

OLD DOMINION UNIVERSITY

Department of Music

FACULTY RECITAL

Dr. Kelly Montgomery
Contralto

ODU Viola da Gamba Consort

Rebecca Raydo, Treble

Dr. Stephen Coxe, Tenor

Dr. Kelly Montgomery, Tenor

Martina Fortin, Bass

Dr. Lee Teply, harpsichord

Dr. Stephen Coxe, harpsichord

Madeline Samarzea, Dance



**OLD DOMINION
UNIVERSITY**

I D E A F U S I O N

Diehn Fine and Performing Arts
Chandler Recital Hall

Monday, February 24, 2014

7:30 PM

“A Viol Evening”

From Radamisto Somni Dei 1759)	George F. Handel (1685-
From <i>La Didone</i> Tremulo spirito	Pietro F. Cavalli (1602-1676)
Absalon	Josquin des Prez (c. 1450/55 – 1521)
From <i>The Fairy Queen</i> Hark, how all things in one sound rejoice Hush, no more, be silent	Henry Purcell (1659-1695)
From <i>King Arthur</i> What power art thou?	
-Intermission-	
From <i>Dances</i> Bransle (1571) Bransle de Bourgoigne I (1571) Bransle de Bourgoigne II (1571) La Gaillarde (1571) Saltarello (1583)	Pierre Phalese (1510-1575)
I take no pleasure	Henry Purcell (1659-1695)
Loving above himself	John Blow (1649-1708)
The moon is down	Stephen Coxe (b. 1966)

PROGRAM NOTES

Loving above himself

Pour Celadon, he sighs, and sighs in vain;
The fair Eugenia must not love,
Nor has a shepherd reason to complain
When tow'ring thoughts his ruin prove.
But Celadon his stars will often blame
With all the passion of the mind and tongue;
Complaining words and notes increase his flame;
The Nymph won't see it but commends the song.

Alas, 'tis plain what causes still his Fate:
What can a verse or note avail?
Birth, Fortune, are as hills of greatest height -
They overlook a lowly, lowly Dale.

The moon is down

The Moon is down,
The Pleiades. Midnight,
The hours flow on,
I lie, alone.

- Sappho of Eressos (ca. 615-570 B.C.E.)

PROGRAM NOTES

Sommi Dei

Sommi Dei,
Che scorgete I mali miei,
Protegete un mesto cor!

Supreme Gods

Supreme Gods,
Take heed of my sufferings,
Protect an unhappy soul!

This is the opening aria from the opera, “Radamisto”, set in 53 AD Thrace. The premise is the ravages of power through war versus the resiliency of love, in this case, the love between Radmisto and Zenobia - the happily married Tracian King and Queen. Unfortunately, the tyrannical Tiridate, ruler of neighboring Armenia, has it in his head to capture Zenobia and call her his own. The problem with this is his marriage to Polissena, the sister of Radamisto. In the end, Tiridate reunites with his wife, as Radamisto and Zenobia confirm and profess their love for each other in a final duet.

Tremulo Spirito

Alle ruine del mio Regno adunque
sopravivo decrepita,
e son giunta a riputar il pianto testimon
weeping
trivial de’ miei dolori!

Onde va l’alma mia cercando oltre le
lagrime il tenore di lamentarsi,
mentre in questa notte in un punto
lost
perdei Regno, Patria, Marito, e
my
figli miei.

Tremulo spirito, flebile e languido,
weary,
escivi subito.
Volati, l’anima ch’Erebo torbido,
Erbus cupido, aspetta là.
Povero Priamo, scordati d’Hecuba,
forlorn vedova misera
Causano l’ultimo horrido esilio
terrible Parided Elena

From the opera “La Didone”, the plot is loosely based on the Aeneid, specifically Book 4. Busenello’s second libretto replaces Dido’s suicide with a happy ending in which she marries Iarbas, King of Getuli. Iarbas saves Dido

Tremulous Spirit

Thus I, an old woman, survive
the destruction of my kingdom,
and lower myself to consider
but a trivial witness of my sorrow!

Hence, my soul seeks beyond tears
a fitting way to bemoan,
in this night when all at once I have
kingdom, country, husband, and
children.

Tremulous spirit, weeping and
go quickly;
Fly, spirit, that turbid and greedy
awaits.
Poor Priamus, forget Hecuba,
widow:
Paris and Helen cause the final
exile.

from herself after Aeneas abandons her. In this aria, Hecuba is mourning her exile, in addition to the loss of her children and husband to war and evil kings.

PROGRAM NOTES

Sommi Dei

Sommi Dei,
Che scorgete I mali miei,
Protegete un mesto cor!

Supreme Gods

Supreme Gods,
Take heed of my sufferings,
Protect an unhappy soul!

This is the opening aria from the opera, “Radamisto”, set in 53 AD Thrace. The premise is the ravages of power through war versus the resiliency of love, in this case, the love between Radmisto and Zenobia - the happily married Tracian King and Queen. Unfortunately, the tyrannical Tiridate, ruler of neighboring Armenia, has it in his head to capture Zenobia and call her his own. The problem with this is his marriage to Polissena, the sister of Radamisto. In the end, Tiridate reunites with his wife, as Radamisto and Zenobia confirm and profess their love for each other in a final duet.

