

2016

Concert recording 2016-10-20a

Laurissa Backlin

Christopher MacRae

S. Michael Shuman

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Citation

Backlin, L., MacRae, C., & Shuman, S. M. (2016). Concert recording 2016-10-20a. *Concert Recordings*. Retrieved from <https://scholarworks.uark.edu/musccr/235>

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UNIVERSITY OF
ARKANSAS

J. William Fulbright
College of Arts & Sciences
Department of Music

Guest Recital

Laurissa Backlin, *soprano*

with

Christopher MacRae, *tenor*

S. Michael Shuman, *piano*

October 20, 2016 | 7:30 PM
Stella Boyle Smith Concert Hall

Concert Program

1 *A questo seno deh vieni*, K.374 Wolfgang Amadeus Mozart (1756–1791)

Laurissa Backlin & S. Michael Shuman

2 *Alma del core* Antonio Caldara (ca. 1670–1736)

3 *Amarilli* Giulio Caccini (1551–1618)

4 *Se Florida è fedele* Alessandro Scarlatti (1660–1725)

5 *Già il sole dal Gange* Scarlatti

Christopher MacRae & S. Michael Shuman

On This Island, Op. 11 Benjamin Britten (1913–1976)

6 *Let the florid music praise!*

7 *Now the leaves are falling fast*

8 *Seascape*

9 *Nocturne*

10 *As it is, plenty*

Laurissa Backlin & S. Michael Shuman

Selections from “Acht Lieder aus Letzte Blätter,” Op. 10 Richard Stauss (1864–1949)

11 *Zueignung, No. 1*

12 *Die Nacht, No. 3*

13 *Allerseelen, No. 8*

Christopher MacRae & S. Michael Shuman

Vier Duette, Op. 78 Robert Schumann (1810–1856)

14 *Tanzlied*

15 *Er und Sie*

16 *Ich denke dein*

17 *Wiegenlied*

Laurissa Backlin, Christopher MacRae, & S. Michael Shuman

Deux Duos, Op. 10 Gabriel Faure (1843–1924)

18 *Puis qu’ici-bas toute ame*

19 *Tarantelle*

Laurissa Backlin, Christopher MacRae, & S. Michael Shuman

Program Notes and Translations

The twenty-seven concert arias of Wolfgang Amadeus Mozart (1756-1791) were written for various reasons. Some were written as individual arias for certain favored singers as a vehicle to display their vocal prowess in concert. Others were composed for operas never completed. Still others were created out of existing libretti from other composers' operas and became known as “insertion” arias.¹ “A questo seno deh vieni – Or che il cielo” falls under this third category. The aria is set to texts from Giovanni de Gamerra’s (1742-1803) libretto to *Sismano nel Mogol* (*Sismano among the Mongols*), for which Giovanni Paisiello (1740-1816) composed the music in a Milanese operatic production eight years earlier. Mozart’s aria is sung by the opera’s prima donna Zeira, who is delighted that her lover has returned.² The music is graceful yet joyful, with buoyant rhythms and running figures in the piano accompaniment to support the melody of vocal line.

A questo seno, deh vieni – Or che il cielo, K. 374 (1781)

A questo seno, deh vieni, idolo mio.
Quanti timori, quante lacrime, oh Dio,
costi alla sposa tua.
Dunque tu vivi. Oh contento! Oh certezza!
Oh premio! Oh speme! Oh amor!
Numi clementi, nell’offrirmi pietosi.
Un sì bel dono,
tutto il vostro rigore io vi perdono.

To my heart, ah come, my idol.
How many fears, how many tears, oh God,
you cost your wife.
It is true you live. Oh happiness! Oh assurance!
Oh reward! Oh hope! Oh love!
Lenient deities, in mercifully offering me
such a beautiful gift,
for all your harshness I forgive you.

Or che il ciel a me ti rende,
Cara parte del mio cor,
La mia gioia, ah, non comprende
Chi non sa che cosa è amor!

Now that heaven returns you to me,
dear part of my heart,
my joy, ah, cannot be comprehended
By one who does not know what love is!

Sono all’alma un grato oggetto
Le sue barbare vicende,
Ed in sen dolce discende
La memoria del dolor.

