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## Concert recording 2018-05-02a

Alisha Jones

Florencia Zuloaga

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**Senior Voice Recital**  
**Alisha Jones, voice**  
**Florencia Zuloaga, piano**

May 2, 2018 | 6:00pm  
Giffels Auditorium

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**Program**

From *5 Canti all'antica*

- I. Ma come potre
- II. Ballata

Nebbie

E se un giorno tornasse

Ottorino Respighi (1878-1936)

From *Italianisches Liederbuch*

- I. Auch kleine Dinge
- II. Ich liess mir sagen

Hugo Wolf (1860 –1943)

In uomini in Soldati

From *Così fan tutte*

Wolfgang Amadeus Mozart  
(1756-1791)

Ain't it a Pretty Night

From *Susannah*

Carlisle Floyd (b. 1926)

Summertime

From *Porgy and Bess*

George Gershwin (1898-1937)

*Alisha Jones is a student of Prof. David Malis.*  
*This recital is given in partial fulfillment of the Bachelor of Music in Music Business*

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**Ottorino Respighi** (1878-1936) was an Italian composer who combined Russian orchestral colour and Richard Strauss's harmonic techniques to form his music. Respighi's knowledge derives from studying at the Liceo of Bologna and with Nikolay Rimsky-Korsakov in St. Petersburg. Later, Respighi was an appointed professor of composition at the conservatorio di Santa Cecilia. Before he was a composer, he was a principal violinist for the Russia Imperial Theater and the Opera Orchestra.<sup>1</sup> Respighi was fond of the "sensual decadent climate" of Rome depicted by Gabriele D'Annunzio<sup>2</sup>, an author and German Nazi.

*5 Canti all'antica* includes "L'udir tavolta", "Ma come potrei...", "Ballata", "Bella porta di rubini", and "Canzone nell'opera comica Re Enzo." Both "Ma come potrei..." and "Ballata" are within a song cycle written for voice and piano. Throughout the song cycle, Respighi is using both the piano as well as the voice to interpret the depression within the poem. Each piece in *5 Canti all'antica* serves as a different expression of longing love. A lot of his inspiration derives from his muse called Fiammetta.<sup>3</sup> This explains why many of his poems consist of a lover that is far away or unrequited.

**Ma come potrei**

Ma come potrei io mai soffrire  
Di partirmida te che t'amo pur tanto,  
Che senza te mi par ognor morire?  
Essendo teco non so giammai quanto  
Più ben mi possa avere, o più disire.  
Ma sallo bene Amore in quanto pianto  
Istà la vita mia la notte e 'l giorno,  
Mentre non veggo questo viso adorno.

**Ballata**

Non so qual io mi voglia,  
O viver o morir, per minor doglia  
Morir vorrei, che 'l viver m'é gravoso  
Veggendomi da voi esser lasciato;  
E morir non vorrei, che trapassato  
Più non vedrei il bel viso amoroso  
Per cui io piango invidioso  
Di chi l'ha fatto suo e me ne spoglia!

**But how could I**

But how could I ever endure  
To part from you whom I love so much,  
That without you I seem to die every hour?  
Being with you: I do not know what  
Could be better or more desirable.  
But Love recognizes it well in this cry:  
Night and day dominate my life  
While I don't see [your] attractive face.<sup>4</sup>

**Ballad**

I don't know which I want,  
To live or die, to diminish [the] suffering  
I would die, life weighs on me  
Seeing myself abandoned by you;  
But I would not die, [because if I] passed away  
I would not see [your] beautiful, loving face  
[So] I weep with envy for [he] who  
Had it and strips me of it!<sup>5</sup>

<sup>1</sup> Britannica, The Editors of Encyclopaedia. "Ottorino Respighi." Encyclopædia Britannica, Encyclopædia Britannica, Inc., 08 March. 2018, [www.britannica.com/biography/Ottorino-Respighi](http://www.britannica.com/biography/Ottorino-Respighi).

