

PITTSBURG STATE UNIVERSITY
Pittsburg, Kansas

Department of Music

HONORS RECITAL

BARBARA L. DUNKIN, Soprano
assisted by
Lori Kehle, Harpsichord and Piano

Mary Elliott James, Violin
Paul McGinty, Bassoon
Russell Jones, Oboe
Jeffery Maynard

Thursday Afternoon, October 12, 1989
McCray Recital Hall
1:30 p.m.

Honors Recital
by
Barbara L. Dunkin

PROGRAM

Dolcissimo sospiro	CACCINI (1550-1618)
Lasciatemi morire (<u>Arianna</u>)	MONTEVERDI (1567-1643)
Se Florindo (<u>La donna ancora e fedele</u>).	SCARLATTI (1659-1725)
Vieni, o cara amata sposa (<u>Briseide</u>)	STEFFANI (1654-1728)
Stizzoso, mio stizzoso (<u>La Serva Padrona</u>).	PERGOLESİ (1710-1736)
Nel cor piu non mi sento (<u>La Molinara</u>)	PAISIELLO (1740-1816)
La Partenza	ROSSINI (1792-1868)
Almen se non poss'io	BELLINI (1801-1835)
E L'Uccellino	PUCCINI (1858-1924)
Aria from <u>The Telephone</u>	MENOTTI (1911-)

This recital fulfills the requirements for Honors for Ms. Dunkin.

CACCINI

(TIVOLI 1550-1618 FLORENCE)

GIULIO CACCINI, a noted singing teacher, was trained in Rome by Palla as a lutenist and harpist and was also one of the most famous singers of his time. Caccini belonged to an academy in Florence of professional poets and musicians called the Camerata who met to discuss astrology, Greek tragedy and music. In 1602, he produced the Le Nuove Musiche (new music) which consists of twelve madrigals and ten arias all written for single voice and single chord instrumental accompaniment. This work also includes an essay on the ideas and techniques of early Baroque song and singing, and it has become a symbol of the Baroque musical era. The Camerata believed that contemporary music fell short in the declamation of lyrical text so they compiled works consisting of words and rhythm and in the last place sound, which in turn led to a new style of song. "Dolcissimo sospiro" is a nine line madrigal with embellishments written into the music and is included in Le Nuove Musiche. The words are by Ottavio Rinuccini.

Ottavio Rinuccini (1562-) a student of Chiabrera, was a leading poet and librettist and it has been said that he was "the most successful librettist of the century". He wrote the words for the 1st opera Daphne and later initiated reform to opera by applying ancient Greek ideas to pastoral plays. Rinuccini became a member of the Camerata in 1592.



MONTEVERDI

(CREMONA 1567-1643 VENICE)

CLAUDIO MONTEVERDI, the son of a doctor, was a musical genius and received thorough schooling in the art. He was of an independent and adventurous character, which led him to experimentation and eventually led him to the rank of "ultra modernist". Through the element of song-speech, which imitated the spoken word, Monteverdi became a master at expressing human emotion in song. He stated that the Florentine Camerata had gone too far in their emphasis of the importance of text, and he also believed that music must be given much freer play than Caccini. A very high standard for the solo song was set by this composer, and since his time Realism has had a new place in music.

"Lasciatemi morire", from the Lament of Arianna (1608), is the only surviving excerpt of this larger work, and it is because of this piece that the average member of the modern public knows of Monteverdi. This aria evoked the admiration of the aristocracy, and later Monteverdi turned it into a madrigal, a type of music he had been writing since his youth. The lament's popularity probably influenced other librettists to include such laments in their works. This libretto is also by O. Rinuccini.



SCARLATTI

(PALERMO 1659-1725 NAPLES)

ALESSANDRO SCARLATTI, a pupil of Carissimi, was an equally great player of harp and harpsichord. He wrote 200 operas and over 100 oratorios and was the founder of the Neapolitan school. Most of his compositions were written over continuo and had a style of flowing elegance and simplicity. As the next of the high peaks after Monteverdi, he established the da capo aria, introduced into opera in 1693, and also founded the Classical Italian Opera Seria. Although Scarlatti composed some of the most beautiful melodies ever written, his music seemed to appeal more to modern music lovers than to the traditional Venetians. "He gathered the best material produced by the age of transition and experimentation of the 17th century to form out of them a musical language which has been the foundation of all music of the classical period." Scarlatti's students include such greats as Leo, Pergolesi, and Durante. The poet for "Se Florindo" is **Domenico Filippo Contini**.



STEFFANI

(CASTELFRANCO VENETO 1654-1728 FRANKFURT)

ABBATE AGOSTINO STEFFANI was an Italian composer who began his musical career as choirboy at Padua where his beautiful soprano voice charmed the nobility. He then studied with Bernabei at Rome. During his life he held such positions as court organist in Munich, director of the Elector's chamber music, court Kappellmeister at Hannover, and diplomat. As a composer he did much of his work in Germany, where he was labeled one of the most gifted of the composers working there at that time. In his operas he used Venetian and French techniques, but they were of such narrow form that his opera music soon exhausted itself. He wrote chamber music, duets, and sonatas, which greatly influenced Handel. Briside, from which this selection is taken, was written in 1696 and was first performed at Hannover. It was orchestrated with alto recorder, oboe, viola da gamba, and harpsichord.

