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Faculty Recital

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Faculty Recital

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

*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 Goija, viola

Sarah Awa, 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
Più chiaro sfavilla
E terge ogni stilla
Dell'alba che piange.

Already the sun from the Ganges
Sparkles more brightly
And dries every drop
Of the dawn, which weeps.

Col raggio dorato
Ingemma ogni stila
E gli astir del cielo
Dipingo nel prato.

With a gilded ray
It adorns every blade of grass
And the stars of the sky
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
E la piaga rinchiusa è nel cor.
Solo chiedo per pace del seno,
Che m'uccida più fiero dolor.

I weep, I groan, I sigh and suffer,
And the wound is enclosed in my heart.
Alone I ask for peace in my breast
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!
Non lagrimar più, non lagrimar più!
È sciolta d'amore la vil servitù.

Victory, my heart!
Weep no longer!
The wretched slavery of love
is dissolved.

Già l'empia a' tuoi danni,
Fra stuolo di sguardi,
Con vezzi bugiardi
Dispose gl'inganni.
Le frode, gli affanni,
Non hanno più loco.
Del crudo suo foco
È spento l'ardore.

The evil one makes you suffer,
With glances and false charms
With charmed lies
She set the deceits.
The fraud, the pain,
No longer take place.
Her cruel fire and ardor
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 più non mi sfaccio.
È rotto ogni laccio,
Sparito il timore.

From laughing eyes
Arrows no longer dart
That a mortal wound
Hurls into my chest.
In the sadness, in the torment
I no longer undo myself,
Every snare is broken,
Fear is gone.

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. Cecelia." "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 sparkles 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.

The story for *Joshua* is taken from the Book of Joshua and is a recitation of wars and extermination. In Act II Caleb describes the fall of Jericho.

See the raging flames arise!

Hear, the dismal groans and cries!
The fatal day of wrath is come,
Proud Jericho hath met her doom.

Franz Schubert composed opus 83 in early 1827. Dedicated to the Italian bass, Luigi Lablache, Schubert demonstrates his ability to work in the Italian aria form with ease, grace and dramatic intention. Pietro Metastasio, the pre-eminent librettist of the 18th century wrote these song texts.

L'incanto degli occhi

Da voi, cari lumi
Dipende il mio stato;
Voi siete I miei Numi,
Voi siete il mio fato.
A vostro talento
Mi sento cangiar.
Ardir m'inspirate,
Se lieti splendete;
Se torbidi siete,
Mi fate tremar.

On you, beloved eyes,
Depends my life;
You are my gods,
You are my destiny.
At your bidding
My mood changes.
You inspire me with daring
If you shine joyfully;
If you are overcast,
You make me tremble.

Il traditor deluso

Aime, io tremo!
Io sento tutto inondarmi
Il seno di gelido sudor!
Fuggasi! ah quale?
Qual' è la via?
Chi me l'addita?
Oh Dio! Che ascoltai?
Che m'avvenne?
Oh Dio! Che ascoltai?
Ove son io?

Alas, I tremble!
I feel a cold sweat
Upon my brow!
I must flee; but where?
Where is the way?
Who will show it to me?
O God, what do I hear?
What is happening to me?
O God, what do I hear?
Where am I?

Ah l'aria d'intorno lampeggia, sfavilla;

The air around me flashes and sparkles

Ondeggia, vacilla l'infido terren!

The treacherous earth quakes and trembles!

Qual notte profonda d'orror mi circonda!

The deep night surrounds me with horror!

Che larve funeste, che smanie son queste!

What fearful creatures, what furies are these?

Che fiero spavento mi sento nel sen!

What raging terror I feel in my breast!

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 Pichelberger, 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 | By this beautiful hand, |
| Per questi vaghi rai | by these lovely eyes, |
| Giuro, mio ben, che mai | I vow, my love, that I |
| Non amerò che te. | shall never love another. |
| L'aure, le piante, i sassi, | The winds, the flowers, the rocks, |
| Che i miei sospir ben sanno, | who are well acquainted with my sighs, |
| A te qual sia diranno | will tell you anyhow |
| La mia costante fè. | of my constant faith. |

| | |
|-------------------------------|--|
| Volgi lieti o fieri sguardi | Should your looks be kind or cruel, |
| Dimmi pur che m'odi o m'ami, | should you say you love or hate me, |
| Sempre acceso ai dolci dardi, | I shall ever submit to your sweet wounds |
| Sempre tuo vo' che mi chiami, | ever want you to call me your own; |
| Né cangiar può terra o cielo | neither heaven nor earth can change |
| Quel desio che vive in me. | 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 fling,
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, Zürich, 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 Nós 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, Sperger, 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.

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