LOYOLA MARYMOUNT UNIVERSITY
COLLEGE OF COMMUNICATION AND FINE ARTS
Department of Music

presents

JESSICA JEWETT
SOPRANO

In a Senior Recital

With
Valeria Morgovskaya, piano

4:00 PM
SATURDAY, APRIL 24, 2010

MURPHY RECITAL HALL
FREE AND OPEN TO THE COMMUNITY
PROGRAM

L’esperto nocciero
from Astarto
Giovanni Bononcini
(1685-1757)

V’adoro, pupille
George Frideric Handel
(1685-1759)

La rondinella amante
from Griselda
Antonio Vivaldi
(1678-1741)

Bist du bei mir
Johann Sebastian Bach
(1685-1750)

Gebet
Hugo Wolf
(1860-1903)

Die Mainacht
Johannes Brahms
(1833-1897)

Recitative: Giunse al fin il momento
W. A. Mozart
(1756-1791)

Aria: Deh vieni, non tardar
from Le nozze di Figaro

-INTERMISSION-

Suo Gân
Arr. Mark Saya
b. 1954

Traditional Welsh Lullaby

Chanson d’amour
Gabriel Fauré
(1845-1924)

Clair de lune
Georgés Bizet
(1838-1875)

Ouvre ton Coeur

The Lamb
Lee Hoiby
b. 1926

The Shepherd

Two songs of Innocence

The Serpent
from Songs for Leontyne

Aria: O mio babbino caro
Giacomo Puccini
(1858-1924)

from Gianni Schicchi

This performance is being recorded for archive and broadcast purposes. Kindly reserve your applause until the end of each section of the program.
Italian arias in the Late Baroque were written with ornamentations to showcase a singer’s virtuosity and to fully express the “affect” of the character singing. The set of arias sung tonight are all selections of opera seria, serious Italian opera that rivaled opera buffa, the popular comic opera of the time.

“L’esperto nocciere” explains that when conditions change, a quick response is needed. The composer Giovanni Bononcini produced Astarto in Rome although he later staged it in London. There it had a longer run than any of Handel's popular operatic works. The competition between Handel and Bononcini inspired the phrase, coined by John Byrom, "tweedledum and tweedledee."

Giulio Cesare, is one of George Frideric Handel's most famous opera seria. First performed in London, it was written in the early part of his career. “V’adoro, pupile” is a typical da capo aria with an initial theme, a complementing section, and then a return to the first section with ornamentation. Cleopatra sings to Caesar, disguised so as not to reveal her true passion for him.

Antonio Vivaldi, nicknamed il prete rosso “the red headed priest,” was one of the most influential and prolific composers of his generation. He worked in an orphanage for girls, and composed hundreds of instrumental concertos. Vivaldi wrote the opera Griselda, about a king testing the faithfulness of his wife in the later years of his life. The opera was staged in Venice. The da capo aria, “La rondinella amante” is encouraging young love to be steadfast by following the example of the swallow.

German lied has a long and rich history. Tonight’s selections range from the Baroque to the Romantic era. “Bist du bei
"mir" is an aria attributed to J.S. Bach. It is included in Notenbüchlein für Anna Magdalena Bach (Notebook for Anna Magdalena Bach), a collection of music composed for his second wife. It is probable that the melody of “Bist du bei mir” was composed by Gottfried Heinrich Stölzel (1690-1749).

The Romantic period brought about a change in song compositional style, in which the piano takes a larger role and often works independently to help communicate the poetry of the piece. Hugo Wolf, although a troubled man, was a prolific song composer and is thought to rival Schubert and Schumann with his vivid expression and originality. This is particularly evident with the set Mörike-Lieder in which “Gebet” is found. It is in this set that Wolf used the poetry of Eduard Mörike to mark a turning point in his compositional style to the new lieder style of Wagner. Wolf clashed publicly with Johannes Brahms, who was considered more of a traditional composer, although Brahms was innovative in his own way. True to the times, both Wolf and Brahms set their music to eloquent poetry and in “Die Mainacht” Brahms employs an intricate metrical scheme that develops as the poem unfolds. As the darkness of the text unfolds, the harmonic language and inspired melody evoke the lonely sadness of the text. The poet Ludwig Hölty died at age twenty-eight of consumption.