Are to my soul a welcome object
these cruel events,
and into this breast sweetly descends
the memory of my pain.³

¹ Nick Kimberly, “An Exciting Range of Emotions,” *Rolando Villazón: Mozart Concert Arias*, Deutsche Grammophone 2014, <http://ezproxy.deltastate.edu:2281/sharedfiles/booklets/DGG/booklet-00028947922858.pdf>, accessed October 16, 2016.

² Piotr Kaminski, “Operas, which Mozart did not write,” *Bella mia fiamma ...Mozart Concert Arias*, CD Accord 2012, <http://ezproxy.deltastate.edu:2281/sharedfiles/booklets/CDA/booklet-CDAccordACD175.pdf>, accessed October 16, 2016.

³ Translation by Bard Suverkrop – IPA Source, LLC, 2010.

Without his a collection of approximately 100 songs and arias the sixteenth and seventeenth centuries. Alessandro Parisotti (1853-1913) would be but a footnote in the history of western music. The music of Liszt and Wagner left some musical circles yearning for a simpler aesthetic, which led musicians like Parisotti to look back to the forgotten music of the baroque era. In the preface to his collection *Arie antiche* or Ancient Airs, Parisotti wrote:

Since these days the truly new is becoming rare, I am pleased to see the old resurrected in its place. Composers in the seventeenth and eighteenth centuries wrote music that was enlightened, above all, by structural purity and simplicity, emotion, and a quality of the serenity over the complete piece. The music of today is decidedly the opposite: erratic, jerky and full of violent contrast.

Parisotti's nineteenth century arrangements and realizations are significantly different to today's historical performance practice, but have become a staple in the repertoire of modern day singers and teachers.

**"Alma del core" from *La costanza in amore vince l'inganno* (1710)
Antonio Caldara (c1670-1736)**

Alma del core, spirito dell'alma Sempre costante t'adorerò. Sarò contento nel mio tormento, Se quel bel labbro baciar potrò.	Soul of my heart, spirit of my soul I will always faithfully adore you. I will be content in my torment, If I am able to kiss those beautiful lips.
---	--

**"Amarilli" from *Le nuove musiche* (1601/2)
Giulio Caccini (1551-1618)**

Amarilli, mia bella, Non credi, o del mio cor dolce desio, D'esser tu l'amor mio? Credilo pur: e se timor t'assale, Dubitar non ti vale. Aprimi il petto e vedrai scritto in core: Amarilli è il mio amore.	Amarilli, my beautiful one do you not believe, o sweet desire of my heart, That you are my love? Believe it; and if fear assails you, Doubting will not avail you. Open my breast and you will see written on my heart: Amarilli is my love.
---	--

"Se Florinda è fedele" from *La donna ancora è fedele* (1698)

Se Florinda è fedele io m'innamorerò. Potrà ben 'arco tendere il faretrato arcier, Ch'io mi saprò difendere d'un guardo lusinghier.	If Florinda is faithful, I will fall in love. The archer, armed with quiver, may well draw his bow For I will know how to defend myself from a flattering glance.
Pregghi, pianti e querele io non ascolterò, Ma se sarà fedele io m'innamorerò.	I will not listen to entreaties, weeping and complaints; But if she is faithful, I will fall in love.

"Già il sole dal Gange" from *L'Honestà negli amori* (1680)

Già il sole dal Gange più chiaro sfavilla, E tege ogni stilla dell'alba che piange. Col raggio dorato ingemma ogni stelo, E gli astri del cielo dipinge nel prato.	Already the sun from the Ganges is sparkling brighter And drying every dewdrop of the weeping dawn. With gilded ray it bejewels every stem And paints the stars of heaven upon the meadow. ⁴
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⁴ Translations by Martha Gerhart. 28 Italian Songs and Arias, G. Schirmer, 2013.

