



Department of Music

presents

Betsy Adair

Soprano

in a

Senior Recital

with

Jan Corrothers

Collaborative Pianist

5:30 p.m.

March 22, 2024

George and Sharon Mabry Concert Hall
Music/Mass Communication Building

—Program—

Vittoria, mio core!

Giacomo Carissimi
(1605-1674)

Se Florinda è fedele

Alessandro Scarlatti
(1660-1725)

from *La donna ancora è fedele*

Un moto di gioia

Wolfgang Amadeus Mozart
(1756-1791)

from *Le nozze di Figaro*, K. 492

Vergebliches Ständchen, Op. 84, No. 4

Johannes Brahms
(1833-1897)

Von ewiger Liebe, Op. 43, No. 1

Crépuscule

Jules Massenet
(1842-1912)

J'ai pleuré en rêve

Georges Adolphe Hüc
(1858-1948)

Chacun le sait

Gaetano Donizetti
(1797-1848)

from *La fille du régiment*

—Intermission—

Hark! The echoing air

Henry Purcell
(1659-1695)

from *The Fairy Queen*

I'm Nobody

Lori Laitman
(b. 1955)

Art is Calling for Me

Victor Herbert
(1859-1924)

from *The Enchantress*

Four Songs for Voice and Piano, Op. 13

Samuel Barber
(1910-1981)

A Nun Takes the Veil

The Secrets of the Old

Sure on this shining night

Nocturne

Somewhere

Leonard Bernstein
(1918-1990)

from *West Side Story*

*In partial fulfillment of the requirements for the Degree of Bachelor of Music
with a concentration in Vocal Performance.
From the studio of Dr. Penelope Shumate*

—Program Notes—

Giacomo Carissimi (c. 1605-1674) was born in Marino, Italy. While little is known about his early life, he attended Tivoli Cathedral from 1628 to 1627 where he sang in the choir and was the organist. He eventually became the director of music at the German College and Church of Sant'Apollinare in the late 1620's. During a time when opera was forbidden during Lent, Carissimi wrote 16 oratorios based on the Old Testament that could be performed during this sacred period. He is credited for the development of oratorio and recitative, and he is best known for his secular cantatas and oratorios.

"Vittoria, mio core!" (1640) is one of Carissimi's 150 cantatas. The text was written by the poet Domenico Benigni (1596-1653). This cantata's poetic idea is about the narrator's happiness and victory because they are free from love. The narrator compares love to slavery, and they describe how love brought them pain and suffering. Now that they are free, the narrator is no longer bound to the cruelty of love.

Alessandro Scarlatti (1660-1725) was an Italian composer from Sicily. He primarily wrote operas and religious works; his catalog includes 115 operas. At the age of 12, Scarlatti went to Rome where he worked for Queen Christina of Sweden until 1684. In addition, he received opera commissions from Naples. He wrote over 40 operas in Naples until 1702. He then traveled to Florence to continue writing operas, and he traveled around Italy composing and supervising his own performances. In addition, he is credited for the final form of da capo aria, creating the Italian overture in three movements, and creating motivic development. He returned to Naples in 1723 where it is assumed that Scarlatti retired. Lastly, he was the father of two famous composers, Domenico Scarlatti and Pietro Filippo Scarlatti.

"Se Florinda è fedele" (1698) is from the opera *La donna ancora è fedele*. The libretto was written by Domenico Filippo Contini (c. 1669-1687). In this aria, the character, Alidoro, is reflecting about a conversation he overheard. He finds out that Florinda is in love with him, and Alidoro is questioning whether or not to pursue her. While Alidoro will not accept her romantic advances, he is willing to be with her if she is faithful. In many renditions of this aria, "Florindo" is used if the performer is a woman.

Wolfgang Amadeus Mozart (1756-1791) was an Austrian composer and a child prodigy. Coming from a musical family, he began playing piano at age three and composing at age five. Because of this, Mozart grew famous quickly and toured around western Europe with his family. He performed for the Salzburg court at age 17 but later left his position. He moved to Vienna with his wife and her family and lived there until his death. Because of his debt, he died in poverty at the age of 35. He wrote piano and violin works, symphonies, operas, and music of many more genres of his day. Considered one of the best composers of Western music, he excelled in his musical talent that is still recognized today.

