10-25-2003

Faculty Recital

Peter Atherton  
*Chapman University*, atherton@chapman.edu

Louise Thomas  
*Chapman University*, thomas@chapman.edu

Joe McNalley  
*Chapman University*

Johanna Kroesen  
*Chapman University*

Anna Komandyan  
*Chapman University*

*See next page for additional authors*

Follow this and additional works at: [http://digitalcommons.chapman.edu/music_programs](http://digitalcommons.chapman.edu/music_programs)

Recommended Citation

Atherton, Peter; Thomas, Louise; McNalley, Joe; Kroesen, Johanna; Komandyan, Anna; Goija, Olga; and Awaa, Sarah, "Faculty Recital" (2003). *Printed Performance Programs (PDF Format)*. Paper 1131.  
[http://digitalcommons.chapman.edu/music_programs/1131](http://digitalcommons.chapman.edu/music_programs/1131)

This Faculty Recital is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact laughtin@chapman.edu.
Faculty Recital

Authors
Peter Atherton, Louise Thomas, Joe McNalley, Johanna Kroesen, Anna Komandyan, Olga Goija, and Sarah Awaa

This faculty recital is available at Chapman University Digital Commons: http://digitalcommons.chapman.edu/music_programs/
Chapman University
School of Music

Presents a

FACULTY RECITAL

Peter Atherton, Bass-baritone
Louise Thomas, Piano

With Guest Artists

Joe McNalley, Contrabass
Johanna Kroesen, violin
Anna Komandyan, violin
Olga Gojia, viola
Sarah Awaa, violoncello

Saturday October 25, 2003 – 8:00P.M.
Salmon Recital Hall
Program

Già il sole dal Gange

Alessandro Scarlatti
(1660-1725)

Piango gemo sospiro

Antonio Vivaldi
(1678-1741)

Vittoria, mio core!

Giacomo Carissimi
(1605-1674)

Revenge, Timotheus cries – Alexander’s Feast (1736)

G. F. Handel
(1685-1759)

How willing my paternal love – Samson (1743)

See the raging flames arise – Joshua (1747)

L’incanto degli occhi, D 902, No. 1

Franz Schubert
(1797-1828)

Il traditor deluso, No. 2

INTERMISSION

Per questa bella mano, K. 612

W. A. Mozart
(1756-1791)

Fantasiestücke, Op. 12

Robert Schumann
(1810-1856)

Des Abends
Aufschwung
Warum
Traumes Wirren

Dover Beach, Op. 3

Samuel Barber
(1910-1981)

Alessandro Scarlatti was a prolific composer of operas, oratorios and cantatas. Sicilian born, he was trained in Rome and divided his career between Rome and Naples. Già il sole dal Gange, from Scarlatti’s second opera L’Honestà negli amori, composed when he was 19 years old, received its premier in the palace of the famed sculptor and architect Giovanni Bernini.

Già il sole dal Gange
Already the sun from the Ganges
Piu chiaro sfavilla
Sparkles more brightly
E terge ogni stilla
And dries every drop
Dell’alba che piange.
Of the dawn, which weeps.

Col raggio dorato
With a gilded ray
Ingenma ogni stila
It adorns every blade of grass
E gli astir del cielo
And the stars of the sky
Dipinge nel prato.
It paints in the field.

Antonio Vivaldi is primarily remembered as a virtuoso violinist and composer of instrumental compositions. Yet he composed a vast array of vocal music, sacred as well as secular including 45 operas, 8 shorter stage works, 40 cantatas, over 60 sacred works including four oratorios. Piango gemo sospiro is from a solo cantata of the same name.

Piango, gemo, sospiro e peno
Weep, I groan, I sigh and suffer,
E la piaga rinchiusa è nel cor.
And the wound is enclosed in my heart.
Solo chiedo per pace del seno,
Alone I ask for peace in my breast
Che m’uccida più fiero dolor.
That a more fierce pain may kill me.

Giacomo Carissimi is considered to be the most important Italian composer of oratorios and cantatas of his day. He composed approximately 150 cantatas and experimented with a wide variety of aria forms in this genre. Carissimi was always attentive to rhythm and the message of his texts, yet he reveled in the freedom to highlight their sensual qualities. Vittoria, mio core is an important early example of bel canto style.

Vittoria, Vittoria, mio core!
Victory, my heart!
Non lagrimar più, non lagrimar più!
Weep no longer!
È sciolta d’amore la vil servitù.
The wretched slavery of love is dissolved.