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Bocaccio, Giovanni, "Ma come potrei (1906)," Translated by Laura Prichard, TheLiederNet Archive, 2018, [http://www.lieder.net/lieder/get\\_text.html?TextId=112785](http://www.lieder.net/lieder/get_text.html?TextId=112785)

<sup>5</sup> Bocaccio, Giovanni, "Ballata (1906)," Translated by Laura Prichard, TheLiederNet Archive, 2018, [http://www.lieder.net/lieder/get\\_text.html?TextId=112786](http://www.lieder.net/lieder/get_text.html?TextId=112786)

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*Nebbie* is also written in a vocal and piano style but it is not part of a song cycle. The unique trait that *Nebbie* has is the piano's lack of movement in the piece. No other instrument acts as harmony for the voice, only the piano is acting as a waking bass line for support. *Nebbie* paints a depressing atmosphere using fog as a metaphor. The librettist, Ada Negri, is known for transforming with an imprint of originality the sufferings, the bitterness, the joys of an entire generation.<sup>6</sup> This is seen in *Nebbie*, using the imagery of fog.

**Nebbie**

Soffro. Lontan lontano, le nebbie sonnolente  
salgono dal tacente piano  
Alto gracchiando, i corvi, fidati all'ali nere,  
traversan le brughiere torvi.  
Dell'aere ai morsi crudi gli addolorati tronchi  
offron, pregando, i bronchi nudi. come ho freddo!  
Son sola; Pel grigio ciel sospinto  
un gemito destinto vola;  
E mi ripete: Vieni; È buia la vallata  
O triste, o disamata, vieni! Vieni!

**Fog**

I suffer. Far, far away the sleeping mists  
rise from the silent plain.  
Shrilling cawing, the crows, trusting their black wings  
cross the heath grimly.  
To the raw weathering of the air the sorrowful tree trunks  
offer, praying, their bare branches, how cold am I!  
I am alone; driven through the gray sky  
a wail of extinction flies;  
And repeats to me: come, the valley is dark.  
Oh sad, oh unloved one, Come! Come!

*E se un giorno tornasse* is more theatrical than Respighi's usual works. The switch in range and dynamic differentiates the two characters in the piece. The first character, the dying maiden has a softer tone and a higher range than the other character who has a more agitated tone and moderate dynamic. What is similar about this piece compared to Respighi's other works is that it follows the decadence that many of Respighi's pieces have.

**E se un giorno tornasse**

E se un giorno tornasse che dovrei dirgli?  
Digli che lo si attese fino a morirne.  
E se ancora interrogasse senza riconoscermi?  
Parla a lui come farebbe una sorella; forse egli soffre.  
E se chiede dove siete, che debbo dirgli?  
Dagli il mio anello d'oro, senza parole.  
E se vorrà sapere perché la sala è vota?  
Mostragli che la lampada è spenta e l'uscio aperto.  
Ma se poi mi richiede dell'ultima ora?  
Digli che in quell'ora ho sorriso per non far ch'egli  
pianga.

**What if one day he were to return**

What if one day he were to return what should I tell him?  
Tell him I expected him until the moment of my death.  
And if he still inquires without recognizing me?  
Talk to him as to a sister; perhaps he suffers.  
And if he asks where you are, what shall I say?  
Give him my ring of gold, without speaking.  
And if he wants to know why the room is empty?  
Show [him that] the lamp is out and the door is open.  
But if he asks me about [your] last hour?  
Tell him that in that hour I smiled so that he doesn't  
weep.<sup>8</sup>

<sup>6</sup> Schilirò, Vincenzo. *L'itinerario Spirituale di Ada Negri* (Milano: Istituto Propaganda Libreria, 1938), pp. 17–18.

<sup>7</sup> Negri, Ada, "Negri (1921)," Translated by Thomas A. Gregg, TheLiederNet Archive, 2018,  
[http://www.lieder.net/lieder/get\\_text.html?TextId=123867](http://www.lieder.net/lieder/get_text.html?TextId=123867)

<sup>8</sup> Respighi, Ottorino, "E se un giorno tornasse (1893)," Translated by Laura Prichard, TheLiederNet Archive, 2018.  
[http://www.lieder.net/lieder/get\\_text.html?TextId=112759](http://www.lieder.net/lieder/get_text.html?TextId=112759)

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**Hugo Wolf** (1860 – 1903) brought German lied and art song to its highest point of development. Throughout his lifetime, Wolf wrote about 300 German songs that ranged from love lyrics to satirical parody. Even though he wrote 300 successful pieces, the ones before were unfinished due to Wolf being psychologically unstable.<sup>9</sup> Throughout his education, Wolf would constantly get expelled. The constant expulsions would eventually lead to psychological insight where he wrote the 300 complete pieces. Wolf's inspiration drove from poets like Kleist, Lenau, Heine, and Eichendorff.<sup>10</sup> Although not psychologically put together, Wolf was a successful German lied composer.

