anticipation of love.

Poem of Louis Bouilhet (translated by B. Rondelli)

Get up - get up, spring is here! Down there, in the glens, a netting of vermillion is floating. Everything in the garden is guivering; everywhere there is singing, and your window, with a joyous look, is full of the sun.

Alongside the violet-tufted lilacs, flies and butterflies are murmuring together, and the wild lily of the valley, shaking its bells, has wakened love, long asleep in the woods.

Seeing that April has spread her white daisies, leave your heavy mantle and chilly muff. Already the birds, and their sisters, the periwinkles, are calling you, and smiling at you in the grass, as they look into your blue eyes.

Come, let's go! The fountain is clearer in the morning. Get up! Let's not wait for the burning heat of the day. I want to moisten my feet in the damp dew, and speak to you of love.

ADIEUX DE L'HÔTESSE ARABE (The Farewells of the Arabian Hostess)

Bizet, fond of exotic flavors in his music (*Carmen*) has composed an extremely passionate song. The peculiar rhythmic elements in the accompaniment, together with the long cadence on the word "remember" contribute to the color and feel of Arabia.

The form is more or less strophic, the harmonic minor (in the already melancholy and sad key of C minor) helps give an exotic and seductive touch to the melody. Passionate outbursts on the words "longing" and "remember" consist of downward chromatic scale passages, resolving to C major in the first verse, and a rather desperate c minor in the second. The diminished fifths and minor sixths on the words "hélas!" and "Adieu!" convey perfectly the irrevocable parting.

Poem of Victor Hugo (translated by B. Rondelli)

Since nothing in this blissful country can detain you, neither the shade of the palm tree, nor the yellow corn, the peace and abundance; even seeing that the young hearts of our sisters tremble for you, our sisters who in the evenings wreath the hillsides with dancing, I bid you farewell, handsome traveller, alas! Farewell!

Oh, that you might be like those who would stay, and being idle under the cloth roof, doing nothing save to dreamily listen to the narrative, and wish for the evening (seated in front of their doorway) to be off to the stars, alas! Farewell! beautiful traveller!

If you had wished it, perhaps one of us would have loved to serve you on our knees, in our huts forever open. She might have lulled your slumbers

with her songs, or driven away the unpleasant gnats from your forehead,
with a fan of green leaves.

Should you not return, think sometimes a little about the desert girls,
sisters of the gentle, soft voice, who dance barefoot on the dunes. Oh,
fair young white man, beautiful transient bird, remember us, for perhaps,
a swift stranger, a memento of yourself may remain with more than one of us.
Alas! Farewell! beautiful stranger; don't forget.

LA COCCINELLE (The Ladybird)

In this through-composed song, the beginning motif of three notes, heard immediately in the piano accompaniment, together with the waltz tempo and rhythm, is instrumental in establishing the humorous and amusing mood of this poem.

Short, fragmentary melodic lines are used to describe the awkwardness of the young man. Only in describing the kiss and the ladybird (which modulates to the dominant of A^b major) does Bizet give the singer a reasonably long vocal line.

The three-note piano motif recurs throughout, until just before the words "the kiss blue away."

A broken-arpeggio style of accompaniment, reminiscent of a celestial harp (for the "insect from heaven"), is used in the last section, giving a smooth, murmuring background for the words of advice from the ladybird, and the exclamations of "alas!" from the young man.

Poem of Victor Hugo (translated by B. Rondelli)

She said to me "something is bothering me," and I saw upon her snow-white neck, a little pink insect.

I should have done...yes...but wise or foolish, at the age of sixteen, one is shy. Oh yes, I would have liked to see a kiss on her mouth rather than the insect on her neck.

One could have called it a pink shell, spotted with black. The warblers leaned over their foliage to see us. Her fresh mouth was there, alas! I bent over the beauty...and...I clasped the ladybird...I got the ladybird, but the kiss flew away.

"Son," said the insect from heaven, learn about my name. "Fools belong to God, but foolishness belongs to man." Alas! I should have kissed her.

RECIT: E PUR COSI IN UN GIORNO (Thus, in one day)

ARIA: PIANGERO LA SORTE MIA (I will mourn my destiny)

from GIULIO CESARE ----- G. F. Handel

Handel's opera Giulio Cesare (Julius Caesar) composed at the end of 1723, was first performed on the 20th of February, 1724 in the Opera Theatre of the Royal Academy of Music in London. The text is from Nicola Haym.

In the original score this recitative and aria occur near the beginning of the third act (a recent revival has placed the aria in the first act, with no recitative) set in a woods near the city of Alexandria. We first hear the aria of Achilles, then the Sinfonia. Cleopatra is brought onstage, prisoner of Tolo-meo. After his aria and subsequent exit, Cleopatra, left alone but for her guards, sings the famous aria, Piangerò la sorte mia (I will mourn my fate.)

The recitative functions as a kind of monologue, recalling her captivity, and impending death; it closes appropriately with broad expansive phrases calling on the Gods, and setting the atmosphere for the aria.