Già l’empia a’ tuoi danni,
The evil one makes you suffer,
Fra stuolo di squardi,
With glances and false charms
Con vezzi bagliardi
With charmed lies
Dispose gli inganni.
She set the deceits.
Le frode, gli affanni,
The fraud, the pain,
Non hanno più loco.
No longer take place.
Del crudo suo foco
Her cruel fire and ardor
È spento l’ardore.
Is extinguished.

Vittoria, Vittoria, etc.
Victory, victory, my heart!
Da luci ridente
Non esce più strale
Che piaga mortale
Nel petto m'avventi.

Nel duol, ne' tormenti
Lo piu non mi sfaccio.
E rotto ogni laccio,
Sparito il timore.

Vittoria, Vittoria, etc
Victory, victory, my heart!

George Frideric Handel

During Handel's career he wrote more than two thousand arias. His arias for bass more often than not were for a villain or a paternal character. In the arias chosen for this program we have examples of both.

Alexander's Feast might be considered a large cantata, but the English describe it as an ode and the composition is also known as an "Ode to St. Cecilia." "Revenge, Timotheus cries" is an excellent example of a Rage Aria that Handel wrote for many of his bass characters. The B section of this da capo aria changes character drastically, creating an atmosphere of mystery and awe at the sight of the unburied warriors.

Revenge, Timotheus cries.

See, the Furies arise!
See the snakes that they rear,
How they hiss in their hair,
And the sparks that flash from their eyes!

Behold a ghastly band, each a torch in his hand!
These are Grecian ghosts, that in battle were slain,
And unburied remain, inglorious on the plain!

While composing Samson Handel repeatedly reworked the score, making numerous changes, subtractions and additions, and eventually changing the title role from castrato to tenor. This aria is sung by Manoah after learning his son, Samson, has been blinded.

How willing my paternal love
The weight to share of filial care,
And part of sorrow's burden prove!
Though wand'ring in the shades of night,
Whilst I have eyes, he wants no light.
Wolfgang Amadeus Mozart composed *Per questa bella mano*, his final concert aria, shortly before he began composing *Die Zauberflöte*. It was written for Franz Gerl, Mozart's first Sarastro, and Friedrich Fichlerberger, the principal bass player in the orchestra at the Theater auf der Wieden. Mozart gives both soloists virtuoso passages with challenging leaps, extended arpeggios and quick scales, and the gentle Andante may give the impression of two dark timbered seducers wooing the same lover.

*Per questa bella mano*
*Per questi vaghi rai*
*Giuro, mio ben, che mai*
*Non amerò che te.*
*L'aura, le piante, i sassi,*
*Che i miei sospir ben sanno,*
*A te qual sia diranno*
*La mia costante fè.*

*Volgi lieti o fieri sguardi*
*Dimmi par che m'odi o m'amì,*
*Sempre acceso ai dolci dardi,*
*Sempre tuo vo' che mi chiami,*
*Né cangiarcìò terra o cielo*
*Quel desio che vive in me.*

By this beautiful hand,
by these lovely eyes,
I vow, my love, that I shall never love another.
The winds, the flowers, the rocks, who are well acquainted with my sighs, will tell you anyhow of my constant faith.

Should your looks be kind or cruel,
should you say you love or hate me,
I shall ever submit to your sweet wounds ever want you to call me your own; neither heaven nor earth can change this desire that lives in me.

Robert Schumann's *Fantasiestücke* were written in a single week in July 1837. The composer was especially fond of them and was delighted to learn that Liszt had performed them in early 1838 "to the delight of all". The group of eight pieces is divided into two volumes, inspired in part by Schumann's deep love for the young pianist Clara Wieck, who was later to become his wife.

Samuel Barber is best known for his orchestral music. His *Symphony No. 1* was the first American work performed at the Salzburg Festival in 1937, and Arturo Toscanini first conducted his ever-popular *Adagio for Strings* in 1938. However, Barber always had a keen interest in the voice. *Dover Beach* (1931) is one of his first important works for voice and is set to a poem by Matthew Arnold.