"Un moto di gioia" (1786) is from Mozart's famous opera *Le nozze di Figaro* with the libretto by Lorenzo da Ponte (1749-1838). The opera follows Figaro and Susanna's marriage, and how the Count attempts to seduce Susanna. Sung by Susanna, this Act II Scene 12 aria is used as a replacement for "Venite inginocchiatevi." In this scene, Susanna and the Countess begin their plan to dress Figaro as a woman to lure the Count away from his adulterous acts. Susanna sings how excited she is about the plan, despite any fear she has about it.

Johannes Brahms (1833-1897) was born in Hamburg, Germany, to a father who was a trained musician and a mother who was a seamstress. In his early life, his father would arrange Brahms' concerts in the town's public bars. Brahms shocked his Victorian audiences with his performance upbringing appearing in venues such as brothels. Although Brahms is mainly known for his melodic lullaby on a wider level, his symphonies, concerti, vocal works, piano and chamber works hold their place in the modern concert repertoire.

"Vergebliches Ständchen," Op. 84, No. 4 (c. 1881) is from Brahms's *5 Romances and Songs*, Op. 84. This text was taken from a Lower Rhine folk song and involves two separate people sharing dialogue. "Von ewiger Liebe," Op. 43, No. 1 (1864) is the beginning piece of Brahms's set, *4 Songs*, Op. 43. The text was written by the poet Josef

—Program Notes—

Wenzig (1807-1876). This piece is frequently performed, and it involves the perspectives of three main characters: the narrator and two lovers.

Jules Massenet (1842-1912) was a French composer best known for his operas. He attended the Paris Conservatoire at age ten where he studied piano, theory, and solfège. He was a piano teacher for most of his life while continuously composing. He composed keyboard works, art songs, operas, and many other forms of music. His operas gained Massenet success during his lifetime. He belonged to a group of composers that followed in the path of Gounod and Thomas; this group included people such as Fauré, Delibes, Duparc, Saint-Saëns, and Bizet.

“Crépuscule” was published in 1885, and the text was written by the poet Paul Armand Silvestre (1837-1901). It has been arranged for voice and piano, string quartet, flute, and violin. This piece is a great representation of French *mélodie*, as the text and music is impressionistic.

Georges Adolphe Hübner (1858-1948) was a French composer whose primary output was art song. Even though he was from a family of architects, his family encouraged his musical studies. He was encouraged to compose by Gounod, and he wrote a variety of small and large works including opera and chamber music. His comic opera *Les pantins* (1881), which was one of his first large scale works, brought him much success in his lifetime. His stylistic roots came from his studies on organ with César Franck and counterpoint with Emile Paladilhe.

In “J’ai pleuré en rêve” (1919), he used a French translation of the poem “Ich hab’im Traum geweinet” by Heinrich Heine (1797-1856). While this text displays the content of Germanic poetry and lacks French sensibility, it still represents masterfully crafted French *mélodie*.

Gaetano Donizetti (1797-1848) was born in Italy under the full name Domenico Gaetano Maria Donizetti. He was a composer and is best known for his comic and serious operas. Out of six siblings, he was the fifth child, and music was discouraged in his household. However, Simon Mayr taught him composition and encouraged him to pursue music. Donizetti attended Lezioni Caritatevoli at age nine. He continued his musical studies by learning keyboard, voice, theory, and composition. In 1817, he gained a commission to compose a stage work, which resulted in his opera *Enrico di Borgogna* (1818). Because of his operas, he gained international recognition within his lifetime. Donizetti is considered an influential predecessor to Verdi.

La fille du régiment (1840) is a comic opera about an orphan girl who was raised by the French regiment. The libretto was written by Jean François Bayard (1796-1853). Once she becomes a woman, she falls in love with Tonio and Sergeant Sulpice greatly disapproves. In this Act I aria, Tonio has joined the French military, and Marie sings the regimental song to the entire army.

Henry Purcell (1659-1695) was born in Westminster, London, England and was a prominent English composer. It has been documented that he began composing at a young age, his youngest work written by age eleven. He worked as an organist, copyist, and composer throughout his lifetime. He composed several operas, with his best-known work being *Dido and Aeneas*. However, by the late 1670’s, he devoted almost all of his work to sacred music. He heavily influenced twentieth century English composers such as Gustav Holst, Benjamin Britten, and Ralph Vaughan Williams.