Both "Auch kleine Dinge" and "Ich liess mir sagen" show Wolf's style of German lieder. "Auch kleine Dinge" gives a small message but elongates a lot of the phrases to emphasize the more important phrases. "Ich liess mir sagen" is different where the phrases that are emphasized are the ones with satire and irony. The poem is more comedic than sensual, so this gives the singer more freedom to do what he/she wants with the piece.

#### Auch kleine Dinge

Auch kleine Dinge können uns eintzücken,  
Auch kleine Dinge können teuer sein.  
Bedenkt, wie gern wir uns mit Perlen schmücken;  
Siewerden schwer bezahlt und sind nur klein  
Bedenkt, wie klein ist die Olivenfrucht,  
Und wird um ihre Gute doch gesucht.  
Denkt an die Rose nur, wie klein sie ist,  
Und duftet doch so lieblich, wie ihr wiß

#### Ich liess mir sagen

Ich ließ mir sagen und mir ward erzählt,  
Der schöne Toni hungre sich zu Tode;  
Seit ihn so überaus die Liebe quält,  
Nimmt er auf einen Backzahn sieben Brote.  
Nach Tisch, damit er die Verdauung stählt,  
Verspeist er eine Wurst und sieben Brote,  
Und lindert nicht Tonina seine Pein,  
Bricht nächstens Hungersnot und Teurung ein

#### Even small things

Even small things may delight us,  
even small things may be precious.  
Think how gladly we deck ourselves in pearls;  
for much they are sold, and are only small  
Think how small the olive is,  
and yet it is sought for its virtue.  
Think only of the rose, how small it is,  
yet smells so sweet, as you know<sup>11</sup>

#### I inquired

I inquired and I was told  
Handsome Tony's starving himself to death;  
Since love's tormented him so badly  
he eats seven loaves to a tooth  
After meals, to steal his digestion,  
he consumes seven and a sausage,  
and if Tonina won't ease his agony.  
There'll soon be famine and starvation<sup>12</sup>

**Wolfgang Amadeus Mozart** (1756 – 1791) is considered the greatest composer of all time. The child prodigy would begin to compose at five and before 13 have his first opera buffa, *La finta semplice*, published. Traveling from Mannheim to Munich, Mozart became an international phenomenon. Though his piano concertos are well known, Mozart also wrote dynamic pieces due to his inspiration and wife, Constanze Weber. Two of the most famous dynamic operas

<sup>9</sup> Britannica, The Editors of Encyclopaedia. "Hugo Wolf." Encyclopædia Britannica. March 08, 2018. Accessed March 14, 2018. <https://www.britannica.com/biography/Hugo-Wolf>.

<sup>10</sup> Dettmer, Roger. "Hugo Wolf | Biography & History." AllMusic. Accessed March 14, 2018. <https://www.allmusic.com/artist/hugo-wolf-mn0001194278/biography>.

<sup>11</sup> Wolf, Hugo, "Auch kleine Dinge (1890)," Translation from *Italienisches Leiderbuch Italian Songbook*, 1892

<sup>12</sup> Wolf, Hugo, "Ich liess mir sagen (1890)" Translation from *Italienisches Leiderbuch Italian Songbook*, 1892

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Mozart wrote were *Le nozze di Figaro* and *Don Giovanni* with Lorenzo da Ponte as his librettist. These two operas along with other concertos and opera buffas made Mozart a world-famous composer.<sup>13,14</sup>

Popular in the 17<sup>th</sup> century, opera is defined as a musical drama in which all dialogue was sung. The dialogue in opera could range from an aria or a recitative. An aria is when a single person or a group of people sing about their inner thoughts or about what is going on around him/her. A recitative is when multiple people sing in a conversational manner.<sup>15</sup>