Benjamin Britten's (1913-1976) first publication of songs for voice and piano was the result of yet another successful collaboration with the poet W. H. Auden (1907-1973). The British composer and poet first met in 1935 when both were employed with the GPO Film Unit, an educational documentary film organization. They worked together on two films: *Coal Face* in 1935, and *Night Mail* in 1936. *On This Island*, Op. 11 sets five texts taken from Auden's collection of 1936, titled *Look, Stranger!* The poems explore the facets of love, whether that be erotic or agapic, and the emphasis on human connections.⁵ Some poems lament society's preoccupation with status above all else, as well as the chasm between the elite and the downtrodden. *On This Island* was first performed at a BBC contemporary music concert in November 1937 by the soprano Sophie Wyss with Britten at the piano. Each song within the set is self-contained, with a musical language that varies as the cycle continues, creating a diverse yet unified whole. Harmonically, the work as a whole is traditional.⁶ "Let the florid music praise" contains elements of the Baroque style, specifically melismatic passages reminiscent of Henry Purcell. "Nocturne" is unusual in its extreme simplicity, both harmonically and melodically. The cycle ends with "As it is, plenty," a song that satirizes the bourgeois society of 1930's Britain. The music sounds as if it had been written for a London vaudeville theatre.

***On This Island*, Op. 11 (1937)
1. Let the florid music praise!**

Let the florid music praise,
The flute and the trumpet,
Beauty's conquest of your face:
In that land of flesh and bone,
Where from citadels on high
Her imperial standards fly,
Let the hot sun
Shine on.

O but the unloved have had power,
The weeping and striking,
Always, always; time will bring their hour:
Their secretive children walk
Through your vigilance of breath
To unpardonable death,
And my vows break
Before his look.

⁵ Kenneth Ligda, "Look, Stranger!" *The Modernism Lab at Yale University*, https://modernism.research.yale.edu/wiki/index.php/Main_Page, accessed October 16, 2016.

⁶ Lloyd Moore, "Settings of Poems by W. H. Auden," *Britten/Berkeley: Auden Songs*, Naxos 1997, <http://ezproxy.deltastate.edu:2281/sharedfiles/booklets/NAC/booklet-8.557204.pdf>, accessed October 16, 2016.

2. Now the leaves are falling fast

Now the leaves are falling fast,
Nurse's flowers will not last;
Nurses to the graves are gone,
And the prams go rolling on.

Whispering neighbors, left and right,
Pluck us from the real delight;
And the active hands must freeze
Lonely on the separate knees.

Dead in hundreds at the back
Follow wooden in our track,
Arms raised stiffly to reprove
In false attitudes of love.

Starving through the leafless wood
Trolls run scolding for their food;
And the nightingale is dumb,
And the angel will not come.

Cold, impossible, ahead
Lifts the mountain's lovely head
Whose white waterfall could bless
Travellers in their last distress.

3. Seascape

Look, stranger, at this island now
The leaping light for your delight discovers,
Stand stable here
And silent be,
That through the channels of the ear
May wander like a river
The swaying sound of the sea.

Here at the small field's ending pause
Where the chalk wall falls to the foam, and its
tall ledges
Oppose the pluck
And knock of the tide,
And the shingle scrambles after the sucking surf,
and the gull lodges
A moment on its sheer side.

Far off like floating seeds the ships
Diverge on urgent voluntary errands;
And the full view
Indeed may enter
And move in memory as now these clouds do,
That pass the harbor mirror
And all the summer through the water saunter.

4. Nocturne

Now through night's caressing grip
Earth and all her oceans slip,
Capes of China slide away
From her fingers into day
And the Americas inclines
Coasts towards her shadow line.

Now the ragged vagrants creep
Into crooked holes to sleep:
Just and unjust, worst and best,
Change their places as they rest:
Awkward lovers lie in fields
Where disdainful beauty yields:

While the splendid and the proud
Naked stand before the crowd
And the losing gambler gains
And the beggar entertains:
May sleep's healing power extend
Through these hours to our friend.

Unpursued by hostile force,
Traction engine, bull or horse
Or revolting succubus;
Calmly till the morning break
Let him lie, then gently wake.

5. As it is, plenty

As it is, plenty;
As it's admitted
The children happy
And the car, the car
That goes so far
And the wife devoted:
To this as it is,
To the work and the banks
Let his thinning hair
And his hauteur
Give thanks, give thanks.