The Fairy-Queen, written by Henry Purcell in 1689, is a semi-opera based on *A Midsummer Night’s Dream* by William Shakespeare (1564-1616). The librettist is unknown. In this Act V aria, a marriage celebration is taking place. When the couples, Hermia and Lysander, and, Demetrius and Helena, are being wed, they are being told of the happiness and difficulties of marriage. The soprano, named “second woman” singing this aria is describing the happiness that the lovers will experience in marriage.

—Program Notes—

Victor Herbert (1859-1924) was an American composer who wrote successful operettas. He began his music studies when his family moved to Stuttgart, Germany. Initially, he wanted to pursue a career in medicine, yet chose music because of his financial situation. In 1874, he began to study cello with Bernhard Cossman. He played with many orchestras and later became a well-known conductor. Whilst he was playing with the court orchestra of Stuttgart he met the soprano Therese Foerester, whom he later married. Herbert wrote over 50 stage works, his most successful being operettas such as *Naughty Marietta* (1910) and *Sweethearts* (1913). In 1889, his success allowed him to join the faculty at the National Conservatory of Music. To this day, his stage works are enjoyed and performed.

The Enchantress (1911) is a two-act comic operetta with the libretto by Harry B. Smith (1860-1936) and Fred de Gresac (c. 1879-1943). The plot is about Prince Ivan whose marital decision is dependent on his line to the throne in the country, Zergovia. In this aria, a woman named Stellina is trying to marry Prince Ivan, yet she prefers to be an opera singer than to live a life of royalty.

Lori Laitman (b. 1955) is an American composer that is best-known for her art songs. In 1975, she attended Yale School of Music where she studied flute and composition. She began writing orchestral works for film; in 1992, she published her first art song set called *The Metropolitan Tower and Other Songs*. This excelled her art song career, and she has composed over 200 art songs. In addition, she has won several awards which include the Best American Art Song Competition in 2004, the Boston Art Song Competition in 2000, and multiple Maryland State Arts Council's Individual Artist Awards.

While she excels at composing operas and instrumental works, she specializes best in voice and piano songs. "I'm Nobody" is the second piece from her set *Four Dickinson Songs*. Within her set, she used a variety of Emily Dickinson texts. Emily Dickinson (1830-1886) was an American poet who wrote hundreds of poems and was known to be reclusive. Many of her texts have been set to art songs by composers such as Vincent Persichetti, Aaron Copland, and Rayanne Guidry.

Samuel Barber (1910-1981) was an American composer. He began his musical career when he was seven, being a prodigy in instrumental and vocal composition. His first composition was the operetta *The Rose Tree* (1920), which he wrote when he was ten. He began his academic career at the age of 14; he studied composition, piano, and voice at Curtis Institute of Music. While he was there, he met his future partner and collaborator Gian Carlo Menotti in 1928. After his education, Barber had a short career as a professional baritone and continued to compose. In the late 1920s, his compositional career was propelled when he won two Beams awards for his compositions. He wrote a variety of works, including stage, choral, instrumental, vocal, and orchestral works.

Four Songs for Voice and Piano, Op. 13 is a song set composed by Barber. These songs were written from 1937 to 1940, and these pieces are not connected by their lyrical or musical content. Each song is fleshed out as an independent idea: "A Nun Takes the Veil" is about a nun dealing with solitude with text written by Gerard Manley Hopkins (1844-1889). "Secrets of the Old" was set to text by W. B. Yeats (1865-1939) and is from the perspective of three women and their friendship. "Sure on this shining night" was set to text by James Agee (1909-1953) and is from the perspective of an older man reflecting on his life. "Nocturne" is a love song set to a poem by Frederic Prokosch (1906-1989).

Leonard Bernstein (1918-1990) was an American composer, conductor, and teacher who was a paramount musical figure of the twentieth century. He did not come from a musical family and began taking piano lessons at the age of 14. Even though his father did not support Bernstein's career in music, he allowed Bernstein to study music at Harvard. He later studied at the Curtis Institute and honed in on his conducting and piano skills. In addition, he was a well-regarded educator; he organized the Young People's Concerts (1958-1972) which was greatly influential on many young musicians. He primarily wrote larger works, such as symphonies and operas. He is best known for his work *West Side Story*.

—Program Notes—

West Side Story (1957) is based on Shakespeare's *Romeo and Juliet*. Stephen Sondheim (1930-2021) was the lyricist of this musical. The two main characters, Tony and Maria, wish to be together despite their social groups, the Jets and the Sharks, conflicting with one another. In this Act II piece, Tony and Maria plan to run away together. This piece is sung by an off-stage soprano while Tony and Maria are imagining an ideal world where they can be together.

