

Special Project - Performance Pathway
Performance Recital
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Jean Clara Cartwright
Accompanist: Rob Challinor

Programme

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Concerto for Coloratura Soprano, Op. 32

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Chant de l'almée
(Song of the Egyptian Dancing Girl)

Léo Delibes
(1836-1891)

Léo Delibes was a French composer who was best known for his operas and ballets. His works include the ballets *Coppélia* (1870) and *Sylvia* (1876), and the opera *Lakmé* (1883). Delibes also composed a small number of mélodies, some of which are still performed frequently, a fine example being his chanson Espagnole “Les Filles de Cadix”.

Chant de l'almée is a Romantic French aria in the key of A minor, which dramatically transitions to the key of A major too. It is from Delibes' *Quinz mélodies, deux chœurs, no. 11*, composed in 1885.

The musical setting of the text is written by Philippe Gille, a French dramatist and opera librettist who wrote over twenty librettos, five of which were for Delibes (the most famous being *Lakmé*). This certain version of the aria is for Coloratura soprano, additional flourishes are added through staccato scales and a higher variation of the melody towards the end which replaces the text at times.

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*Dis-moi, jeune captive,
Qu'attends-tu sur la rive?
bank?*

*Est-ce un riche trésor,
Un vaisseau chargé d'or,
Qu'attends-tu sur la rive?
bank?*

*Sous le ciel qui s'étoile,
Vois-tu donc une voile
Qui s'avance et qui luit,
À l'horizon qui fuit, à l'horizon qui fuit?
Ah!*

Tell me, young captive,
What are you waiting for on the

Is it a rich treasure,
A vessel laden with gold,
What are you waiting for on the

Under the sky [studded with stars],
Do you see then a sail
Which advances and shines
On the horizon which flees?
Ah!

*Danse, légère almée,
La brise est parfumée,
Chante, le gai tambour
Résonne encore.
Danse, légère almée,
La brise est parfumée,
Chante jusqu'à l'aurore,
Redis toujours ton chant d'amour!
Ah! chante, chante encore,
Chante nos amours.*

Dance, light almah,
The breeze is perfumed,
Sing, the gay drum
Resounds still.
Dance, light almah,
The breeze is perfumed,
Sing until the dawn,
Repeating always your song of love!
Ah! Sing again,
Sing [of] our loves.

Tyndaris

Reynaldo Hahn
(1874-1947)

Composed by Reynaldo Hahn in 1900, *Tyndaris* is a French song in the Romantic style. Hahn was a Venezuelan born, French, composer, conductor and music critic. Most famous for his song compositions, he wrote in the French classical tradition of the *mélodie*. *Tyndaris* forms part of a compilation of ten songs, a collection called *Études Latines* (Latin studies), which forms a number for solo voice and some for ensemble. The text was written by French poet Leconte de Lisle and draws upon the styles of distant antiquity.

The text of this song recalls a small city in ancient Sicily. There is a nostalgic feeling as the white painted buildings and fragrant hillsides are evoked. Both the pianist and singer create beautiful arcs with the given melodic lines. The notes are not overly challenging but the rhythms can be difficult. The frequent syncopations need to be strictly observed - when managed well they form a delightful suppleness in the melody and a gentle sense of fun.

For the singer to be effective, this small gem of a song needs little more than a beautiful tone, legato line and respect for the French phonetics. The tied rhythms suit the fluidity of the French language admirably and need to be strictly observed. They can be a little tricky. A really successful performance would set out to create a sense of warmth and delight in the beauty of the city and the hillsides. The simple text does not allow for wallowing emotions, but one can nevertheless put oneself in the position of an ancient Sicilian with affection for his home.

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*Ô blanche Tyndaris,
les Dieux me sont amis:
Ils aiment les Muses Latines;
Et l'aneth
et le myrte et le thym des collines
Croissent aux prés qu'ils m'ont soumis.
me.*

O white Tyndaris,
the Gods have have favoured me:
they favour the Latin Muses;
the dill,
the myrtle and the thyme of the hillsides
Flourish in the fields they have granted to

*Viens! mes ramiers chéris,
aux voluptés plaintives,
Ici se plaisent à gémir;
Et sous l'épais feuillage
il est doux de dormir
Au bruit des sources fugitives.*

Come; here my beloved
voes with their plaintive pleasures
delight in sad cooing;
and it is sweet to slumber
beneath the thick canopy
to the sounds of the running stream.

Concerto for Coloratura Soprano, Op. 32

Reinhold Glière
(1875-1956)

Reinhold Glière was a Russian composer who witnessed the transition from the late Romantic period to the Soviet era. Before the Russian revolution in Russia, Glière had already been honoured three times with the Glinka prize. The title “Doctor of Art Sciences” was awarded to him in 1941, and he won first degree Stalin Prizes. One of which was for *Concerto for Coloratura Soprano* in 1946.

