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David Stanley in a Guest Artist Recital

David Stanley

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**OUACHITA
BAPTIST UNIVERSITY**

**Bernice Young Jones School of Fine Arts
Division of Music**

and



**ARKANSAS FEDERATION
OF MUSIC CLUBS**

Eighty-Ninth Annual Convention

present

DAVID STANLEY
Countertenor

in collaboration with

Cai Lei, *piano and harpsichord*
Kristin Grant, *flute*

**W. Francis McBeth Recital Hall
Mabee Fine Arts Center**

**Friday, May 3, 2013
7:30 P.M.**

PROGRAM

Music for a while Henry Purcell
(1659 – 1695)
Realized by B. Britten

A Midsummer Night's Dream Benjamin Britten
I know a bank (1913 – 1976)

Erscheine Gott in deinem Tempel Georg Philipp Telemann
Aria: Erscheine, Gott, in deinem Tempel (1681 – 1767)
Recitativo: Der Ort, den du zum Heligtum erlesen
Aria: Tod und Moder, dringt herein

Cai Lei, *harpsichord*
Kristin Grant, *flute*

Marco Attilio Regolo. Alessandro Scarlatti
Voglio a terra (1660 – 1725)

Orfeo Johann Joseph Fux
Felice io me n'andro (1661 – 1741)

Constanza e fortezza
De la Tosca armata tromba

Pulcheria
Fossi pur d'amor già morto

Mitridate, re di ponte Wolfgang Amadeus Mozart
Venga pur, minacci e fremà (1756 – 1791)

A few notes on this evening's selections...

Henry Purcell's (1659? – 1695) expansive body of repertoire was unmatched for generations in the canon of English music. The first selection on this evening's program is a realization of an incidental piece composed for Nathaniel Lee and John Dryden's stage adaption of *Oedipus*, likely premiered in 1692. To modern ears, Benjamin Britten's (1913 – 1976) realization of "Music for a while" is, perhaps, a more colorful translation of Purcell's original. Britten's musical treatment, particularly of the middle portion referencing the snakes dropping from Alecto's head, is an especially vivid portrayal of the eeriness of the text. Britten emphasizes the ground bass pattern in the left hand of the piano accompaniment by adding a lower octave to the ascending and descending gestures.

Britten's operatic version of Shakespeare's *A Midsummer Night's Dream* was first performed in 1960 as part of the English Aldeburgh Festival. The role of Oberon was composed for British countertenor Alfred Dellar, commonly referred to as the father of the modern countertenor movement. The opera is noted for its atmospheric harmonic language, tone painting, and Purcellian influences, particularly in the role of Oberon. Obvious parallels are heard in the compositions of Britten and Purcell in the florid aria from Act I presented this evening.

Georg Philipp Telemann's (1685 – 1767) cantata *Erscheine, Gott, in deinem Tempel* appeared in the composer's *Harmonischer Gottes-Dienst, oder Geistliche Cantaten zum allgemeinen Gebrauche* ('Harmonious Service, or Spiritual Cantatas for General Use') from 1725 and 1726. This collection consists of a complete liturgical cycle of 72 cantatas for the church year. The cantata on this evening's program was performed for the Feast of the Purification of the Virgin, also known as the Presentation of the Lord at the Temple. This feast day is typically celebrated on the second day of February, forty days after the birth of the Christ child. The text, compiled by well-known literatus Matthäus Arnold Wilckens, is drawn from the prophecy of Malachi: 'Behold, I will send my messenger, and he shall prepare the way before me: and the Lord, whom ye seek, shall suddenly come to his temple' (Malachi 3: 1-4). The Feast of the Purification is the celebration of the coming of the Lord to his temple and the effect of this appearance on humanity. It is a deeply meaningful celebration for the Christian faith. For the Christian heart is the Lord's temple, but too often, it becomes a place for malevolence. Consequently the heart must be cleansed, as Jesus cleansed the temple (Matthew 21: 12). This cantata celebrates the hope that one day this imperfect sanctuary will be replaced by the glory of the final temple.

Aria

Erscheine, Gott, in deinem Tempel
durchsuche meines Herzens Haus!
Dein Wohnplatz wird zur Mörderhöhle,

ach komm und treib' aus meiner Seele
den Gräuel, der sie füllt, hinaus.

