UNLV

College of Fine Arts – Department of Music

Presents a

Junior Recital

Belinda Jackley

mezzo-soprano

with

Nancy Porter, piano

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

When I am Laid in Earth (Dido's Lament)  
Henry Purcell  
(1659-1696)

Perché dolce, caro bene  
Stephano Donauy  
(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)

Program Notes and Translations

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 Donauy 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. Donauy was best known for his "36 Arie di Stile Antico" set that contained popular numbers he composed. Most of Donauy's compositions had the libretto written by Donauy'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.

Why, sweet, dear beloved

Perché dolce, caro bene
Perché dolce, caro bene
stizzosa poi con me,
dacchè sai le dure pene
che nel cor soffrìo per te?
Mordimi! Baciami! Battimi! Abbracciami!
Ah! pieta!
O ti prendi servito,
i mi rendi libertà!

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

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.
Dors, ami
Dors, ami, dors et que les songes
Taporent leurs riants mensonges,
Dors, ami, dors et que les songes, que les songes
Taporent leurs mensonges
Et te bercent de doux accord.
Dors, ami, dors ô mon seul ami... dors!
Dors! Dors! Dors!
Tandis que tu repose,
D'un soleil radieux
Les rayons blancs et roses
Semblent se jouer sur les yeux...
Non! la clarté dans les cieux, 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
Taporent leurs mensonges
Et te bercent de doux accord.

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 pink rays,
Seem to play on your eyes.
No! The clarity the sweetness
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.

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 hope!
But he is far, woe is me!
The weeping is so dear to me,
That with weeping alone I nourish my heart.
It seems to me, without him, is everywhere.
The day seems like a night to me;
The first 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

Dors, ami, dors ô mon seul ami,
Dors! Dors, ami, dors! dors! amis
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 three periods. His first period of works, his work 'Le colomb', is Chausson's hymn to a humming bird and sets a poem by Leconte de Lisle. His first period is marked by its primarily fluid and elegant melodies.

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

Il se hâle et vole aux sources voisines,
Sur les bords de la riviè re se baigne,
Où la lueur de son ailes divines
Fugit et pâlit au cœur un humide éclat.

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

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 'Wiesenglied' 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, ein besseres
Inmitten dieser sonnenstrahlenden Erde
Und zu einem Land, dem weiten, wogenden, und
Werden wir in einer langen Rebsteigen,
Stürm und Sturz werden wir uns in die Augen schauen
Und auf uns der Quell der Glauben stimmte Schweigen

Translation by John Bernhoff

And tomorrow the sun will shine again and
And on the way that I will go,
Will she, 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 the mute silence of happiness
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 Blüte seiner Liebe
Diese Welt zum Himmel mir gemacht.

Cradlerong

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 8th piece in the set is a mother’s lullaby to her child.

Nana

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

Nanita, nanita,
Nanita, nanita,
Duérmete, lucerito
De la mañana.

Nana

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

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

Translation by Belinda Jackley