—Translations—

Vittoria, mio core!	Victory, my heart!
Vittoria, mio core! Non lagrimar più! È sciolta d'amore La vil servitù.	Victory, my heart! Weep no longer! Free from love The vile servitude.
Già l'empia a' tuoi danni, Fra stuolo di sguardi, Con vezzi bugiardi Dispose gl'inganni.	In the past, the pitiless woman, to your injury, With a multitude of glances, With feigned charms Practiced her deceits.
Le frodi, gli affanni, Non hanno più loco. Del crudo suo foco È spento l'ardore.	The frauds, the pains, No longer exist, The cruelty of her fire The passion is spent.
Da luci ridenti Non esce più strale Che piaga mortale Nel petto m'avventi.	From smiling eyes No longer shoot arrows, That caused fatal wounds Into my breast.
Nel duol, ne' tormenti Io più non mi sfaccio. È rotto ogni laccio, Sparito il timore.	In the sadness, in the torments I will no longer tear myself apart. Every snare is broken, The fear is gone.

Se Florinda è fedele	If Florinda is faithful
Se Florinda è fedele, Io m'innamorerò.	If Florinda is faithful, I will fall in love.
Potrà ben l'arco tendere Il faretrato arcier, Ch'io mi saprò difendere Da un guardo lusinghier.	I will draw the bow well The quivered archer, For I will know how to defend From a flattering glance.
Pregghi, pianti e querele Io non ascolterò, Ma se sarà fedele, Io m'innamorerò.	Pleas, tears and laments I will not hear, But if she is faithful, I will fall in love.

—Translations—

Un moto di gioia	An emotion of joy
Un moto di gioia Mi sento nel petto, Che annunzia diletto In mezzo il timor!	An emotion of joy I feel in my breast, That announces delight Amid my fear!
Speriam che in contento Finisca l'affanno Non sempre è tiranno Il fato ed amor.	Let us hope that in contentment Will end your distress Will not always be a tyrant For fate and love.

Vergebliches Ständchen	The futile serenade
Er: Guten Abend, mein Schatz, Guten Abend, mein Kind! Ich komm' aus Lieb' zu dir, Ach, mach' mir auf die Tür, Mach' mir auf die Tür!	He: Good evening, my treasure, Good evening, my child! I come to love you, Ah, open your door for me, Open your door for me!
Sie: Meine Tür ist verschlossen, Ich lass dich nicht ein; Mutter, die rät' mir klug, Wär'st du herein mit Fug, Wär's mit mir vorbei!	She: My door is locked, I will not let you in; Mother, who advises me wisely, Were you here with permission, It would be over for me!
Er: So kalt ist die Nacht, So eisig der Wind, Dass mir das Herz erfriert, Mein' Lieb' erlöschen wird; Öffne mir, mein Kind!	He: So cold is the night, So icy the wind, That my heart will freeze, My love will be extinguished; Open for me, my child!
Sie: Löschet dein' Lieb'; Lass' sie löschen nur! Löschet sie immerzu, Geh' heim zu Bett, zur Ruh'! Gute Nacht, mein Knab'!	She: Extinguish your love; Let it be extinguished! If it continues to be extinguished, Go home to bed, to rest! Good night, my boy!

Von ewiger Liebe	Of eternal love
Dunkel, wie dunkel in Wald und in Feld! Abend schon ist es, nun schweiget die Welt.	Dark, how dark in forest and in field! It is already night; the world is now silent.
Nirgend noch Licht und nirgend noch Rauch, Ja, und die Lerche sie schweiget nun auch.	Nowhere a light and nowhere still smoke, Yes, and the lark is now silent.
Kommt aus dem Dorfe der Bursche heraus, Gibt das Geleit der Geliebten nach Haus,	The lad comes out of the village, Accompanying his beloved home,