Appear, O God, in thy temple
search my heart's dwelling place
Your place of residence has become a murderer's
hell,

O come and drive out from my soul
The horror which fills it.

Rezitativ

Der Ort, den du zum Heiligtum erlesen,
ist schon so oft entweiht und wo vor hin dein Sitz gewesen
da lässt sich leider jetzt der Götzendienst der Sünden
zu deiner Schmach, zu meiner Schande, finden.
Viel ärger siehst in mir als dort zu Salem aus.

The place which you choose as a sanctuary
has so often been desecrated and sadly where your
previous residence was
one now finds the idolatry of sins, an insult to you,
and a disgrace to me;
it looks much worse inside me, than in Jerusalem.

Rezitativ

Ja, ja, erscheine doch in Gnaden!
Du siehst den Schaden,
durch deine Gütigkeit allein
kann ich dein Tempel wieder sein.
Erleuchte, reinige und stärke mich von neuem,
mich dir hinfort allein zu weihen.
Gib meiner Seele Kraft zu streiten,
daß Teufel, Welt und Blut,
von welchen keines ruht,
bei dieser Unvollkommenheit,
dein Haus nicht wiederum zu ihrem Dienst bereiten,
bis, wenn du meinen Leib zur Wiederbringungszeit,
von neuem aus dem Staub ergänzest,
des letzten Tempels Herrlichkeit vollkommner als der
ersten, glänzet.

O yes, do appear in all your grace!
You see all the harm done,
Through your beneficence alone
I can again become your temple.
Enlighten, purify and give me strength anew,
to devote myself henceforth to you alone.
Grant my soul the strength to fight,
so that the devil, the world and blood,
none of which seem to rest
with their imperfections,
never again prepare your house
for their worship,
until the time of the resurrection,
you will raise my body again restored from dust
the glory of the last temple shines even more perfect
than the first.

Aria

Tod und Moder, dringt herein,
brechet diesen Tempel nieder!
Jesus wird ihn dort verneuen,
nichts wird ihn alsdann entweihen;
denn der Gottheit reiner Schein,
füllt und heiligt meine Glieder.

Death and decay, both intrude inside,
tear this temple down!
Jesus will renew it there,
where nothing will then desecrate it
for the pure radiance of God
fills and sanctifies my bones.

As a principal champion of the Baroque Neapolitan school of operatic convention, Alessandro Scarlatti (1660 – 1725) was primarily noted for his compositional wealth of stage works and chamber cantatas, in which the modern concept of opera and music theater found their roots. Scarlatti's compositions served as a connection between the earlier Baroque Italian style of the 17th century and the more progressive classical school of the 18th century. The first Italian aria on this evening's program represents the final period of Scarlatti's composition career, geographically positioned in Rome. This aria is excerpted from *Marco Attilio Regolo*, Scarlatti's penultimate opera first performed in 1719, with a libretto likely penned by Matteo Norris. The plot of the opera is centered on the title character, a Roman general, and his heroic endurance as a captive of Carthage during the Punic Wars.

Voglio a terra

Voglio a terra	I desire the territory
E voglio esangue	And I desire the blood
Chi fa guerra al mio poter	Of those who make war on my prowess
Scempi, morte, strazzi, e	Havoc, death, terror, and
Sangue vuol la sorte	Blood are my fate
E'l mio piacer	And my pleasure.

Johann Joseph Fux (1660/61 – 1741) was also very influential in the late Baroque movement of composition. Not only was Fux a significant operatic composer, he was also an eminent pedagogue and theorist. He authored *Gradus ad Parnassum*, a counterpoint treatise that was widely recognized as the authority on Renaissance polyphony. The treatise influenced Haydn, Beethoven, and Mozart, among

generations of other composers. Though Fux was born in Austria, he spent a portion of his formative years in Italy, and a strong influence of Italian music is observed in his works. In 1698, Emperor Leopold I appointed Fux as court composer in Vienna. After the death of Leopold I, Fux was employed by Leopold's successors, Joseph I and Charles VI. The Austrian Baroque era concluded with Fux's death. The first aria in the set is excerpted from Fux's treatment of the Orfeo mythology. The work, with a libretto by Pietro Pariati, was premiered in Vienna in 1715. The second aria is contained in *Costanza e fortezza*, a giant of an opera, scored for 8 trumpets, 2 timpanists, and two complete orchestras. The final aria in the set is from *Pulcheria*, based on the life of the young self-declared Empress of the Eastern Roman Empire. After becoming empress, Pulcheria changed her name to Augusta and took a vow of chastity. The empress Pulcheria was a great influence in the early church and in theological circles of the time and was sainted by the Roman church upon her death.