All that was thought
As like as not, is not:
When nothing was enough
But love, but love
And the rough future
Of an intransigent nature
And the betraying smile,
Betraying, but a smile:
That that is not, is not;
Forget, Forget, Forget.

Let him not cease to praise
Then his spacious days;
Yes, and the success
Let him bless, let him bless:
Let him see in this
The profits larger
And the sins venal,
Lest he see as it is
The loss as major
And final.

Although he composed over 200 songs in his career, the 1887 publication of Richard Strauss' (1864-1949) opus 10 signifies his coming of age as a mature lieder composer. The collaborative pianist Roger Vignoles describes that the strengths of Strauss' lieder include "his innate gift for vocal melody, his sense of harmonic colouring and the generous, orchestral texture of his piano parts."⁷ This set was composed for the German tenor Heinrich Vogl (1845-1900), who famously created the roles of Loge and Siegmund in Richard Wagner's Ring cycle, and contain some of Strauss' most celebrated and often performed works.

No. 1 "Zueignung"

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig an's Herz dir sank,
Habe Dank.

No. 3 "Die Nacht"

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um im weitem Kreise,
Nun gib acht.

Alle Lichten dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stromes,
Nimmt vom Kupferdach des Doms
Weg das Gold.

Ausgeplündert steht der Strauch,
Rücke näher, Seel an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.

Dedication

Yes, well you know, dearest soul,
That I am tormented when far from you:
Love makes hearts sick,
Take my thanks.

Did not I, reveling in freedom,
Lift high the amethyst cup?
And you blessed it as I drank,
Take my thanks.

And you banished the evil spirits therein,
Until, as I have never been before,
I became holy, and fell on your breast,
Take my thanks.

The Night

Out of the wood steps Night,
She slips softly to the trees,
She looks all around herself,
Now beware!

All the lights in this world,
All the flowers, all the colors -
She extinguishes them, and steals the sheaves
From out of the field.

She takes everything that is lovely,
She takes the silver away from the stream,
She takes the copper roof of the cathedral,
All the gold away.

Robbed of their green, stand the bushes:
Come closer, soul to soul,
Oh, I am so afraid that Night will steal
You from me too.

No. 8 "Allerseelen"

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Asten trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.
Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.
Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

All Soul's Day

Set the fragrant mignonettes on the table,
Draw hither the last of the red asters
and let us talk again of love
As once in May.
Give me your hand, that I may press it in secret,
And if someone sees me, I do not care;
Only give me one of your sweet glances
As once in May.
Today each grave is blooming and fragrant,
One day in the year is a holiday for the dead;
Come to my bosom, that I may grasp you again,
As once in May.⁸

Composers have written vocal duets in the genres of oratorio, opera, and art song throughout the history of the Western art tradition. Hungarian composer and educator Zoltán Kodály unequivocally stated his opinion on the value of adding a second voice when he wrote, "...singing alone isn't worth much. How much nicer when two are singing together..."⁹ Many composers of the Romantic era wrote duets for singers to perform on the stage, (bel canto composers Rossini and Donizetti) or in a salon (Johannes Brahms and Robert Schumann). Robert Schumann's (1810-1856) thirty-five duets were published in sets according to voice type (Op. 34 for soprano and tenor, Op. 43 for soprano and alto, Op. 78 for soprano and tenor, and Op. 103 for soprano and alto).¹⁰ *Vier Duette*, Op. 78 were written in 1849, considered one of Schumann's most creative years as a composer. The duets are set to poems of Rückert, Kerner, Goethe, and Hebbel. "Schumann succeeded in uniting these poems, so unlike in style and content, through a well-developed form, masterful motives and, above all, a sense for the dramatic."¹¹

⁸ Translations by Charles Johnston

⁹ Miklós Forrai, *Forward to Duets for Two Female Voices with Piano Accompaniment* (Budapest: Zeneműkiadó Vállalat, 1959).

¹⁰ Corre Berry, "Chamber Duets by Schumann, Cornelius, and Brahms," *The NATS Bulletin* 36, no. 5 (May-June 1980): 16.

¹¹ Ladis Müller, *Liner notes, Romanser Och Duetter*, Chamber Sound 1993.