Tremulo Spirito

Alle ruine del mio Regno adunque
sopravivo decrepita,
e son giunta a riputar il pianto testimon
weeping
trivial de’ miei dolori!

Onde va l’alma mia cercando oltre le
lagrime il tenore di lamentarsi,
mentre in questa notte in un punto
lost
perdei Regno, Patria, Marito, e
my
figli miei.

Tremulo spirito, flebile e languido,
weary,
escivi subito.
Volati, l’anima ch’Erebo torbido,
Erbus cupido, aspetta là.
Povero Priamo, scordati d’Hecuba,
forlorn vedova misera
Causano l’ultimo horrido esilio
terrible Parided Elena

Tremulous Spirit

Thus I, an old woman, survive
the destruction of my kingdom,
and lower myself to consider
but a trivial witness of my sorrow!

Hence, my soul seeks beyond tears
a fitting way to bemoan,
in this night when all at once I have
kingdom, country, husband, and
children.

Tremulous spirit, weeping and
go quickly;
Fly, spirit, that turbid and greedy
awaits.
Poor Priamus, forget Hecuba,
widow:
Paris and Helen cause the final
exile.

From the opera “La Didone”, the plot is loosely based on the Aeneid, specifically Book 4. Busenello’s second libretto replaces Dido’s suicide with a happy ending in which she marries Iarbas, King of Getuli. Iarbas saves Dido from herself after Aeneas abandons her. In this aria, Hecuba is mourning her exile, in addition to the loss of her children and husband to war and evil kings.

PROGRAM NOTES

Absalon

Based on a biblical story, Absalom was the 3rd son of King David of Israel. 2 Samuel 14:25 describes him as the most handsome man in the kingdom. Absalom eventually rebelled against his father and was killed during the Battle of Ephraim Wood. The piece performed this evening by Gambas, was originally composed for soprano, alto, tenor, and bass voices to the text below:

Absalon, fili mi, Quis de tut moriar pro te, you, Fili mi, Absalom? Quis de tut moriar pro te, sed descendam in infernum plorans.	Absalom, my son Would that I had died instead of you, My son, Absalom? Let me live no longer, but descend into hell, weeping.
--	--

Hark, How All Things in One Sound Rejoice (Fairy Queen)

Hark! Hark! How all things in one sound rejoice, Hark!
And the world seems to have one voice, to have one voice.

Hush, no more, be silent (Fairy Queen)

Hush, no more, be silent, all.
Sweet repose has clos’d her eyes,
Soft as feather’d snow does fall!
Softly, softly steal from hence,
No noise, no noise disturb her sleeping sense.

What power art thou? (King Arthur)

What power art thou who from below hast made me rise unwillingly and slow
From beds of everlasting Snow?
See’st thou not how stiff, how stiff and wond’rous old,
Far far unfit to bear the bitter cold.
I can scarcely move or draw my breath, can scarcely move or draw my breath:
Let me let me freeze again, let me let me freeze again to Death,
Let me let me freeze again to Death.

Cold Genius’ aria from the semi-opera, King Arthur. The plot is based on the battles between King Arthur’s Britons and the Saxons, rather than the legends of Camelot. This work is part of the “machine play” genre, wherein the music is subordinate to the visual spectacle. Special effects included: people disappearing through trap doors, moveable scenery, illusionistic painting, gorgeous costumes, “flying” actors, and fireworks. In this scene cupid has awakened the reluctant spirit of winter, Cold Genius.

PROGRAM NOTES

Absalon

Based on a biblical story, Absalom was the 3rd son of King David of Israel. 2 Samuel 14:25 describes him as the most handsome man in the kingdom. Absalom eventually rebelled against his father and was killed during the Battle of Ephraim Wood. The piece performed this evening by Gambas, was originally composed for soprano, alto, tenor, and bass voices to the text below:

Absalon, fili mi, Quis de tut moriar pro te, you, Fili mi, Absalom? Quis de tut moriar pro te, sed descendam in infernum plorans.	Absalom, my son Would that I had died instead of you, My son, Absalom? Let me live no longer, but descend into hell, weeping.
--	--

Hark, How All Things in One Sound Rejoice (Fairy Queen)

Hark! Hark! How all things in one sound rejoice, Hark!
And the world seems to have one voice, to have one voice.

Hush, no more, be silent (Fairy Queen)

Hush, no more, be silent, all.
Sweet repose has clos’d her eyes,
Soft as feather’d snow does fall!
Softly, softly steal from hence,
No noise, no noise disturb her sleeping sense.

What power art thou? (King Arthur)

What power art thou who from below hast made me rise unwillingly and slow
From beds of everlasting Snow?
See’st thou not how stiff, how stiff and wond’rous old,
Far far unfit to bear the bitter cold.
I can scarcely move or draw my breath, can scarcely move or draw my breath:
Let me let me freeze again, let me let me freeze again to Death,

Let me let me freeze again to Death.

Cold Genius' aria from the semi-opera, King Arthur. The plot is based on the battles between King Arthur's Britons and the Saxons, rather than the legends of Camelot. This work is part of the "machine play" genre, wherein the music is subordinate to the visual spectacle. Special effects included: people disappearing through trap doors, moveable scenery, illusionistic painting, gorgeous costumes, "flying" actors, and fireworks. In this scene cupid has awakened the reluctant spirit of winter, Cold Genius.