Felice io me n'andro

Felice io me n'andrò	I am delighted that I shall go
Di Giove a l'ara,	To the altar of Jupiter
Se vien la sorte mia	If my fate comes
Da suoi natali.	From his native land.

E lieto apprenderò	And happy am I to learn
Con la mia cara	With my beloved
Di si gran Nume al piè,	At the great god's feet
Voti immortali	Our immortal vows.

De la Tosca armata tromba

De la Tosca armata tromba	The Tuscan trumpets
Cede Roma al suon guerriero	Give Rome the sound of war
Al suon guerriero.	The sound of war.

Pria che d'essa	Before it reaches
Al fasto altero	The arrogant magnificent
Infelice apra la tomba	Wretch opens the grave
Atterato il campidoglio.	And lands on the capitol.

Fossi pur d'amor già morto

Fossi pur d'amor già morto	I was already dead of love
Era a l'or minor l'affanno	It was to lower the anxiety
Del morir per l'alma mia	Of my dying soul.

Or, per tormi ogni conforto,	Or to return to any comfort,
Mi conduce il Ciel tiranno	Heaven's tyrant leads me
A morir di gelosia.	To die of jealousy.

Wolfgang Amadeus Mozart (1756 -1791) commenced his opera seria cannon with *Mitridate, re di ponte* at the youthful age of 14. For Milan's Teatro Regio Ducale, one of the most prestigious theatres on the Italian peninsula at the time, commissioning a major work from a German speaking youth was a risky proposition. Nonetheless, the young Mozart's stature had preceded him to the city, and he quickly became a most welcome addition to the rich cultural scene. Because of a generous outpouring of support, the composer's productivity in Milan was vast and included operas, concert arias, chamber music, and sacred works. The primary patron of Mozart's Milanese music was the Governor-General of Lombardy, Count Carl Firmian. It was in the Count's palace that Mozart composed this debut opera seria. *Mitridate*

was composed to a libretto by Vittorio Amedeo Cigna-Santi, after the tragedy by Jean Racine. After completing an initial draft of the opera in the spring of 1770 and then traveling to other Italian cultural centers, Mozart began customizing each aria to suit the voices of the singers hired to premiere the opera in October of that same year. The opening night cast prominently featured three famed castrati – Pietro Benedetti, known as Sartorino, Giuseppe Cicognani, and Pietro Muschietti. The opera premiered to great acclaim on December 26, 1770. The aria presented this evening is sung by the character, Farnace, eldest son of the title character.

Venga pur, minacci e frema

Venga pur, minacci e frema
L'implacabil genitore.

Let him come, threaten and fume –
My merciless father.

Al suo degno, al suo furore
Questo cor non cederà.

To his scorn and to his fury
My heart will not yield.

Roma in me rispetti e tema

Let him respect and fear

Men feroce e men severo,
O più barbaro, o più fiero
L'ira sua mi renderà.

Rome in me,
Less fierce and less severe,
Crueler and prouder
Or else his anger will make.

Cai Lei has collaborated with the Shanghai Symphony Orchestra on CDs and has recorded for Radio Shanghai. His performance of Rachmaninoff's First Piano Concerto was described as "one of the finest performances of this work...Cai displayed a power and crispness of technique that would make any soloist proud" (Knoxville News-Sentinel). He holds the Doctor of Music Degree in Piano Performance from Florida State University

Kristin Grant, an active teacher, performer and adjudicator, is an Assistant Professor of Music at Ouachita Baptist University where she teaches flute and music theory. She is a member of the Pine Bluff Symphony Orchestra, and conductor of the Hot Springs Flute Ensemble. Ms. Grant received a Bachelor of Music degree in flute performance from the University of Arizona, where she studied with Jean-Louis Kashy, and a Master of Music in flute performance from the University of North Texas, as a student of Terri Sundberg. Before coming to Ouachita, she served on the music faculty of East Central University in Ada, Oklahoma, where she taught flute and music theory.



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