

Artist Series

Aria Manning, Soprano
Arias with Aria

Saturday, April 30, 2022 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

Artist Series

Aria Manning, Soprano
Arias with Aria

with Sheila Bristow, *piano*

Saturday, April 30, 2022 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Love through Music

Music for a While..... Henry Purcell (1659-1695)
Jauchzet Gott in allen Landen J. S. Bach (1685-1750)
from *Cantata No. 51, BWV 51*

Love and Sorrow

Ah! Je veux vivre..... Charles Gounod (1818-1893)
Oh! Quante volte Vincenzo Bellini (1801-1835)

Love of Nature

Chansons de Ronsard Darius Milhaud (1892-1974)
1. *A une Fontaine*
2. *A Cupidon*
3. *Tais Toi, babillarde*
4. *Dieu vous gard'*

INTERMISSION

Young Love

Willow Song..... Douglas Moore (1893-1969)
Caro nome..... Giuseppe Verdi (1813-1901)
Presentation of the Rose Richard Strauss (1864-1949)

Program Notes

Music for a While was originally composed by English Baroque composer Henry Purcell as the second of four movements of incidental music for the play *Oedipus*, written by John Dryden and Nathaniel Lee. It is a da capo aria written for a soprano or tenor, a harpsichord, and a bass viol. Throughout the piece an ascending ground base line can be heard, which represents King Laius rising from the dead. In the piece there is a three-bar loop ending with a perfect cadence, which overlaps with the vocal phrase, creating an overall sense of moving forward.

Jauchzett Gott in allen Landen is the first of five movements of *Cantata No. 51*, Bach's only church cantata scored for a solo soprano and trumpet. The text was written by an unknown poet and the title translates to "Exult in God in every land." The piece is one of the most popular of Bach's church cantatas, according to Bach scholar Klaus Hofmann, and it evidences "overflowing jubilation and radiant beauty."

Ah! Je veux vivre is an aria from French composer Charles Gounod's *Roméo et Juliette*, an opera based on William Shakespeare's tragic play *Romeo and Juliet*. In this part of the opera, the Capulets are celebrating Juliet's birthday with a masquerade ball, which Roméo is secretly attending. Juliet sings about how amazing the ball is and how wonderful it is to be alive on such a wonderful night, and Romeo, who has never seen Juliet before, is enchanted by her singing and exuberance.

Continuing with the theme of love and sorrow, **Oh! Quante volte** is also from an opera based on Shakespeare's play *Romeo and Juliet*, and is from Vincenzo Bellini's, *I Capuleti E I Montecchi*, (or *The Capulets and the Montagues*). The aria occurs during Act I, after Romeo's proposal to Giulietta has been rejected, while Giulietta is betrothed to Tybalt. Giulietta sits in her room wondering where Romeo is, waiting impatiently to see him, and is overcome with sadness and longing for him.

Chansons de Ronsard is a collection of four songs celebrating love, nature, and springtime, composed by French composer Darius Milhaud. The first song, *A une Fontaine*, is a graceful French waltz describing a lively fountain in the summer. The second, *A Cupidon*, is a moderate-tempo ballad with a message to cupid protesting that the love god's arrows couldn't have been meant for him and begs him to choose someone else. The third, *Tais-Toi, babillarde*, contains a high tessitura and florid passagework mimicking a swallow whom the poet asks to not wake him in the morning. The fourth and last song, *Dieu vous gard'*, is a song dedicated to spring and nature, and describes all the natural wonders the poet holds dear.

Willow Song is an aria from the opera *The Ballad of Baby Doe* with music by American Composer Douglas Moore and libretto by John Latouche. Baby Doe Tabor was a young woman who moved to Leadville, Colorado, in the 1870's after divorcing her first husband Harvey Doe. She soon remarried to Horace Tabor, who was twice her age and left his wife of 25 years to marry Baby Doe, causing a scandal at the time. Moore was well known for his American themes and lyricism in a popular, conservative style, and used the story of Baby Doe to create his most well-known opera. In this aria, Baby Doe is new to the town of Leadville, and sits in the lobby of the hotel she is staying at late at night. She sings *Willow Song*, which is overheard by Horace Tabor, who instantly falls in love with her.