—Translations—

Von ewiger Liebe	Of eternal love
Führt sie am Weidengebüsche vorbei, Redet so viel und so mancherlei:	He leads her past the willow grove, Talking so much, and of so many things:
“Leidest du Schmach und betrübest du dich, Leidest du Schmach von andern um mich,	“If you are grieving and suffering shame, If you are suffering disgrace because of me,
Werde die Liebe getrennt so geschwind, Schnell wie wir früher vereinigt sind.	Let our love end quickly, As quickly as we were once united.
Scheide mit Regen und scheide mit Wind, Schnell wie wir früher vereinigt sind.”	Depart with the rain and depart with the wind, As quickly as we were once united.”
Spricht das Mägdelein, Mägdelein spricht: “Unsere Liebe sie trennet sich nicht!	Says the maiden, the maiden says: “Our love cannot be broken!
Fest ist der Stahl und das Eisen gar sehr, Unsere Liebe ist fester noch mehr.	Steel is firm and iron even more, Our love is firmer still.
Eisen und Stahl, man schmiedet sie um, Unsere Liebe, wer wandelt sie um?	Iron and steel, one forges them together, Our love, who can change it?
Eisen und Stahl, sie können zergehen, Unsere Liebe muß ewig bestehn!”	Iron and steel, they can rust away, Our love must endure forever!”

Crépuscule	Twilight
Comme un rideau, sous la blancheur De leurs pétales rapprochées, Les lys ont enfermé leur cœur, Les coccinelles sont couchées.	Like a curtain, beneath the whiteness Their petals are closely folded, The lilies have concealed their heart, The ladybugs have gone to bed.
Et jusqu'au rayon matinal, Au cœur même des lys cachées, Comme en un rêve virginal Les coccinelles sont couchées.	And until the morning light, Hidden in the heart of the lilies, Like a virginal dream The ladybugs have gone to bed.
Les lys ne dorment qu'un moment; Veux-tu pas que têtes penchées, Nous causions amoureusement? Les coccinelles sont couchées.	The lilies sleep but a moment; Do you not want, with bowed heads, That we should speak of love? The ladybugs have gone to bed.

—Translations—

J'ai pleuré en rêve	I wept while dreaming
J'ai pleuré en rêve: J'ai rêvé que tu étais morte; Je m'éveillai, et les larmes coulèrent de mes joues.	I wept while dreaming: I dreamed you were dead; I awoke and the tears were flowing down my cheeks.
J'ai pleuré en rêve; J'ai rêvé que tu me quittais; Je m'éveillai, et je pleurai amèrement longtemps après	I wept while dreaming; I dreamed that you left me; I awoke, and I wept bitterly for a long time afterwards.
J'ai pleuré en rêve; J'ai rêvé que tu m'aimais encore; Je m'éveillai, et le torrent de mes larmes coule toujours, toujours.	I wept while dreaming; I dreamed that you loved me still; I awoke, and the torrent of my tears flows endlessly, endlessly.

Chacun le sait	Everyone knows it
Chacun le sait, chacun le dit, Le régiment par excellence Le seul à qui l'on fass' crédit Dans tous les cabarets de France... Le régiment, en tous pays, L'effroi des amants des maris... Mais de la beauté bien suprême!	Everyone knows it, everyone says it, The regiment without equal The one which everyone gives credit to In all the taverns in France... The regiment, in all countries, Is the terror of all lovers and husbands... But with beautiful women, it is the best!
Il est là, morbleu! Le voilà, corbleu! Il est là, le voilà, le beau Vingt-unième!	It is there, the devil! There it is, good Lord! It is there, there it is, the grand twenty-first!
Il a gagné tant de combats, Que notre empereur, on le pense, Fera chacun de ses soldats, À la paix, maréchal de France! Car, c'est connu le régiment Le plus vainqueur, le plus charmant, Qu'un sexe craint, et que l'autre aime.	They have won many battles, That our Emperor, one may think, Will make everyone his soldiers, In the peace, a marshal of France! For it is the well-known regiment, The most victorious, the most charming, The one some fear, and the others love.

Upcoming Events

Mar. 22	Jamie Brown Sr. Trombone Recital	7:30 p.m.
Mar. 24	Olivia Zerkle Jr. Flute Recital	7:30 p.m.
Mar. 25	Rachel Irwin Sr. Voice Recital	7:30 p.m.
Mar. 26	Student Recital	12:45 p.m.
	Ariel M. Sequiera Gr. Tuba Recital	7:30 p.m.

Events listed above are held in the George and Sharon Mabry Concert Hall in the Music/Mass Communication Building and are free and open to the public, unless indicated otherwise.

If you would like to be added to the Music Department patron database to be notified about future events, please send your name, address and email to music@apsu.edu or call 931-221-7818.

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