<http://ezproxy.deltastate.edu:2281/sharedfiles/booklets/CHS/booklet-CSCD-9306.pdf>, accessed October 16, 2016.

⁷ Roger Vignoles, *Liner notes, Richard Strauss: The Complete Songs, Vol. 1*, Hyperion 2005

Tanzlied

Eia, wie flutter der Kranz,
Trauter, komm' mit mir zum Tanz!
Wollen uns schwingen,
Rasch uns erspringen
Mitten im wonnigen Glanz.
Trauter, komm' mit mir zum Tanz!

Weh, weh, wie pocht mir das Herz,
Sage, was soll mir der Scherz?
Lass' dich umschließen,
Lass' mich zerließen,
Ruhend im seligem Schmerz.
Sage, was soll mir der Scherz?

Eia, der Walzer erklingt,
Pärchen an Pärchen sich schwingt,
Mädchen und Bübchen,
Schelmchen und Liebchen!
Frisch, Frisch wo's am dichtesten springt!

Weh, wie pocht, wie pocht mir das Herz,
Wehe! mir sinket der Arm
Mitten im jauchzenden Schwarm.
Wie sie sich fassen,
Muss ich erblassen,
Möchte vergehen im Harm.

Eia, wie flutter der Kranz,
Heute für alle im Tanz,
Flutterig heute,
Morgen gescheute,
Morgen, o Trauter, dein ganz!
Heute für alle im Tanz.

Dancing Song

Ay, how flutters the wreath,
Dearest, come with me to the dance!
Let us swing,
Quickly let us leap
In the middle of this blissful brilliance.
Dearest, come with me to the dance!

Woe, woe, how my heart is pounding.
Tell me, what good are these festivities to me?
Let me embrace you.
Let me melt away,
Resting in blessed pain.
Tell me, what good are these festivities to me?

Ay, the waltz is sounding,
Couple after couple is swaying,
Girls and boys,
Rogues and sweethearts!
Quickly, quickly into the thick of it!

Woe, woe, how my heart is pounding.
Woe! I am feeling faint
In the middle of this shouting swarm.
How they grasp each other,
Must I turn pale,
I would pass away from embarrassment.

Ay, how the ribbons flutter on the wreath.
Today I will dance with everyone,
Fluttery today,
Tomorrow shy,
Tomorrow, oh dearest, yours completely!
Today I will dance with everyone.

Er und Sie

Seh' ich in das stille Tal,
Wo im Sonnenscheine
Blumen prangen ohne Zahl,
Blick' ich nur auf eine, auf eine.

Tret' ich an mein Fensterlein,
Wenn die Sterne scheinen,
Mögen alle schöner sein,
Blick' ich nur auf einen, auf einen.

Ach! Es blickt ihr Auge blau
Jetzt auch auf die Auen,
Im Vergißmeinnicht voll Tau
Kann ich es erschauen.

Dort gen Abend blickt er mild
Wohl nach Himmelhöhen,
Denn dort ist sein liebes Bild
In dem Stern zu sehen

Ich denke dein

Ich denke dein, wenn mir der Sonne Schimmer
Vom Meere strahlt;
Ich denke dein, wenn sich des Mondes Flimmer
In Quellen malt.

Ich sehe dich, wenn auf dem fernen Wege
Der Staub sich hebt;
In tiefer Nacht, wenn auf dem schmalen Stege
Der Wanderer bebt.

Ich höre dich, wenn dort mit dumpfem Rauschen
Die Welle steigt.
Im stillen Hain, geh' ich oft zu lauschen,
Wenn alles schweigt.

Ich bin bei dir, du seist auch noch so ferne,
Du bist mir nah!
Die Sonne sinkt, bald leuchten mir die Sterne,
O wärest du da!

He and She

I look into the silent valley,
Where in the sunshine
Are splendid flowers without number,
But I gaze at only one, only one.

I go to my little window,
When the stars are shining,
Although all the others may be more beautiful,
I gaze at only one, only one.

Ah! Her blue eyes are gazing
Now at the meadow,
In the forget-me-not full of dew
I can see her blue eyes.