The concerto was composed in 1943 in the key of F minor. The idea of writing without text for a singer was not new (as Rachmaninoff had written *Vocalise*, perhaps the most famous such piece over twenty years earlier), but the idea of making a full-scale concerto for such an “instrument” certainly was.

The concerto comprises two movements - Andante and Allegro. In the first movement, a melancholy, unharmonised tune is played by the piano, and the soprano promptly enters. The warm Allegro has a great deal of lighthearted humour to it, and one can hear similarities to Tchaikovsky’s ballets and even, more surprisingly, Wagner’s music-dramas. Featuring leaps, trills and a vast display of the singer’s range to the utmost height.

Interval

Zeffiretti che sussurrate,
opera aria for voice, RV 749.21

Antonio Vivaldi
(1678-1741)

Zeffiretti che sussurrate is an aria written by Vivaldi from an unknown opera, originally composed for voice, strings and continuo c. 1720.

As a composer, entrepreneur and director, Vivaldi was accountable for composing ninety-four operas. From this extensive number, only twenty have survived, and an even smaller number remain published. Although Vivaldi is well-known for his concertos -- in typically Baroque fashion, his most famous work *The Four Seasons* can be heard in reflection, quotes of “Spring” can be heard in the music with similarities of phrasing at the introduction of the aria. A slightly modified version of this aria is also found in Vivaldi’s opera *Ercole sul Termodonte* from 1723.

Exploring the abundant world of Baroque opera, with its range of impressive demands -- this aria seeks both vocal and emotional demands from the singer. There is the overall demonstration of word-painting and examples of vocal acrobatics found in the Da capo aria. The most challenging being the variety of vocal timbres and colours offset by the countless changes of vocal register. Notable echo effects can be seen from the 3/8 section onwards and are especially prominent at bars 60-66. Displays of nuance and limpid tone in the voice and piano greatly complement the delicate echo effects of *Zeffiretti che sussurrate*.

Baroque style presents greater musical freedom for the singer to embellish and variate given melodies by the composer. With my own variation added above the original score, I have respected the original melody, overall varying only in a higher pitch with added scalar passages towards the end to replace previous sequences.

Well known recordings have been performed by Sandrine Piau, Julia Lezhneva and Cecilia Bartoli.

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*Zeffiretti, che sussurate,
Ruscelletti, che mormorate,
Consolate Il mio desio,
Dite almeno all \ 'idol mio
La mia pena, e la mia brama.*

Whispering little breezes,
brooks, which you murmur,
Consolate, My desire,
Say at least to my idol
My pain, and my longing.

*Ama risponde il Rio,
Ama risponde il vento,
Ama la Rondinella,
Ama la Tortorella.*

“Love,” the brook murmurs;
“Love,” the wind whispers;
“Love,” the swallow sings;
“Love,” says the shepherdess.

*Vieni, vieni, o mio diletto
Già il mio core tutto affetto
Già t \ 'aspetta, e ognor ti chiama.*

Come, come oh beloved
my heart is filled with love,
I wait for you and always call.

Villanelle for Voice and Piano (Eb Major)

Eva Dell'Acqua
(1856-1930)

Eva Dell'Acqua was a Belgian singer and composer, born in Schaarbeek, Brussels, Belgium. She was the daughter of the famous Italian painter Cesare Dell'Acqua and his wife Carolina van der Elst.

Dell'Acqua composed in a Romantic style, producing works for piano and solo voice, opera and stage, orchestral works and other pieces for chamber orchestra. The text of *Villanelle* (also known as *The Swallow* or *The Peasant's Song*), was written by Frédéric van der Elst. It brought Dell'Acqua international fame, her operas and operettas at the time were regularly performed in Belgium. Written for coloratura soprano in 1893, *Villanelle* has since been widely recorded from the twentieth century. *Villanelle* has also appeared on film soundtracks such as *Get Hep to Love* (1942) and *I Married an Angel* (1942).

At first glance, *Villanelle* appears simplistic, but further into the score a range of cadenzas are provided which soar and glide like a bird in flight. The original version was in the key of E flat Major, but there are also editions in the keys of D major and C major. The song opens in 2/4 time with spread arpeggios, creating the atmosphere of a bird floating high into the sky. The voice enters with a graceful lilting melody in 6/8 which subtly imitates the swallow swooping and soaring in the sky with ease. At bar 10 the singer begins to convey the story of the swallow, and at bar 26 there is a recitative-like motif with the singer taking time to deliver the semi-quavers. Bar 34 is where the virtuosity begins with ascending scale passages moving across the registers and using a series of legato lines and short staccato patterns of arpeggios imitating how the swallow investigates her surroundings. At bar 53, there are two bars of 3/4 with a flourish taking the voice to a top B flat before returning to 6/8 and a reprise of the opening of the song. Bar 78 presents the final cadenza and the voice moves across over two octaves in a series of flourishes, ending with a trill on B flat, and finally bringing the song to a close in E flat.