Concluding the first potion of the program is “Giunse alfin il momento… Deh, vieni, non tardar” is from Mozart’s Le nozze di Figaro, one of his most successful operatic works. It recounts a single "day of madness" with jealousy and trickery. A maid in the household sings this recitative and aria to tease her beloved into thinking she loves someone else.

The latter portion of the program begins with a traditional Welsh folk song arranged for tonight's performance by Dr. Mark Saya, a member of the LMU faculty. Dr. Saya captures the
simplicity of the traditional lullaby, by adjusting the folk rhythm subtly and by embellishing first an augmented and then diminished version of the melody in the upper notes of the accompaniment. The Steven Spielberg film, Empire of the Sun, popularized the song “Suo Gân.”

Fauré is widely considered the greatest master of French song. “Chanson d’amour” and “Clair de lune” come from his second compositional style of the 1880s, which is melodious, tortuous, and languid. Many other composers including Debussy set the text of Clair de lune, by Paul Verlaine. Bizet wrote “Ouvre ton cœur” as a student in Rome as a part of the “ode-symphony” Vasco de Gama. He was fond of the bolero rhythms, slow-tempo Latin music of Spain and Cuba, which would later inspire his most famous opera Carmen.

Lee Hoiby, a modern Romantic composer, is one of the most notable living composers of classical vocal music. A creator of opera, songs and arias, his song compositions are known for being inspired by many time periods and cultures. Two Songs of Innocence, is a song cycle with a Christian theme, which has a deceptively simple impression and intricate rhythmic complexity. “The Serpent” was originally written for the soprano Leontyne Price, who has introduced many of his best know songs and arias to the public.

Concluding the program is a beloved aria, from one of the greatest composers of Italian opera, Giacomo Puccini. Gianni Schicchi is based on Dante's The Divine Comedy, a tragic story, yet the opera is the composer's only comic opera. “O mio babbino caro” is the only set-piece in the otherwise through-composed conversational opera. The character Lauretta is asking her father for permission to wed her love, Rinuccio.
L’esperto nocchiero

L’esperto nocchiero,
Perché torna al lido
Appena partì?

Del vento cangiato,
Del flutto turbato
S’accorse e fuggì.

S’il mar lusinghiero
Sapea ch’era infido
Perché mai salpò?

Salpò, ma ingannato
Al lido lasciato
In breve tornò

V’adoro, pupille

V’adoro, pupille, saette d’amore
le vostre faville son grate nel sen
Pietose vi brama il mesto mio core,
ch’ogn’ora vi chiama l’amato suo ben.

La rondinella amante

La rondinella amante,
Lungi dal proprio nido,
Serba costante e fido
Al suo diletto il cor.

Non è possibil mai
Cacciar dal proprio petto
Il radicato affetto,
Il primo dolce amor.
**Bist du bei mir**

Bist du bei mir,  
geh’ ich mit Freuden  
zum Sterben und zu meiner Ruh’.

Ach, wie vergnügt wär’ so mein Ende,  
es drückten deine lieben Hände  
mir die getreuen Augen zu!

**Gebet**

Herr! shicke was du willt,  
Ein Liebes oder Leides;  
Ich bin vergnügt, dass Beides  
aus deinen Händen quillt.

Wollest mit freuden  
und wollest mit Leiden  
Mich nicht überschütten!

**Die Mainacht**

Wann der silberne Mond  
duch die Gesträuche blinkt  
Und sein schlummerndes Licht  
über der Rasen Streut,  
Und die Nachtigall flötet,  
Wandl ich traurig von Busch zu Buch.

Überhüllet vom Laub  
girret en Taubenpaar  
Sein Entzücken mir vor;  
aber ich wende mich  
Suche dunklere Schatten,  
Und die einsame Träne rinnt.

Wann, o lächelndes Bil,  
welches wie Morgenrot  
Durch die Seele mir strahlt,  
find ich auf Erden dich?  
Und die einsame Träne  
Bebt mir heisser die Wanf herab.

**Prayer**

If you are with me,  
I will go joyously  
to my death an eternal rest.

Ah, how joyful would be then my end  
if your loving hands,  
closed my faithful eyes.

**The May night**

When the silvery moon  
gleams through the shrubbery  
and scatters its slumbering light  
over the grass,  
and the nightingale sings,  
I wander sadly from bush to bush.