There toward evening he gazes tenderly
Probably towards the heavens,
For there is his dear image
For it is there in the star that his image can be seen.

I think of you

I think of you, when the sun's shimmer
shines to me from the sea;
I think of you, when the glow of the moon
Paints the springs.

I see you, when on the distant road
the dust rises up;
In the deep night, when on the narrow bridge
The traveler trembles.

I hear you, when there with a dull roar,
The waves rise.
In the quiet grove, I go often to listen,
when all is silent.

I am with you, be you still so far away.
You are near to me!
The sun sets, soon will shine for me the stars.
Oh were you here!

Wiegenlied

Schlaf, Kindlein, schlaf!
Wie du schläfst, so bist du brav.
Draußen rot im Mittagsscheine
Glüht der schönsten Kirschen eine.
Wenn du aufwachst, gehen wir,
Und mein Finger pflückt sie dir.
Schlaf, Kindlein, schlaf!
Wie du schläfst, so bist du brav.

Schlaf, Kindlein, schlaf!
Wie du schläfst, so bist du brav.
Immer süßer kocht die Sonne
Deine Kirsche, dir zur Wonne;
Schlaf denn, Kindlein, leicht bedeckt,
Bis der Durst nach ihr dich weckt.
Schlaf, Kindlein, schlaf!
Wie du schläfst, so bist du brav.

“Puisqu’ici bas toute âme” by Gabriel Fauré (1845-1924) was written when he was twenty-eight years old. It was written for the daughters of composer Pauline Viardot, one of whom, Marianne, was engaged to Fauré at the time. The music sounds effortless, yet there are several moments of small harmonic changes which can sometimes take the listener by surprise. “Tarantelle” shows Fauré’s “devilish” side in that it is highly demanding for both the singers and the pianist with incessant melismas mimicking the whirling dance of the tarantella.¹³

Puisqu’ici bas toute âme

Puisqu’ici bas toute âme
Donne à quelqu’un
Sa musique, sa flamme,
Ou son parfum;

Puisqu’ici toute chose
Donne toujours
Son épine ou sa rose
À ses amours;

Puisqu’avril donne aux chênes
Un bruit charmant,
Que la nuit donne aux peines
L’oubli dormant.

Cradle Song

Sleep, little child, sleep!
When you are asleep you are good.
Outside one of the most beautiful cherries
Is glowing red in the midday sun.
When you awaken, we will go,
And I will pick it for you with my fingers.
Sleep, little child, sleep!
When you are asleep you are good.

Sleep, little child, sleep!
When you are asleep you are good.
Ever sweeter ripens the sun
Your cherry, for your delight.
Sleep then, little child, lightly covered,
Until the thirst for it awakens you.
Sleep, little child, sleep!
When you are asleep you are good.¹²

Since here below each soul

Since here below each soul
Gives to someone,
its music, its flame,
or its scent;

Since here below each thing
gives always
its thorn or its rose
to its loves;

Since April gives to the oaks
a sound charming,
let the night give to the pains
the sleep of forgetfulness.

Puisque, lorsqu’elle arrive
S’y reposer,
L’onde amère à la rive
Donne un baiser;

Jet e donne, à cette heure,
Penché sur toi,
La chose la meilleure
Que j’ai en moi!

Reçois donc ma pensée,
Triste d’ailleurs,
Qui, comme une rosée,
T’arrive en pleurs!

Reçois mes vœux sans nombre,
O mes amours!
Reçois la flamme ou l’ombre
De tous mes jours!

Mes transports pleins d’ivresses,
Pur de soupçons,
Et toutes les caresses
De mes chansons!

Mon esprit qui sans voile
Vogue au hasard,
Et qui n’a pour étoile
Que ton regard!

Reçois, mon bien celeste,
O ma beauté,
Mon cœur, dont rien ne reste,
L’amour ôté!

Since, when it arrives
it rests there,
the bitter wave upon the shore
gives a kiss;

I give you, at this hour,
bent over you,
the best thing
that I have in me!

Receive then my thought,
sad as they are,
which, like a drop of dew
reaches you in tears!