The sea is calm tonight,
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimm'ring and vast, out in the tranquil bay,
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! You hear the grating roar

Of pebbles which the waves draw back, and flinging
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The sea of faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! For the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.
Peter Atherton has had the joy of performing over forty roles ranging from Seneca in *The Coronation of Poppea* to Frederick in *A Little Night Music*. His operatic credits include performances with the Los Angeles Opera, Seattle Opera, Baltimore Opera, Lyric Opera Cleveland, Wolf Trap Opera, Virginia Opera, San Francisco Opera Touring Division, Opera Atelier, Cairo Opera and the Opera Festival of Rome and Verona. He has performed with such conductors as Leonard Bernstein, Pierre Boulez, Lucas Foss, James Conlon, Kurt Herbert Adler, Thomas Fulton and Myung-Whun Chung.

In concert and oratorio he has performed to acclaim with numerous organizations including the Los Angeles Philharmonic, L’Orchestra de la Suisse Romande, Basel Chamber Orchestra, Bach Cercle Genève, Los Angeles Master Chorale, Orchestre de Belgique, Philadelphia Singers, San Diego Symphony, William Hall Chorale, Angeles Chorale and the San Luis Obispo Mozart Festival. Equally popular in recital, he has performed in Vienna, Zurich, Hannover, Basel, Geneva, Rome, New York, Houston, Las Vegas and Los Angeles.

Dr. Atherton’s versatility as a singing-actor enabled him to perform six different roles in *The Phantom of the Opera* in New York, Los Angeles and Toronto. He holds degrees from The Juilliard School, USC and UCLA. Currently he is Director of Operatic Studies and Professor of Voice at Chapman University, and is a faculty member at the Opera Festival of Rome.

Louise Thomas, D.M.A., is director of collaborative arts at Chapman University. She received her doctorate in piano performance from USC, where she studied with John Perry. A native of Dublin, Ireland, Louise is the recipient of all major Irish national awards. After completing her undergraduate music studies at Trinity College Dublin, Louise received a full scholarship to pursue a graduate piano performance degree at the Hochschule für Musik Hannover in Germany. In recent years, Louise has concertized in England, Russia, Austria, and Germany, and has performed regularly in her home country. In 1993, she won 2nd prize at the Ibla-Ragusa International Piano Competition in Sicily, where she was awarded the Bela Bartók Prize. In 1998, she won the concerto competition at USC. An active chamber musician, Louise has made a CD recording with the Irish contemporary music group Nua Nóis at the Banff Center for the Arts, Canada as well as radio recordings for BBC radio in Northern Ireland and for Moscow Radio. Last year she performed at Carnegie Hall and recorded for the national Ovation cable arts channel in Los Angeles. She has been on faculty for summer arts programs including: La Fabbrica in Tuscany, Italy (2002) and Idyllwild Arts Festival (2003). On November 22 she will join the Chapman Symphony in a performance of Rachmaninov Piano Concerto No. 2 in c minor.

Contrabassist Joe McNalley studied at the New England Conservatory in Boston where he worked under BSO principal bass player Edwin Barker and at the University of San Diego where he studied under Bertram Turetzky. A professional contrabassist since age 15, he has worked in a broad range of popular and classical music. He has performed with such groups as The Honolulu Symphony, The Orquesta de Baja, The San Diego Symphony, Jimmie and Jeannie Cheatham’s Sweet Baby Blues Band, Andrea Bocelli, Luciano Pavarotti, Safari, the surf group Load, Haunani Asing, The Roger Wagner Chorale, and the Second Street Klezmer Ensemble. In 1999 he founded the Hutchins Consort, which is the world’s only professional group performing on “New Violin Family” instruments. He has led them on tours to Italy, the Midwest, a three-day residency at the Metropolitan Museum of Art in New York, and most recently a tour of New England and New Jersey. He is also one of the foremost experts in “Viennese Tuning” and performs the concerti of Dittersdorf, Vanhal, Stamitz, Sporer, Pichl, and the Mozart aria “Per questa bella mano” in their original configuration, often improvising original cadenzas. Mr. McNalley is also a product of the Orange County Youth Symphony program.

SPECIAL THANKS

TO ROBERT BECKER FOR HIS ASSISTANCE WITH DOVER BEACH.
AND TO HIS STUDENTS WHO GRACIOUSLY ASSISTED ME.
TO DAVID BLACK FOR HIS ASSISTANCE WITH THE MOZART CONCERT ARIA.
TO JUDY LONG FOR HER TIRELESS ASSISTANCE.
TO RICK CHRISTOPHERSEN FOR HIS SUPPORT AND ENERGY, AND
DEAN WILLIAM HALL.