Caro nome is an aria from Italian composer Giuseppe Verdi's *Rigoletto*. Set in Mantua, Italy, the hunchback Rigoletto tries to conceal his lovely daughter Gilda from the world, only allowing her to go to church. Unfortunately, one day Gilda attends church and meets a handsome young man who calls himself Gualtier Maldè and falls instantly in love with him, not suspecting that he is her father's employer, the Duke of Mantua. Gilda sings of her first love and her desire to be with Gualtier Maldè in this aria.

Presentation of the Rose (or *Mir ist die Ehre*), is an aria from the comic opera *Der Rosenkavalier*, composed by German composer Richard Strauss. While a comedy on the surface, the opera muses on the passing of time and the challenges of growing old. Originally, this aria is a duet between young lovers Sophie von Faninal, who is betrothed to another man, and Count Octavian Rofrano, the young lover of the aristocratic Marschallin. The two fall in love at first sight and declare their love for one another during the aria, which has now become a popular solo piece for soprano voices.

Text and Translations

Music for a While

Music for a while
Shall all your cares beguile.

Wond'ring how your pains were eas'd
And disdain'd to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

Music for a while
Shall all your cares beguile.

Jauchzett Gott in allen Landen

Shout for joy to God in every land!
All the creatures contained in heaven
and earth must exalt his glory,
and to our God we would now likewise
bring an offering since in affliction and
distress at all times he has stood by us.

Ah! Je veux vivre

I want to live
In the dream that exhilarates me
This day again!
Sweet flame,
I guard you in my soul
Like a treasure!

This rapture of youthfulness
Doesn't last, alas! but a day,
Then comes the hour
At which one cries,
The heart surrenders to love
And the happiness flies without returning

Far from a morose winter,
Let me slumber
And breath in the rose
Before it dies.

Oh! Quante volte

Behold me decked out
like a victim on the altar. Oh if only I could
fall like a victim at the foot of the altar!
Oh nuptial torches,

so hated, so fateful,
ah! would that you were the tapes of my doom.

I burn, a blaze, a fire
all my torment.
In vain I call on the winds to cool me.
Where are you Romeo?
In what lands do you wander
Where, where shall I send them,
where my sighs where to?

Oh! How much time,
Oh! How often I beg you!
the sky weeps
with the passion of my waiting
And delude my desires!
To me the light of day
ah! is like the flash of your presence
ah! the air that winds around
is my longings.

Chansons de Ronsard

1. To a fountain

Listen to me, living fountain,
from whom I oft have drunk,
flat on my belly overlooking your bank,
lazy in the cool breeze
while the summer harvests
Ceres' unclad breast
and the air whimpers
beneath the beaten wheat.
So may you always be
in religion to all those
who drink from you or who pasture
their cattle on your green banks.
So may nymphs
forever dance
around you

in the moonlit midnights.

2. To Cupid

Day pushes night,
and dark night
pushes gleaming day
with dark shades.

Autumn follows Summer
and the winds
no longer rage
after the storm.

But the love fever
that torments me
burns in me
forever unabated.

I'm not the one
you should have aimed at, god.
Your arrow should have
had another target.

Go after the lazy
and amuse them,
not me or those

who love the Muse.

3. *Quiet, chattering swallow*

Quiet, chattering swallow,
or if I get my hands on you
I'll tear the feathers from your wing
or cut out your tongue.
In the morning, your endless cackling
makes my head turn.

You can sing all day,
all evening, all night in my chimney if you
want,
but in the morning don't wake me up
when I'm dozing

with my Cassandra in my arms.