PERGOLESI

(JESI 1710-1736 POZZUOLI)

GIOVANNI BATTISTA PERGOLESI was an Italian composer and accomplished violinist, born to the family name of Draghi. He was the only surviving child of three and became a student of Santi at the Jesi Cathedral, later studying with Durante and Feo. In 1733, Pergolesi presented a serious opera which contained a comic intermezzo La Serva Padrona from which "Stizzoso, mio stizzoso" is taken. This was to become his most celebrated work, and it is now the oldest opera in modern day repertory. This piece displays Pergolesi's genius in graceful sparkling melody and admirable comical effect, which are original to him. However, many of his instrumental works were not all original and were said to have been less than authentic. This composer's last completed work was the masterpiece Stabat Mater which he finished on his death bed.

In "Stizzoso, mio stizzoso", Serpina is the maid to Umberto, who thinks she is misery and trouble to him. The irony here is that later he marries her. Serpina believes that she is perfect for her master and will soon convince him of this, too. The librettist of this work is **G. A. Federico**.



PAISIELLO

(TARANTO 1740-1816 NAPLES)

GIOVANNI PAISIELLO began his studies at age five and had such a fine voice that he was advised to study with Durante and others in Naples. He was one of the brightest stars of the 18th century producing opera, opera buffa, and nearly all other types of compositions. His music is described as elegant and powerful, yet simple and original. And like many of the leading Italian composers of the period, Paisiello spent a considerable portion of his life in foreign countries, chiefly Paris and St. Petersburg. In 1788, he wrote L'ama Contrastato, later called La Molinara, from which "Nel cor piu non mi sento" is taken. The librettist for this work is unknown.



ROSSINI

(PESARO 1792-1868 PARIS)

GIOACHINO ROSSINI came from a musical family; his father was the town trumpeter and his mother sang opera. He studied singing, harpsichord, and music theory with Tesei in Bologna where he also learned violin and viola. When Rossini was 18, he contrived to get a commission to write a one act opera. In these early days his music had an unmistakable flavor of irresponsibility, impertinence and gaiety which went right along with his notorious laziness. This characteristic led him to stop writing after William Tell simply because he was tired of it, even though this opera was a strong success. Rossini composed in the Romantic era, however, he was not considered a Romantic writer. He still looked to the bel canto style for the pure beauty of the human voice, rather than the depth of emotional expression.

"La Partenza" is a canzonetta written from the poetry of **Pietro Metastasio** (1698-1782), who wrote 27 librettos which became the basis of over 1000 operas. He was considered the greatest poet of that time in Naples. Metastasio began his musical career singing in the streets of Rome as a young boy by the name of Pietro Trapassi. He was discovered by G. V. Gravina who was impressed with his native genius for verse and song. Gravina adopted the boy and changed his name. Metastasio loved to read; Ovid was among his favorite books and he reread Adone before writing each libretto. The central paradox of his career is that he was without a doubt the most powerful librettist in the history of the form, and yet, it was during his years of greatness that the power of the librettist began to be broken. Nevertheless, Metastasio's astonishing achievements must be rated as the zenith of librettistic art.



BELLINI

(SICILY 1801-1835 PUTEAUX)

VINCENZO BELLINI was born to a musical family and received his first lessons from his father and grandfather. Later he became a master of operatic bel canto--a style glorified by great lyric flow and dramatic expressiveness. Bellini studied Latin as a child but never became a well-educated adult. His culture was acquired more through intuition than through study. Bellini seemed to inherit a dreamy melancholy nature from his mother of German background, and he projected this trait into his works, which makes Chopin's regard for him understandable. Bellini is described as kindhearted and generous, but when it came to his strong friendship with Donizetti there was an underlying jealousy. Bellini was afraid of Donizetti's superior technique, while Donizetti had to admit to Bellini's superior melodic genius.

"Almen se non poss'io" is included in a collection of works dedicated to Marianna Pollini, who was a singer and a harp player. Both she and her husband, Francesco, were devoted to Bellini and provided him with a substitute for his lack of parental affection and care. It appears that this collection may have originally been a love offering.



Puccini

(LUCCA 1858-1924 BRUSSELS)

GIACOMO PUCCINI as a young boy showed an inclination or special talent for music; but his mother, determined to continue the family tradition, sent him off to study at a local institute of music. Puccini wrote most of his music to be connected with the theatre where he knew his creative genius could be heard. Many of his non-operatic vocal works are known only to scholars and then sometimes only by title. Puccini's last opera, Turandot, was left unfinished--the final scene being completed by Franco Alfano. In 1924, Puccini died of cancer of the larynx.