The noble simplicity of the long lyric vocal lines (in the key of E major) conveys perfectly the central emotion of sadness and sorrow of the condemned queen. After the first section is brought to a close, the orchestra suddenly introduces the key of C# minor, breaking completely the sorrowed and saddened atmosphere. The vocal and orchestral lines (chiefly the cello) now rage with fury to convey the "spectre" of Cleopatra coming back to haunt Tolomeo after her death. After a short episode of melismas, leaps, and turns (on the words "spettro" and "agitero.") the music returns once more to the original E major with a repeat (the characteristic Da Capo of the 18th century Neapolitan style) of the long arched lyrical lines. The repeat of the first section was always elaborated and ornamented to give still more expression and poignancy.

Recitative and Aria (translated by B. Rondelli)

And so, in this one day, my splendor and grandeur have been taken from me; I must surrender. Caesar, my beautiful deity, lives perhaps no longer... Cornelia and Sextus... defenceless and unable to help me. Oh God! For me, for my life, there remains no more hope.

I will mourn my fate, so merciless and so cruel, as long as I shall have live in my breast.

But, after I am dead, my ghost will haunt and torment the tyrant, night and day, everywhere, and on every side.

IV

Seven Songs ----- Vincent Persichetti

Vincent Persichetti, the prolific American composer, has been a member of the Juilliard faculty since 1948. He is noted for his forceful rhythms, polyphonic style and generally diatonic melodies.

The quiet simplicity of the setting of "Thou Child So Wise" (Hilaire Belloc), with its accompaniment of slow moving eighth notes reveals the intensely human qualities of the Christ-child as creator.

In the Emily Dickinson songs - "The Grass" and "Out of the Morning" - diatonic melodies are the background for the playful mood of the former and the half-serious mood of the latter, with its accompaniment of easily moving quarter notes.

"Unquiet Heart" from Collected Poems of James Joyce has an atmosphere of lyrical delicacy, the music directly following the rhythmic flow of the poetry, again with lyrical diatonic phrases.

The three selections from the song cycle for soprano and piano - Harmonium (twenty songs) - with poems by Wallace Stevens, display quite a different style from the aforementioned pieces.

"The Weeping Burgher" has a rather jagged and forcefully rhythmic accompaniment, reflecting the relationship between imagination and reality inherent in the poetry, which is at times difficult to comprehend.

In "The Snow Man" the extremely quick-moving sixteenth note accompaniment suggests the fleeting transparency of the snowflakes and ice of the winter landscape.

"Tattoo" captures the essence of light-light "over the water," "under your eyelids" and "on the edges of the snow" with its limpid lyrical phrasing and form.

V

CLASSICAL SPANISH SONGS -----Fernando J. Obradors
English translations by Waldo Lyman

AL AMOR (To Love)

All the songs of the contemporary Spanish composer Fernando J. Obradors reveal the typical Spanish qualities which make these pieces so attractive. Several of these songs make tremendous demands on the pianist, the piano parts contributing significantly to the colorful effects. All have the characteristic rhythms of the Spanish peninsula.

For the first song, the poet, Cristóbal de Castillejo (1490-1550) used the Spanish medieval metres, or the short native metres. His love poetry is neat and free from artificiality.

Musically speaking, we have a triple-meter throughout the song; the key is a minor. This key, however, never disturbs the joyful mood of the poetry, in which the singer asks for thousands of kisses, and then "Let's start all over again."

Poem by Cristóbal de Castillejo (XVII Century)

Give me, Love, countless kisses,
Your hands upon my hair,
Give me eleven hundred of them,
And eleven hundred more,
And then ...
Many more thousand!
And so that no one may know,
Let's forget the count
And...start all over again.

CON AMORES, LA MI MADRE (With Love, oh Mother of Mine)

A lilting waltz rhythm producing a kind of lullaby is a very convincing setting for the lines "with love, oh mother of mine, I fall asleep." The piano accompaniment is simplicity itself; the key for the beginning is f minor, and only at the very end does the clear f major appear with a long sustained high a on the word "dormi."

Poem by Juan Anchieta (XV Century)

With love, oh mother of mine,
With love I fell asleep;
And thus asleep I dreamed
Of what was hidden in my heart,
That love consoled me
Better than I deserved.
This boon of love
Lulled me to sleep,
And lessened my grief.
Through my faith in you and
With love, oh mother of mine,
With love I fell asleep!

DEL CABELLO MÁS SUTIL (Of the Softest Hair)

This song, from "popular songs," (strophic in form with two verses), has a broken-chordal accompaniment, giving a smooth and continuous-sounding sononity, over which the vocal like sounds very lyric and contabile.

Poem by Dos cantores populares

Of the softest hair

Which you wear in braids

I shall make a chain

To draw you to my side.

A jug in your house,

My darling, I would like to be,

To kiss your lips,

When you take a drink.

CHQUITITA LA NOVIA (A Tiny Bride)

Also a folk song, this last piece begins with a brilliant-sounding introduction on the piano, with typical Spanish rhythmical devices, in 6/8 time. The voice enters "a piacere," with a long scale-like passage on "ah," at the end of which the piano enters "quasi guitarra." The voice has sustained lyrical phrases over the guitar-like accompaniment, followed by a piano section in 3/4 time. Afterwards the "quasi guitarra" is repeated, a tone lower, ending with the opening passages of the voice, the scale on the vowel "ah." The piano closes with a shortened version of the brilliant introduction.

A Folk Song by Coplas de Curro Dulce

A tiny bride,

A tiny groom,

A tiny parlor

And a bedroom,

That's why I want

A tiny bed

And a mosquito net.