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*J'ai vu passer l'hirondelle
Dans le ciel pur du matin:
Elle allait, à tire-d'aile,
Vers le pays où l'appelle
Le soleil et le jasmin.
J'ai vu passer l'hirondelle!*

I have seen the swallow fly over
In the clear morning sky:
She was flying by wing,
To the land to which she is called
By the sun and the jasmine.
I have seen the swallow fly over!

*J'ai longtemps suivi des yeux
eyes
Le vol de la voyageuse...
Depuis, mon âme rêveuse
L'accompagne par les cieux.
Ah! Ah! Au pays mystérieux!
Et j'aurais voulu comme elle
Suivre le même chemin...*

I have followed for a long time with my
The flight of the traveller...
Since then, my dreaming soul
Accompanies her through the skies.
Ah! Ah! To the mysterious land!
And I would have wished like her
to follow the same path...

J'ai vu passer l'hirondelle, etc.

I have seen the swallow fly over, etc.

Vocalise, Op. 34, No. 14

Sergei Rachmaninoff
(1873-1943)

Sergei Rachmaninoff composed and published the song *Vocalise* in 1915, as the last part and fourteenth song in a series of fourteen. Originally composed in 1912, Rachmaninoff revised the piece in 1914 before its publication: *14 Songs* or *14 Romances*, Op. 34. The songs were set to texts of poets representative of Russian Romanticism, except for the last, *Vocalise*. Since its first performance in 1916, this expressive, melancholy piece has circulated in countless arrangements by others. Rachmaninoff himself made an arrangement for orchestra and voice, as well as one for orchestra alone. The highlight being, the separate vocal part that not only serves singers well but also all those instrumentalists who wish to play this wonderful piece using the original solo part.

Written in the key of C-sharp minor for high voice (soprano or tenor) with piano accompaniment, it contains no text but is sung using only one vowel of the singer's choosing. The term "Vocalise" (which this piece is named after) is a wordless vocal exercise sung to one or more vowels to develop flexibility and control of pitch and tone.

The song was dedicated by Rachmaninoff to Moscow's leading lyric coloratura soprano Antonina Nezhdanova. She was the first performer of the arrangement for soprano and orchestra, with Serge Koussevitzky conducting. In rehearsing to perform *Vocalise* with Rachmaninoff at the piano, Nezhdanova complained that the piece lacked text. Where Rachmaninoff asked "What need is there of words", when you will be able to convey everything better and more expressively than anyone could with words by your voice and interpretation?"

In *Vocalise*, the absence of words does not suggest an absence of meaning or mood, it is a song that is rich in emotional intensity. Russia's tradition of art songs is plentiful in ruminations on the difficulties and unhappiness of life, and in *Vocalise* one can hear a voice who sings on behalf of anyone who feels trapped by sorrow. A number of critics have compared the progress of the melody to a caged bird seeking flight, soaring to freedom and then falling back once again. The solo voice is simple with light melodic lines and inner voices, supported by a rich harmonic texture, punctuated with the accompanying comments and counter melodies of the piano. The tone of *Vocalise* is lushly melancholic, the piece starts out soft and calm. Further along, in the B section (bar 19) the piece crescendos and becomes more chaotic with the feeling of pulling and pushing. Rachmaninoff does

this by using hairpins and going back and forth from the same notes, using the same intervals. As the note gets higher, the dynamic gets louder and vice versa. Rachmaninoff uses these contrasting tones to illustrate the different stages of grieving: denial, anger, bargaining, depression, and acceptance.

White Bird (Птица белая)

Igor Krutoy
(b.1954)

Igor Krutoy is a Ukrainian and Russian music composer born on July 29, 1954, in Haivoron (Kirovograd Oblast). He is also a producer and performer, and was awarded the Lenin Komsomol Prize in 1989. Krutoy has been awarded “Honoured Artist of the Russian Federation”, People’s Artist of Ukraine and People’s Artist of Russia.

White Bird (Птица белая) is a Russian song in the key of Ab Major that was composed by Krutoy in 2018. Written for Russian soprano Aida Garifullina, who was born in 1987 into a Tatar family in Kazan, the capital of the Republic of Tatarstan. Krutoy has said that the song was written specifically for Aida in mind, the most famous representative of the Tatar community. The song was sung by Garifullina at the opening of the Universiade in Kazan on July 6, 2018.

