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College of Fine Arts ~ Department of Music

Presents a

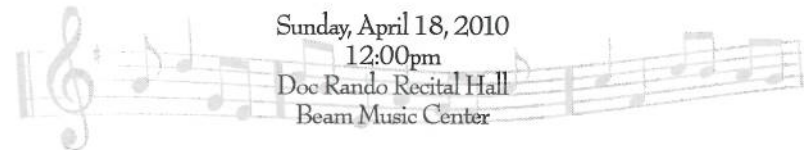
Junior Recital

Belinda Jackley

mezzo-soprano

with

Nancy Porter, piano



Sunday, April 18, 2010
12:00pm
Doc Rando Recital Hall
Beam Music Center

Program

Program Notes and Translations

When I am Laid in Earth (Dido's Lament)

Henry Purcell
(1659-1695)

Perché dolce, caro bene

Stephano Donaudy
(1879-1925)

O del mio amato ben

Dors, Ami

Jules Massenet
(1842-1912)

Le colibri

E. Chausson
(1855-1899)

Morgen!

R. Strauss
(1864-1949)

Wiegenlied

Nana

Manuel de Falla
(1876-1946)

Henry Purcell was a Baroque composer of secular and sacred music. Although his life was very short, he was considered the finest and most original composer of his day. Purcell spent much of his life in the service of the Chapel Royal as a composer, organist, and singer. He wrote numerous works for the church such as verse anthems and full anthems for the liturgy of the Church of England. Along with settings of the Morning and Evening Service, the Magnificat and Nunc dimittis, Te Deum and Jubilate. Purcell only wrote one opera (Dido and Aeneas) that was written for an all girls' school. His baroque style is exemplified in the most well known piece from the opera (Dido's Lament).

When I am Laid in Earth

Thy hand, Belinda, darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.
When I am laid, am laid in earth,
May my wrongs create

No trouble, no trouble in thy breast;
Remember me, remember me, but ah!
Forget my fate.
Remember me, but ah! Forget my fate.

Text by; Nahum Tate

Stefano Donaudy was a small however very significant composer who was active in the early twentieth century. He wrote mostly vocal music, dividing his efforts between opera and song, though he did produce some chamber and orchestral music. Donaudy was best known for his "36 Arie di Stile Antico" a set that contained popular numbers he composed. Most of Donaudy's compositions had the libretto written by Donaudy's brother Alberto. All the songs from this set are known for their legato style and flowing text. Both compositions are from his "36 Arie di Stile Antico" set and showcase his style.

Perché dolce, caro bene

Perché dolce, caro bene
stizzosetta sei con me,
dacchè sai le dure pene
che nel cor soffr'io per te?
Mordimi! Baciarmi! Battimi! Abbracciami!
Ah! pietà!
O ti prendi servitù,
o mi rendi libertà!

Se ti parlo, non m'ascolti;
se ti guardo, guardi in giù;
ma non guardo, e allor ti volti;
ma non parlo, e parli tu!

Why, sweet, dear beloved

Why, sweet, dear beloved
Are you peevish with me,
Since you know the cruel pains
Which I suffer for you in my heart?
Bite me! Kiss me! Strike me! Embrace me!
Ah! Have pity! pity! pity!
Either take me in bondage,
Or give me freedom!

If I speak to you, you do not listen to me;
If I look at you, you look down;
But if I don't look, then you turn;
But if I don't speak, then you speak!

Translation by Gretchen Armacost

*This concert is presented in partial fulfillment of the requirements for the degree
Bachelor of Arts in Music.
Belinda Jackley is a student of Alfonso Anderson.*

O del mio amato ben

O del mio amato ben perduto incanto!
Lungi è dagli occhi miei
chi m'era gloria e vanto!
Or per le mute stanze
sempre lo cerco e chiamo
con pieno il cor di speranze?
Ma cerco invan, chiamo invan!
E il pianger m'è sì caro,
che di pianto sol nutro il cor.

Mi sembra, senza lui, triste ogni loco.
Notte mi sembra il giorno;
mi sembra gelo il foco.
Se pur talvolta spero
di darmi ad altra cura,
sol mi tormenta un pensiero:
Ma, senza lui, che farò?
Mi par così la vita vana cosa
senza il mio ben.

Jules Massenet was one of the most esteemed French composers of his day, he was a member of the Academy and a professor of composition at the Conservatoire. He is best known for his operas, however Massenet also composed many concert suites, ballet music, oratorios, and over 200 songs. He had very high standards for himself as a composer and it is noted by many that even in his loudest passages, the instrumental texture is always lucid. This is showcased in "Dors, ami" a relatively unknown song that was written by Massenet in 1872

Dors, ami

Dors, ami, dors et que les songes
T'apportent leurs rians mensonges,
Dors, ami, dors et que les songes, que les songes
T'apportent leurs mensonges
Et te bercent de doux accords
Dors, ami, dors ô mon seul ami... dors!
Dors ! Dors, ami!

Tandis que tu reposes,
D'un soleil radieux
Les rayons blancs et roses
Semblent se jouer sur tes yeux...
Non! la clarté qui dore,
Ton front calme et vermeil,
Ne saurait être encore
Celle de ton dernier soleil!
Non! (se n'est pas) ce n'est pas ton dernier soleil

Dors, ami, dors et que les songes
T'apportent leurs mensonges
Et te bercent de doux accords

Oh, lost enchantment of my dearly beloved

Oh, lost enchantment of my dearly beloved!
Far from my eyes is he
who was, to me, glory and pride!
Now through the empty rooms
I always seek him and call him
with a heart full of hopes?
But I seek in vain, I call in vain!
And the weeping is so dear to me,
that with weeping alone I nourish my heart.

