

Voice Recital

featuring the vocal artists from
the voice studio of Dr. Kyoung Cho

April 13, 2013 – 8:00 p.m.
Carrollwood Cultural Center



Kisun Lee, piano

Program

Ride On King Jesus Harry T. Burleigh (1866-1949)

Jesse Lancaster, Baritone

Deep River..... Moses Hogan (1957-2003)

Jeremiah Pagan, Soprano

Sull'aria from *Le nozze di Figaro*..... Wolfgang Amadeus Mozart (1797-1848)

Nilsa Corsino, Soprano
Savanna Rigling, Soprano

Una voce poco fa from *Il barbiere di Siviglia*..... Gioacchino Rossini (1792-1868)

Emily Feinberg, Mezzo soprano

Madamina! Il catalogue questo..... Wolfgang Amadeus Mozart
from *Don Giovanni*

Robert Amer, Bass baritone

Sous le dôme épais from *Lakmé* Léo Delibes (1836-1891)

Savanna Rigling, Soprano
Brittany DiStefano, Mezzo soprano

Quando me'n vo' from *La bohème*..... Giacomo Puccini (1858-1924)

Nilsa Corsino, Soprano

Lied der Mignon from *4 Gesänge aus 'Wilhelm Meister', D.877*..... Franz Schubert (1797-1828)

Joshua Paul, Baritone

Ah, tardai troppo...O luce di quest'anima..... Gaetano Donizetti
from *Linda di Chamounix*

Taryn Lumia, Soprano

O sole mio.....Eduardo di Capua (1865-1917)

All singers

Intermission

Va! Laisse couler mes larmes from *Werther*..... Jules Massenet (1842-1912)

Brittany Distefano, Mezzo soprano

Laurie's Song from *The Tender Land*.....Aaron Copland (1900-1990)

Savanna Rigling, Soprano

Blah, Blah, Blah from *Delicious*George Gershwin (1898-1937)

Ira Gershwin (1896-1983)

Jesse Lancaster, Baritone

Barcarolle from *Les contes d'Hoffmann*.....Jacques Offenbach (1819-1880)

Inés de Erausquin, Soprano

Emily Feinberg, Mezzo soprano

O Mio Babbino Caro from *Gianni Schicchi*..... Giacomo Puccini

Maria Zoller, Soprano

Some Enchanted Evening from *South Pacific*..... Richard Rodgers (1902-1979)

Oscar Hammerstein II (1895-1960)

Jesse Martin, Bass baritone

Va pensiero, sull'ali dorate from *Nabucco*.....Giuseppe Verdi (1813-1901)

All singers

Brindisi from *La traviata*..... Giuseppe Verdi

All singers

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Program Notes

Ride On King Jesus

Harry T. Burleigh (1866-1949) helped make African-American spirituals available to classically-trained artists both by introducing them to the music and by arranging the music in a more classical form.

Deep River

Harry T. Burleigh was an African-American composer and arranger of choral music. He was best known for his settings of spirituals. "Deep River" is an anonymous spiritual of African American origin. It has been sung in several films, including the 1929 film version of *Show Boat*, although it was not used in the original show. The melody was also adapted into the popular song "Dear Old Southland", in 1921.

Sull'aria (On air)... from *Le nozze di Figaro*

In this duettino, Countess Almaviva dictates to Susanna the invitation to a Tryst addressed to the countess' husband in a plot to expose his infidelity.

Una voce poco fa (A voice just now)... from *Il barbiere di Siviglia*

After having read a letter from Lindoro (Count Almaviva in disguise) Rosina is filled with joy. She sings of her love for him.

Madamina! Il catalogue questo (Madamina! This catalogue)... from *Don Giovanni*

This aria is an explanation given at the bidding of Leporello's master, Don Giovanni, who hopes that his lackey's presentation of the catalogue documenting all of his feminine conquests will discourage a determined ex-mistress from pursuing the licentious nobleman further. Leporello explains that his master loves large women in winter and skinny women in summer, he loves them with any shade of hair. It doesn't matter if they're rich, poor, young, old, married, single, pretty, or ugly; his master only wants to add names to his list.

Sous le dôme épais (Under the thick dome)... from *Lakmé*

This duet, also known as "The Flower Duet" is a famous duet for sopranos from Léo Delibes' opera *Lakmé*, first performed in Paris in 1883. The duet takes place in act 1 of the three-act opera, between characters Lakmé, the daughter of a Brahmin priest, and her servant Mallika, as they go to gather flowers by a river.

Quando m'en vo' (When I walk)... from *La bohème*

Also known as "Musetta's Waltz", this is a soprano aria from act II of Puccini's opera *La bohème*. It is sung by the character Musetta, in the presence of her bohemian friends, and is directed toward Marcello in order to make him jealous.