"E L'Uccellino" is a cradle song that was written for the infant son of one of Puccini's closest friends, who died only a few days after marriage. The baby that his widowed wife was carrying, born in 1898, was nicknamed Memmo. Originally intended as an intimate heart-felt present to the Lippi family, it soon became a favorite recital piece and has been recorded by such singers as Marcella Reale and Renata Tebaldi.



MENOTTI

(CADEGLIANO 1911-)

GLIAN CARLO MENOTTI was born the sixth of ten children and began composing at the age of ten after learning the rudiments of music from his mother. He came to the U. S. in 1923, later making his home in New York although he retained his Italian citizenship. He wrote his own librettos with an extraordinary flair for communicating in the English language. Menotti took Samuel Barber as a good friend, and they would spend summer vacations in West Chester where the isolation of the Quaker town made a lasting impression on him. After many years in America, Menotti bought an estate in Scotland and made it his permanent abode in 1974. This composer has become more consistently successful in more countries of the world than any other contemporary opera composer including Britten.

The Telephone is a short one-act humorous opera first produced in 1947 on the same bill as The Medium, a contrasting work. These two operas toured successfully all over the U.S. and Europe.



PROGRAM NOTES

BY

Barbara L. Dunkin

TRANSLATIONS

"*Dolcissimo sospiro*"--

Sweetest of sighs that issues from that mouth, from where each sweetness of love falls. Oh! Pray! Come to soothe the bitterness of my grief. Look, that I open my heart. But, foolish, to whom shall I tell my martyrdom? To a wandering sigh that perhaps will rush away into the heart of another lover!

"*Lasciatem morire*"--

Let me die! And what consolation is there for me in such hard fate, in such great suffering? Let me die!

"*Se Florindo*"--

If Florindo is faithful I will fall in love. If cupid is able to draw the bow, then I will be able to defend myself from the alluring look. To pleading, to weeping, and to complaining I will not listen. But if he is faithful, I will fall in love.

"*Vieni, o cara amata sposa*"--

Come, my dear one, my beloved spouse, to my heart, that always sighs for you. It has no peace; it has no rest--dying without you.

"*Stizzoso, mio stizzoso*"--

Angry one, you play the proud one, but it will do you no good; it is necessary, at my command, to remain silent and not to speak. Hush! Serpina wants it so! I believe that you understand me, yes, for you have known me for many, many days.

"*Nel cor piu non mi sento*"--

I no longer feel, in my heart, the sparkle of youth; the cause of my torment, love, you are the guilty one. You pinch me, you tease me, you excite me, you bite me; why is this, alas? Pity, pity, pity! Love is a certain something which drives me to despair.

"*La Partenza*"--

Behold, the painful moment is here, Nice, farewell. How will I live, my love, so far from you? I will always live, always in pain. I will not have any happiness, and you . . . who knows if you will remember me! Always along your journey, always have me near. And you . . . who knows if you will remember me!

"*Almen se non poss'io*"--

At least, if it is not possible to follow my dear one, the affection of my heart shall follow him for me. Indeed, always, you are near by him; love holds you close to him. And this is not an unusual path for you.

"E L'uccellino"--

And the little bird sings on the branch: sleep peacefully little one of love: lay down that little blond head; rest upon your mother's breast. And the little bird sings on that bough: you will learn so many beautiful things, but if you want to know how much I love you, no one in the world will be able to tell you! And the little bird sings in the clear sky: sleep, my treasure, who rests on my breast.

Aria from The Telephone--

Excuse me.

Hello? Hello! O, Margaret, it's you. I am so glad you called, I was just thinking of you. It's been a long time since you called me. Who? I? I cannot come tonight. No, my dear, I'm not feeling very well. When? Where? I wish I could be there! I'm affraid I must not. Hello? Hello? What did you say, my darling? What did you say? Hello? Hello? Please speak louder!

I heard the funniest thing! Jane and Paul are going to get married next July. Don't you think that is the funniest thing you ever heard? I know . . . of course . . .

And how are you? And how is John? And how is Jean? You must tell them that I send them my love. And how is Ursula? And how is Natalie? And how is Rosalie? I hope she's gotten over her cold. And how is your mother, and how is your father, and how is dear little granny?

Ha! Ha! Ha! Ha! Ha! Ha! Ah! Ah! Ah! Ah! Oh, dear!

Well then, good-bye. Good-bye, my dear, good-bye. I am so glad you called, I was just thinking of you. It's been a long time since you called me. Yes, you already told me that. No my darling, of course I won't forget! Yes . . . yes . . . good-bye, my dear, good-bye . . . Yes, my darling, good-bye . . . Yes!

Ha! Ha! Ha! Ha! Ah! Ah! That's the funniest thing I've ever heard!

And how are you, and Bets, and Bob, and Sara, and Sam? You must tell them that I send them my love. And how is the pussycat, how is the dog? Oh, I'm so glad! Good-bye! Yes, Margaret!

All right, all right, good-bye! All right, all right, good-bye! Now, Margaret, good-bye! So long.

That was Margaret!

--Barabara L. Dunkin--