Receive my vows without number,
Oh my love!
Receive the flame or the shade
of all my days.

My rapture full of exhilaration,
pure of suspicions,
And all the caresses
of my songs!

My spirit which without sail
wanders aimlessly,
and which has no other star
but your glance!

Receive, my dear heavenly creature,
Oh my beauty,
My heart, in which nothing else remains,
love having taken all else away!

¹² Translations by Bard Suverkrop – IPA Source, LLC, 2010.

¹³ Graham Johnson, *Gabriel Fauré: The Songs and Their Poets*, (Surrey, England: Ashgate Publishing Limited, 2009), 96.

Artist Biographies

Tarentelle

Aux cieux la lune monte et luit.
Il fait grand jour en plein minuit.
Viens avec moi, me disait-elle
Viens sur le sable grésillant
Où saute et glisse en frétilant
La tarentelle...

Sus, le danseurs! En voici deux;
Foule sur l'eau, foule autour d'eux;
L'homme est bien fait, la fille est belle;
Mais garde à vous! Sans y penser,
C'est jeu d'amour que de danser
La tarentelle...

Doux est le bruit du tambourin!
Si j'étais fille de marin
Et toi pêcheur, me disait-elle
Toutes les nuits joyeusement
Nous danserions en nous aimant
La tarentelle...

Tarantella

In the heavens the moon rises and shines.
It turns midnight into broad day.
"Come with me," she said to me,
"come onto the sizzling sand
where, wriggling in jumps and glides,
we will dance the tarantella..."

Come on, dancers! There are two of them;
a crowd on the water, a crowd around them;
the man is handsome, the girl, beautiful;
But take care! Without thinking about it,
the game of love is being danced
the tarantella...

Sweet is the sound of the tambourine!
"If I were the daughter of the sea
and you a fisher," she said to me,
"joyously every night
we would love each other while dancing
the tarantella..."¹⁴

¹⁴ Ibid.

Dr. Laurissa Backlin, soprano, is Assistant Professor of Music at Delta State University where she teaches studio voice, lyric diction and aural skills. She received the Doctorate of Musical Arts degree from University of North Texas where she studied with Dr. Lynn Eustis and was the recipient of a Master's/Doctoral Fellowship. She received her Master's degree in vocal performance from Temple University in Philadelphia, PA and her Bachelor's degree in vocal performance from Wheaton College (IL).

As soprano soloist, Dr. Backlin has sung in performances of Fauré's Requiem, Vivaldi's Gloria and Beatus Vir, Handel's Messiah, Israel in Egypt, and Dixit Dominus, Bach's Cantatas 93 and 140, Monteverdi's Vespers of 1610, Schubert's Mass in G Major, Haydn's St. Nicolai Mass, Pergolesi's Stabat Mater, and Schütz's Musikalische Exequien. She has premiered new works by composer Christopher Mills at Western Oregon University. As soloist, she has performed with the DSU Jazz Ensemble, and with UNT Collegium Singers at the Boston Early Music Festival, the Berkeley Early Music Festival, and at Church of the Incarnation in Dallas, TX. With the UNT opera, she performed the role of Esmerelda in the opera Prodaná Nevěsta (The Bartered Bride) by Bedřich Smetana. As a professional chorister, she sings with The Choral Pickup in Atlanta, GA, the chamber ensemble Ictus in Southaven, MS, and will sing with the Tennessee Chamber Chorus in Chattanooga, TN. She was a professional member of the Orpheus Chamber Singers in Dallas, with whom she has sung as soloist. She was also a professional member of The Philadelphia Singers. She presented a lecture-recital in February 2016 focused on the pedagogical benefits of duets in the undergraduate voice studio at College Music Society Conference at Birmingham-Southern College.