It seems to me, without him, sad everywhere.
The day seems like night to me;
the fire seems cold to me.
If, however, I sometimes hope
to give myself to another cure,
one thought alone torments me:
But without him, what shall I do?
To me, life seems a vain thing
without my beloved.

Translation by Donna Bareket

Sleep, friend

Sleep, friend, sleep while the dreams
Bring you their laughing lies.
Sleep, friend, sleep while the dreams, while the dreams
Bring you their lies
And cradle you softly
Sleep, friend, sleep oh my only friend...sleep!
Sleep ! Sleep, friend!

While you rest,
the radiant sunlight,
the white and pick rays,
seem to play on your eyes
No! The clarity the sweetens
Your calm and rosy cheeks
Would not still know how to be
The clarity of your final sunlight!
No! It is not your final sunlight

Sleep, friend, sleep while the dreams
Bring you their laughing lies.
Sleep, friend, sleep while the dreams, while the dreams

Dors, ami, dors ô mon seul ami,
Dors! Dors, ami. dors! dors! dors ami,
mon seul ami, dors! mon seul ami!

Bring you their lies
And cradle you softly
Sleep, friend, sleep oh my only friend...sleep!
Sleep ! Sleep, friend!

Poetic translation by Brian Myer

Ernest Chausson was a French, Romantic composer who was known for his compositions for the solo voice. He was greatly influenced by the music of Massenet, Debussy, Wagner, and Franck. Chausson's work is divided into 3 time periods. From his 1st period of works, his work "Le colibri" is Chausson's hymn to a humming-bird and sets a poem by Leconte de Lisle. His 1st period is marked by its primarily fluid and elegant melodies.

Le colibri

Le vert colibri, le roi des collines,
Voyant la rosée et le soleil clair,
Luire dans son nid tissé d'herbes fines,
Comme un frais rayon s'échappe dans l'air.

Il se hâte et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'açoka rouge aux odeurs divines
S'ouvre et porte au coeur un humide éclair.

Vers la fleur dorée, il descend, se pose,
Et boit tant d'amour dans la coupe rose,
Qu'il meurt, ne sachant s'il l'a pu tarir!
Sur ta lèvres pure, ô ma bien-aimée,
Telle aussi mon âme eut voulu mourir,
Du premier baiser qui l'a parfumée.

The hummingbird

The hummingbird, the green prince of the heights,
feeling the dew and seeing the sun's clear light
shining into his nest of woven grass,
shoots up in the air like a gleaming dart.

Hurriedly he flies to the nearby marsh
where the waves of bamboo rustle and bend,
and the red hibiscus with the heavenly scent
opens to show its moist and glistening heart.

Down to the flower he flies, alights from above,
and from the rosy cup drinks so much love
that he dies, not knowing if he could drink it dry.
Even so, my darling, on your pure lips
my soul and senses would have wished to die
on contact with that first full-fragrant kiss.

Translation by Peter Low

Richard Georg Strauss was considered the last of the great Romantic composers. Strauss wrote several tone poems, operas, and lieder. Although he is best known for his romantic style, at various times during his life, his composing style went through a number of changes, touching upon both classicism and modernism. Strauss is famous for writing "Programmatic" music, which is music that tells a story rather than being abstract in nature. Both of his pieces; "Morgen!" and "Wiegenlied" are compositions the are examples of his programmatic style.

Morgen!

Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen sie wieder einen
Inmitten dieser sonnenatmenden Erde
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen

Tomorrow!

And tomorrow the sun will shine again
and on the way that I will go,
will she us, the happy ones, again unite
amidst this sun-breathing earth,
and to the beach, wide, wave-blue
will we still and slowly descend
silently we will look in each other's eyes
and upon us sinks the mute silence of happiness

Translation by John Bernhoff

Wiegenlied

Träume, träume, du mein süßes Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die leben
Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume sproß;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt erschloß.

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heiligen Nacht,
Da die Blume seiner Liebe
Diese Welt zum Himmel mir gemacht.

Cradlesong

Dream, dream, my sweet life,
of the heaven that brings flowers.
Shimmering there are blossoms that live on
the song that your mother is singing.

Dream, dream, bud of my worries,
of the day the flower bloomed;
of the bright morning of blossoming,
when your little soul opened up to the world.

Dream, dream, blossom of my love,
of the quiet, of the holy night
when the flower of his love
made this world a heaven for me.

Translation by Emily Ezust

Manuel de Falla was a Spanish composer who was greatly influenced by the music of Debussy, Ravel, and Dukas. He wrote a one-act opera, many works for solo voice, and several instrumental pieces. His song cycle "Siete canciones populares españolas" (7 Spanish Folksongs) was written in the Spanish folk music style and showcases his Spanish roots. "Nana" the 5th piece in the set is a mother's lullaby to her child.

Nana

Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.

Naninta, nana,
Naninta, nana.
Duérmete, lucerito
De la mañana.

Nana

Sleep yourself, child, sleep
Sleep, my soul
Sleep yourself, little star
Of the morning

Nanita, nana
Nanita, nana
Sleep yourself, little star
Of the morning.

Translation by Belinda Jackley