Shrouded by foliage,  
a pair of doves coo  
their enchantment in front of me;  
but I turn away  
I seek darker shadows,  
and the solitary tear falls.

When, oh smiling image,  
which like the dawn  
shines through my soul,  
when shall I find you on earth?  
And the solitary tear  
trembles ever more hotly down my cheek.
Deh vieni, non tardar

Ah, come! do not delay

Giunse alfin il momento

The moment has arrived at last

dech godrò senz’affano

that I will enjoy without worry

in braccio all’idol mio.

in the arm of the beloved mine

Timide cure,uscite dal mio petto,

Timid worries, get out of my

a turbar non venite il mio diletto!

do not come to disturb my

Oh come par che all’amaroso foco

Oh, how it seems that the

l’amenità del loco,

the comfort of the place,

la terra e il ciel risponda,

the earth and the heaven

come la notte i furti miei seconda!

just as the night is good for my

Deh, vieni, non tardar, o gioja bella,

Ah, come! do not delay, my

vieni ove amores per goder t’appella

come to where love calls you,

finchè non splende in ciel notturna face,

while the moon (torch of the

finchè l’aia è ancor bruna e il mondo tace.

night) rises,

Qui mormorar il ruscel,

Here murmurs the stream,

qui scherza l’aura,

here plays the breeze,

che col dolce susurro il cor ristaura.

which with sweet whispering the heart restores.

Qui ridono i fioretti e l’erba è fresca,

Here laughs the little flowers and the grass is cool,

ai piaceri d’amor qui tutto adesca.

to pleasures of love everything entices you.

Vieni, vieni!

Come, come!

Ti vo’ la fronte incoronar di rose.

You I want your brow to crown with roses.

Suo Gân

Lullaby

Huna, blentyn, ar fy mynwes,

Sleep, my child, upon my

clyd a chynnes ydyw hon;

it is snug and warm;
breichiau mam sy’n dynn amdanat,

your mother’s arms wrapped tightly around you,
cariad mam sy dan fy mron.
‘tis a mother’s love lies in my breast.

Ni chaiff dim amharu’th gyntun,
Nothing shall disturb your slumber,
ni wna undyn â thi gam;
nobody will do you harm;
huna’n dawel, annwyl blentyn,
sleep in peace, dear child,
huna’n fwyn ar fron dy fam.
gently sleep on your mother’s breast.

Paid ag ofni, dim on d deilen gura, gira ar y ddôr;
Fear you not, ‘tis but a leaf beating, beating at the door;
paid ag ofni, ton fach unig sua, sua ar lan y môr;
fear you not a lone wave’s murmur, murmuring on the seashore;
huna blentyn, nid oes yma
sleep, my child, for there is nothing
ddim i roddi iti fraw.
here to frighten you.
Gwena’n dawel yn fy mynwes
Smile in peace here on my bosom
ar yr engyl gwynion draw.
at the white angels yonder.

**Chanson d’amour**

**Song of love**

I love your eyes, I love your forehead
o ma rebelle, ô ma farouche, o my rebel, o my wild one,
j’aime tes yeux, j’aime ta bouche
I love your eyes, I love your mouth
où mes baisers s’épuiseront.
where my kisses will exhaust themselves.

J’aime ta voix, j’aime l’étrange
I love your voice, I love the strange
grace de tout ce que tu dis,
I love everything that makes you beautiful,
o ma rebelle, ô mon cher ange,
de tes pieds jusqu’à tes cheveux,
om enfer et mon paradis!
o toi vers qui montent mes vœux,
o ma farouche, ô ma rebelle!
om my rebel, o my darling angel
o ma rebelle, ô ma rebelle!
from your feet to your hair,

J’aime tout ce qui te fait belle,
"o you towards whom all my desires fly,
J’aime tes yeux, j’aime ton front,
my hell and my paradise!
"o you towards whom all my desires fly,
o ma rebelle, ô ma farouche!
o ma rebelle, ô ma rebelle!
"o you towards whom all my desires fly,
**Clair de lune**

Votra âme est un paysage choisi
que Vont charmant masques et bergamasques
jouant du luth et dansant et quasi
tristes sous leurs déguisemants fantasques.
Tout en chantant sur le mode minueur
l’amour vainqueur et la vie opportune,
ils n’ont pas l’air de croire à leur bonheur
et leur chanson se mêle au clair de lune.
Au clame clair de lune triest et beau,
qui fait rêver les oiseaux dans les arbres,
et sangloter d’extase les jets d’eau,
les grands jets d’eau sveltes parmi les marbres.