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*В час неизбежного рассвета
душа моя истает светом
И со мной прибудет
Верность женской сути*

At the hour of the imminent dawn
My soul fades to light
And will come with me
Loyalty to the female essence

*Она одна меня хранила
в ней правота моя и сила!
Верной птицею
вздрогну на краю
Одна, в утраченном Раю*

She kept me alone
In her is my righteousness and strength!
White bird
Shudder on the edge
Alone in a lost paradise.

*Гордость и покорность
две нити крепко сплетены в узор.
Звездная бездонность
Обнимет плечи так нежно...
Слова любви,
разлуки долгой и прощения
От века до сих пор.*

Pride and humility
Two strands of a tightly woven pattern.
Stellar bottomlessness
hugs your shoulders so tenderly...
Words of love,
long separation and forgiveness
From the century until now.

*Открыть глаза навстречу солнцу,
Понять, что все еще вернется.
Кипельным цветеньем,
Мудрости прозреньем
И так открыто улыбнется,
От за бытья легко очнется.
белой птицею
песню всю спою.
Напеть у неба на краю*

Open your eyes to the sun,
Understand what will still return.
Flowering bloom,
Wisdom by enlightenment
And she will smile so openly,
It will be easy to awaken from the prospect.
White bird
sing a song.
Sing at the edge of the sky.

*Гордость и покорность
две нити крепко сплетены в узор.
Звездная бездонность
Обнимет плечи так нежно...
Слова любви,
разлуки долгой и прощения
От века до сих пор.*

Pride and humility
Two strands of a tightly woven pattern.
Stellar bottomlessness
hugs your shoulders so tenderly...
Words of love,
long separation and forgiveness
From the century until now.

*Обнимет плечи так нежно...
Слова любви,
разлуки долгой и прощения
От века до сих пор.*

Will hug your shoulders so tenderly...
Words of love,
long separation and forgiveness
From the century until now.

Bachianas Brasileiras No. 5, I.) Ária (Catilena)

Heitor Villa-Lobos
(1887-1959)

The *Bachianas Brasileiras* are a series of nine suites by the Brazilian composer Heitor Villa-Lobos, written for various combinations of instruments and voices between 1930 and 1945. Much was asked about the title “Bachianas Brasileiras” itself. In the 1930s, Villa-Lobos had almost completely deserted modern music and joined the new European musical fashion, neoclassicism. This generic term referred to a practice that emerged in the late 1920s and early 1930s, where the use of compositional techniques inherited from previous centuries was prequest, not only from the Classical period, as the name suggests, but also from Baroque and Romanticism. The term “Bachianas Brasileiras” is an allusion to the combination and representation of Brazilian ethnic elements of folk and popular music, with the style and compositional technique of Johann Sebastian Bach, (Villa-Lobos’ favourite composer). As an attempt to adapt a number of Baroque harmonic and contrapuntal procedures to Brazilian music.

Bachianas Brasileiras No. 5, originally scored for soprano and eight cellos, comprises two movements: Ária (Cantilena) and Dança (Martelo). The famous Aria was composed in 1938, to then be Villa-Lobo’s best-known work around the world (Béhague 2001). The Portuguese text was written by Ruth Valadares Corrêa, and premiered on 25 March 1939, in Rio de Janeiro. Once both movements were completed, the full version of *Bachianas Brasileiras No. 5* was released on 10 October 1947, in Paris. That same year, Villa-Lobos would also make an arrangement of *Ária*, for soprano and guitar, and in 1948, of the complete work, for soprano and piano.

“Cantilena” as Villa-Lobos called it, begins with an evocative vocalise for the soprano. After presenting this wordless melody, the soprano then sings a brief, elaborate setting of a poem by Ruth Corrêa that sets the scene of the moon rising in the sky. Afterwards, a reprise of the vocalise occurs, drawing the movement to a haunting, memorable close.

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<i>Tarde, uma nuvem rósea lenta e transparente. sobre o espaço, sonhadora e bela! Surge no infinito a lua docemente, enfeitando a tarde, qual meiga donzela que se apresta e a linda sonhadoramente, em anseios d'alma para ficar bela grita ao céu e a terra, toda a Natureza!</i>	Afternoon, a rosy, slow and transparent cloud. In the air, dreamlike and beautiful! The Moon sweetly emerges into infinity, decorating the afternoon like a gentle maiden who dreamily prepares herself to be gorgeous, with her soul avid to become beautiful. All of nature shouts to the Sky and to the Earth!
<i>Cala a passarada aos seus tristes queixumes e reflete o mar toda a Sua riqueza... Suave a luz da lua desperta agora a cruel saudade que ri e chora! Tarde, uma nuvem rósea lenta e transparente sobre o espaço, sonhadora e bela!</i>	Silent are the birds to her sad laments and the Sea reflects its great splendor... Softly in the light of the moon no awakes Cruel longing that laughs and cries. Afternoon, a rosy, slow and transparent cloud. In the air, dreamy and beautiful!