Lied der Mignon (Song of Mignon)... from *4 Gesänge aus 'Wilhelm Meister', D.877*

Johann Wolfgang von Goethe's *Wilhelm Meister* is full of richly drawn and compelling characterizations, but none more so than Mignon. Such is the beauty of the lyric verses that Goethe provides for her to sing in the novel that Franz Schubert was inspired to set them to music. In the final song, *Nur wer die Sehnsucht kennt*, Mignon tells us of her great loneliness, but it is the solo piano that seems to explore most deeply the painful, dissonant reality of solitude.

Ah, tardai troppo...O luce di quest'anima (Ah, too soon ... O light of my soul)... from *Linda di Chamounix*

In 1760 Paris, France, Linda is a farmer's daughter, and is in love with the poor painter Carlo, whom she later finds out is actually the wealthy Vicomte de Sirval in disguise. She is late for a rendezvous with him, and he is not there, but has left flowers for her. Linda sings of the moment, and how she dreams of the day that she and Carlo will marry and live happily together.

O sole mio (My sun)

"O sole mio" is a globally known Neapolitan song written in 1898. Its lyrics were written by Giovanni Capurro and the melody was composed by Eduardo di Capua. There are other versions of "O sole mio" but it is usually sung in the original Neapolitan language. "O sole mio" is the Neapolitan equivalent of standard Italian "Il sole mio" and translates literally as "my sunshine".

Intermission

Va! Laisse couler mes larmes (Go! Let my tears)... from *Werther*

This aria is a reaction of a woman who married one man but loves another. She is heartbroken because she knows she will never be able to be with the man she truly loves.

Laurie's Song... from *The Tender Land*

In Laurie's Song, Laurie, on the eve of her high school graduation, wonders that her childhood has passed so fast. She feels like she has outgrown her hometown. She expresses anger because her mother and grandfather try to control her life.

Blah, Blah, Blah... from *Delicious*

The film features music by George and Ira Gershwin, including the introduction of "New York Rhapsody", later expanded into the Second Rhapsody by Gershwin, an imaginative and elaborate set piece. Gershwin also contributed other sequences for the score, but only a five-minute "Dream Sequence", the six-minute "New York Rhapsody", and a couple others, including "Blah, Blah, Blah", made the final cut.

Barcarolle (Boat song)... from *Les contes d'Hoffmann*

Jacques Offenbach's opera *Les contes d'Hoffmann* tells the story of the ill-fated loves of the poet Hoffmann. He is doomed to be unhappy in love because his Muse is determined that he may only be devoted to her, and undertakes to wreck his love-life in the guise of his best friend Nicklausse. Each act showcases a different love: the automaton Olympia (who ends up falling apart); the sickly soprano Antonia (who will die if she sings, and - of course! - sings) and the courtesan Giulietta, whose love is hiding a very dark motive. The Barcarolle, or boat-song, "Lovely night, O night of love" opens Act 3. Giulietta and Nicklausse, floating in a gondola, are discussing the pleasures of a beautiful night in Venice.

O Mio Babbino Caro (Oh My Beloved Father)... from *Gianni Schicchi*

O Mio Babbino Caro, "Oh my Beloved Father" is from the 1918 *Gianni Schicchi* Opera set in medieval Florence and was Puccini's only comedy. The aria is sung by a young teenage girl named Lauretta to her father, Schicchi, begging him to allow her to marry Rinuccio, the boy that she loves. Her father is not at all pleased with his daughter's request and his response is not a favorable one.

Some Enchanted Evening... from *South Pacific*

The song appears in the first act of the musical. It is sung as a solo by Emile de Becque, a middle-aged French expatriate who has become a plantation owner on a South Pacific island during World War II. Emile falls in love with Ensign Nellie Forbush, an optimistic and naive young American navy nurse from Little Rock, Arkansas. The two have known each other for only a few weeks, and each worries that the other may not return his or her love.

Va pensiero, sull'ali dorate (It is thought, on golden wings)... from *Nabucco*

"Va, pensiero", also known in English as "the Chorus of the Hebrew Slaves", is a chorus from the third act of *Nabucco* by Giuseppe Verdi, with words by Temistocle Solera, inspired by Psalm 137. Known as Verdi's "Jewish" work of art, it recollects the story of Jewish exiles from Judea after the loss of the First Temple in Jerusalem.

Brindisi (A toast)... from *La traviata*

"Libiamo ne' lieti calici" is a famous duet with chorus from Verdi's *La Traviata*, one of the best-known opera melodies and a popular performance choice for many great tenors. The song is a brindisi, a lively song that encourages the drinking of wine or other alcoholic beverages.