**Moonlight**

Your soul is a rare landscape charmed by masks and bergamasks
playing the lute and dancing, and almost sad beneath their fantastic disguises.
While singing in the minor key of victorious love and the good life,
they do not seem to believe in their happiness, and their song blends with the moonlight.
With the clam moonlight, sad and beautiful which makes the birds dream in the trees, and makes the fountains sob with ecstasy,
The tall, slim fountains among the marble statues.

**Ouvre ton cœur**

La marguerite a fermé sa corolle,
l’ombre a fermé les yeux du jour.
Belle, me tiendras-tu parole?

Ouvre ton cœur à mon amour.
Ouvre ton cœur, ô jeune ange, à ma flamme,
qu’un rêve charme ton sommeil.

Je veux reprendre mon âme, comme une fleur s’ouvre au soleil!

**Open your heart**

The daisy has closed its flower,
darkness has closed the eyes of the day.
Fair one, will you keep your word to me?

Open your heart to my love.
Open your heart, oh young angel, to my passion,
that a dream may enchant your slumber.

I wish to recover my soul, like a flower opens to the sun!
O mio babbino caro

O mio babbino caro, mi piace è bello;
vo' andare in Porta Rossa a comperar l'anello!
Sì, Sì ci voglio andare! e se l’amassi indarno,
andrei sul Ponte Vecchio, ma per buttarmi in Arno!

Mi struggo e mi tormento! O Dio, vorrei morir!
Babbo, pietà, pietà!

Oh my daddy dearest, he pleases me and he is handsome;
I want to go to Porta Rossa to buy the ring!
Yes, yes, I want to go there! and if I love him in vain,
I would go to Ponte Vecchio, but to throw myself into the Arno!
I suffer and I am tormented! O God, I want to die!
Daddy, pity, pity!

SPECIAL THANKS

I would like to thank my parents for nurturing my love and talent for music, and having patience as my goal of finishing school has slowly been realized. My growing family is a constant source of support and happiness, for which I am very grateful. I would also like to thank the many teachers and coaches that I have had along the way, especially Dr. Karl Snider. Lastly, I must recognize my partner and best friend Adolfo Martinelli who has helped make this goal possible and for the past five years has been my greatest support. Without all of you, I would not be able to celebrate this wonderful accomplishment, thank you.
# Upcoming Events

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<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>24-Apr</td>
<td>Chamber Orchestra Concert</td>
<td>8:00 pm</td>
<td>MRH</td>
<td>Free</td>
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<td>A culmination of the semester's work in a final performance</td>
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<td>25-Apr</td>
<td>Student Conducting Recital</td>
<td>4:00 pm</td>
<td>MRH</td>
<td>Free</td>
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<td>Seniors conducting in their final concert of the year</td>
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<td>25-Apr</td>
<td>Student Soloists Recital</td>
<td>7:30 pm</td>
<td>MRH</td>
<td>Free</td>
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<td>Faculty-selected students perform in this year-end concert, followed</td>
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<td>immediately by the Annual Music Department Awards Ceremony</td>
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<tr>
<td>30-Apr</td>
<td>Senior Recital</td>
<td>8:00 pm</td>
<td>MRH</td>
<td>Free</td>
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<td>Kathleen Hudson, soprano</td>
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<tr>
<td>1-May</td>
<td>45th Annual Spring Chorale</td>
<td>8:00 pm</td>
<td>Sacred Heart Chapel</td>
<td>CTA (310) 338-7588</td>
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<td>The LMU Choruses perform with full orchestra in the final concert of</td>
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<td>the school year, with a preview of the program from their upcoming</td>
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<td></td>
<td>Italy Tour</td>
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MRH = Murphy Recital Hall

# Acknowledgments

David W. Burcham................................................................. Acting President
Dr. Ernest Rose............................................................... Chief Academic Officer
Barbara J. Busse.................................Dean, College of Communication & Fine Arts
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Nestor Pereira................Manager/Lighting Designer - Murphy Recital Hall
Dr. Karl Snider............................................................... Applied Voice Faculty
Nicholas Preston........................... Administrative & Production Coordinator

The Department of Music uses Kawai pianos exclusively from Ahn’s Pianos

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