UNIV
UNIVERSITY OF NEVADA, LAS VEGAS
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
Bean Music Center
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

When I am Laid in Earth

Henry Purcell
(1659-1696)

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

When I am Laid in Earth

Stephano Donaudy
(1879-1925)

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

Perché dolce, caro bene

Dors, Ami

Jules Massenet
(1842-1912)

Le colibri

E. Chausson
(1855-1899)

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.

Text by: Nahum Tate

Morgen!

R. Strauss
(1864-1949)

Wiegenlied

Nana

Manuel de Falla
(1876-1946)

Why, sweet, dear beloved

Why, sweet, dear beloved

Are you pensive 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 Alfonse Anderson.
O del mio amato ben
O del mio amato ben perduto incanto!
Lungi è dagli occhi miei
chi era il mio regno?
Ogni albero che scorre
sotto il vento e il sole
incontria chiaro e vivo?
Mi sembra, una distanza
mio amato ben.

Mi sembra, senza lui, triste ogni loco.
Notte mi sembra il giorno,
i mezzo sembra gelo il loco.
Se pur talvolta spero
darmi ad altra cura,
sol mi tormenta un pensiero:
Ma, senza lui, chi farà?
Mi par così la vita vano cosa
senza il mio ben.

Translation by Donna Bareket

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 leastest 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 songs
Tapporent leurs rants mensonges,
Dors, ami, dors et que les songs, que les songs
Tapporent leurs mensonges
Et te bercez de doux accords
Dors, ami, dors o mon seul ami... dors!
Dors! Dors! Dors!

Tandis que tu repose,
D'un soleil radieux
Les rayons blancs et roses
Semblent se jeter sur les yeux...
Non! la clarté est loin,
Ton front calme et vaneil,
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 songs
Tapporent leurs mensonges
Et te bercez de doux accords

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 "Wiesnlied" are compositions the are examples of his programmatic style.

Morgen!
Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, dem ich gehen werde,
Wird uns, die Glücklichen, ein neuester
Inmitten dieser sonnenstrahlenden Erde
Und zu dem Strang, dem wir jetzt, wogenblau,
Werden wir still und langsam, niedersteigen,
Stumm werden wir uns in die Augen schauen
Und auf uns sinkt der Glanz stummens Schweigen

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

Translation by John Bernhoff

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 rose et le soleil clair,
Livre dans son nid tissé d'herbes fines,
Comme un frais rayon d'échappée dans l'air.

Il se hâte et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'avoine 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 saut titant!
Sur ta pure, ô ma bien-aimés,
Telle aussi mon âme eut voulu mourir,
Du premier baiser qui l'a charmerée.

Poetic translation by Brian Myer

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 heaven-sent open to show its moist and glittering heart.

Down to the flower he flies, alights from above,
And from the rose 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-fledged kiss.

Translation by John Bernhoff

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

Poetic translation by Brian Myer
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 sprang;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt erschloß.

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heilgen Nacht,
Da die Blume seines Liebes
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, lucero
De la mañana.

Nanita, nana,
Nanita, nana,
Duérmete, lucero
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