Dr. Backlin has been a committed voice teacher for over fifteen years. Prior to coming to Delta State, she was an Adjunct Professor of Music at Dallas Christian College where she taught studio voice, voice class, music history, and sight-singing/ear-training. She has been a guest master class clinician at Tarleton State University in Stephenville, TX and Mississippi State University in Starkville, MS. She was on the music faculty at Csehy Summer School of Music in Houghton, NY in July 2016. She was the

class voice and musical theater instructor at the Mississippi Summer Arts Institute in June 2015. As a Teaching Fellow at University of North Texas, she taught studio voice to music education, jazz and Bachelor of Arts majors, as well as class voice for music education instrumental majors. She was also a Teaching Assistant at Temple University, and she maintained private voice studios at the Conservatory of Musical Arts in Haddonfield, NJ and the Arts School at Prince of Peace in Carrollton, TX. She is a member of the National Association of Teachers of Singing and College Music Society.

A native Albertan, tenor Christopher MacRae has been praised for "his musicality and dramatic portrayals" as well as possessing "a beautiful and sonorous tenor voice," and has performed a variety of roles and choral orchestral works with companies across the United States and Canada.

He is currently is Vocal Coordinator and Instructor of Voice at the University of Arkansas, and has taught applied voice at Boston University, and the University of North Texas. For the last decade, he has maintained a private voice studio, with successful students in both the classical and musical theater genres. MacRae holds a DMA in Vocal Performance from Boston University, an MMus in Vocal Performance and a Licentiate Diploma from McGill University, a BMus in Vocal Performance from the University of Calgary, and was an apprentice artist with Des Moines Metro Opera. As a semi-finalist at the 2005 Montreal International Music Competition, he was the audience choice for Favorite Performer of the Day. He has appeared as an opera quiz panelist on CBC's Saturday Afternoon at the Opera, and was trained as a classical percussionist. www.ChristopherMacRae.com

S. Michael Shuman is the Director of Music Ministries at First United Presbyterian Church in Fayetteville, AR. Michael is also a lecturer and pianist at the University of Arkansas and regularly collaborates with area musicians, schools, theatre groups, and churches. He holds the Master of Music Degree in conducting from the University of Arkansas, M.M. in Piano from the University of Nebraska at Omaha, and the B.M. in Piano and Voice from Delta State University.

UPCOMING EVENTS

OCTOBER

- Wed 26 David Malis Voice Studio Recital**
7:00 p.m., Stella Boyle Smith Concert Hall, free
- Thu 27 Inspirational Chorale Concert**
7:30 p.m., Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior

NOVEMBER

- Wed 2 Cello Studio Recital**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Thu 3 University Opera Theatre**
7:30 p.m., Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior
- Thu 4 University Musical Theatre**
7:30 p.m., Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior
- Mon 7 UA Percussion Ensemble**
7:30 p.m., Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior

NOVEMBER, CONT.

- Tue 8 Moon-Sook Park Voice Studio Recital**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Thu 10 Oboe Studio Recital**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Sat 12 Guest Artist: Yishai Fischer, guitar**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Mon 14 Boston Mountain Brassworks**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Tue 15 Latin American Ensemble**
6:30 p.m., Stella Boyle Smith Concert Hall, free
- Tue 15 Composition Studio Recital**
8:00 p.m., Stella Boyle Smith Concert Hall, free
- Wed 16 Bassoon Studio Recital**
7:00 p.m., Stella Boyle Smith Concert Hall, free
- Wed 16 Jazz Ensemble Concert**
7:30 p.m., Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior

Ushering and stage management for this concert provided by Sigma Alpha Iota and Phi Mu Alpha.

GIVING AND SUPPORT

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The University of Arkansas, Department of Music is housed in the George and Boyce Billingsley Music Building and is accredited by the National Association of Schools of Music. Home to over 300 music students and forty five faculty members, we offer a variety of degree programs at the baccalaureate and graduate levels.

Through generous support from alumni and friends, the Department of Music became an All-Steinway School in 2010. The University of Arkansas is the third SEC school to gain the distinction and one of only 150 universities worldwide with the honor.

With the completion of the 600-seat Faulkner Performing Arts Center, the Department added a world class performance venue. The recital hall, Stella Boyle Smith Concert Hall, is located in the Fine Arts Building, adjacent to the Music Building. The 200-seat Concert Hall offers an intimate setting for chamber and solo recitals and is the host for more than 300 concerts annually.

For more information on the Department, contact us at (479) 575-4701, email us at music@uark.edu, or visit our department page at www.music.uark.edu.