4. *God be with you*

God be with you, faithful messengers
of Spring, swallows,
hoopoes, cuckoos, little nightingales,
turtledoves and wild birds
who make the greenwood
lively with a hundred sorts of warbles.

God be with you, lovely daisies,
beautiful roses, pretty little flowers,
and you buds, once known
as the blood of Ajax and Narcissus.
And you thyme, anise, wild cherry.
Welcome back.

God be with you, multi-coloured troop
of butterflies sucking
the sweet grasses of the field,
and you, new swarm of bees
kissing the yellow
and red flowers.

A hundred thousand times I salute
your sweet return.
Oh, how I love this season
and the sweet cackling on the banks
after the winds and storms
that have kept me shut in the house!

Willow Song

Willow, where we met together
Willow, when our love was new
Willow, if he once
should be returning
Pray tell him I am weeping too.

So far from each other
While the days pass
In their emptiness away.
Oh my love, must it be forever
Never once again
To meet as on that day?
And never rediscover
The way of telling
The way of knowing
All our hearts would say.

Gone are the ways of pleasure
Gone are the friends I had of yore
Only the recollection fatal
Of the word that was spoken:
Nevermore.

Caro nome

Gualtier Maldè...name of my beloved,
brand this loving heart!

Sweet name, you who made my heart
throb for the first time,
you must always remind me
the pleasures of love!
My desire will fly to you
on the wings of thought
and my last breath
will be yours, my beloved.

Presentation of the Rose

Octavian:

I have been given the honor of being allowed to give the high- and well-born maiden bride, in the name of my lord cousin of Lerchenau 1, the rose of his love.

Sophie:

I am very grateful, my lord. I shall be grateful for all eternity, my lord.
It has a strong scent. Like roses, like living ones.

Octavian:

Yes, a drop of Persian rose oil was dropped in it.

Sophie:

How heavenly, unearthly, like roses from the most holy paradise. Don't you agree?
It is like a greeting from heaven. It's already stronger than one can bear. It pulls one
away, like chords wound around the heart.
Where was I once and so blissful?

Octavian:

Where was I once and so blissful?

Sophie:

I must go back there! And I ought to utterly die on the way! Except I won't die. That is really a lot. If
time and eternity are in a blissful moment, then I will never forget it until my death.

Octavian:

I was a young lad, I did not know you yet then. Who am I then? How did I come to her? How did she
come to me? I'm not the kind of man to take leave of my senses. That is a blissful moment, that I will
never forget until my death.

About the Performer

Aria graduated summa cum laude from PLU in May 2021, with a B.S. in chemistry and emphasis in biochemistry. She received the School of Arts and Communication Dean's Award for Excellence as one of two non-majors to ever receive the award. While at PLU she participated in Choir of the West, Chorale, a small student-led chamber choir, Consonare Amici, as well as private voice lessons with her wonderful teacher Janeanne Houston. She also participated in PLU opera productions of *Dido and Aeneas* as Belinda, *The Cunning Little Vixen* as the Fox, and *Die Fledermaus* as Rosalinda. Since graduating she has sung for the Seattle Opera Singers Development Grant auditions, where she placed second, and was also recently invited to sing for the Seattle Opera Guild's annual meeting in June. Aria is currently an associate scientist at Just-Evotec biotherapeutics, and is also applying to the UW medical school for the Fall of 2023 in the hopes of becoming a physician.

Doing a recital was a goal for Aria throughout her undergraduate experience, but due to COVID-19 she was unable to give a performance during her senior year. She is so pleased to be able to return and showcase some of the pieces she has been working on the past five years to her friends and family. Although she was not a music major in college, music is a huge part of her life and has helped her connect her with her grandparents who were opera singers in the Pacific Northwest, meet her fiancé Miles in choir, as well as bring her close to the most incredible friends. Thus, she felt the theme of love for this program was appropriate and hopes to share some of the many interconnecting themes of love with the audience throughout the music this evening.