The aria, "In uomini... In Soldati" from the opera *Così fan tutte* can be considered controversial due to its use of sexual infidelity. The opera begins with two soldiers, Ferrando and Guglielmo speaking of their fiancés and how loyal they are. Eventually, this turns into a wager to see which fiancés really are loyal, so the two soldiers disguise themselves. Throughout the opera, Despina, the maid, also becomes a part of the wager and tries to convince the two women, Fiordiligi and Dorabella, that young women must know how to get and keep a man ("Una donna quidici anni") as well as teaching them that one should not find loyalty in soldiers ("In uomini in Soldati"). Eventually the two women give in to the disguised gentlemen and marry them, proving that all women are unfaithful.<sup>16</sup> Despina differs from the other characters because she knows the conflict that is going on within both parties. Because Despina knows what is going on, her character has the power to move the plot along as well as cause more conflict. I believe that Despina is the true anchor in this opera because she moves the story along using her convincing, upbeat melody. It could be argued that Despina is the most powerful character, because even though she is the maid, she convinces both women into thinking it is best to be unfaithful.

#### In uomini in soldati

In uomini, in soldati, sperare fedelta?  
Non vi fate sentir, per carità!  
Di pasta simile son tutti quanti,  
Le fronde mobili, l'aure incostanti  
Han piu degli uomini stabilita!  
Mentite lagrime, fallaci sguardi  
Voci ingannevoli, vezzi bugiardi  
Son le primarie lor qualita!  
In noi non amano che il lor diletto,  
Poi ci dispregiano, neganci affetto,  
Ne val da barbari chieder pietà!  
Paghiam o femmine, d'ugual moneta  
Questa malefica razza indiscreta.  
Amiam per comodo, per vanità!

#### In Men in Soldiers

In men, in soldiers, you hope for loyalty?  
Do not be heard, even for charity!  
Cut from the same cloth, every one of them,  
The leaves, furniture, and fickle breezes  
are more stable than men!  
False tears, deceptive looks,  
Misleading voices, charming lies  
Are their primary qualities!  
In that we dislike their pleasure,  
Then they despise us, and deny us affection,  
It is futile to ask the barbarians for pity!  
Let us females, pay them back with equal money  
This evil indiscreet race.  
Let's love for convenience, for vanity!<sup>17</sup>

<sup>13</sup> "Mozart, Wolfgang Amadeus (1756 - 1791)." Famous Austrians - Wolfgang Amadeus Mozart. Accessed April 18, 2018. <https://www.austria.info/us/basic-facts/about-austria/famous-austrians/mozart-wolfgang-amadeus-1756-1791>.

<sup>14</sup> Sadie, Stanley. "Wolfgang Amadeus Mozart." Encyclopædia Britannica, Encyclopædia Britannica, Inc., March 12, 2018, [www.britannica.com/biography/Wolfgang-Amadeus-Mozart#ref15617](http://www.britannica.com/biography/Wolfgang-Amadeus-Mozart#ref15617).

<sup>15</sup> Eisen, Cliff, and Stanley Sadie. "Mozart, (Johann Chrysostom) Wolfgang Amadeus." Grove Music, 12 Mar. 2018, [www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278233?rskey=CzYI71&result=1](http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278233?rskey=CzYI71&result=1).

<sup>16</sup> "Così Fan Tutte." Così Fan Tutte Opera Synopsis. Accessed March 12, 2018. <http://www.harmetz.com/soprano/synopsis/cosifantutte.htm>

<sup>17</sup> Mozart, Wolfgang Amadeus, "In uomini in soldati (1790)," Translated by Aaron Green, ThoughtCo. Lifelong Learning, 2017, <https://www.thoughtco.com/in-uomini-in-soldati-lyrics-and-text-translation-724014>

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**Carlisle Floyd** (1926 - ) is one of the composers and librettists of opera in the United States. Many of Floyd's works are performed in the United States and in Europe, giving him the label "Father of American Opera."<sup>18</sup> The beginning of Floyd's musical journey began at Converse College in Spartanburg, SC where he studied piano. Floyd would go on to teach piano at Florida State University for 30 years. After teaching, Floyd pursued composition, giving him his first big break, *Susannah*. *Susannah* started in Tallahassee then later was performed in New York, receiving a New York Music Critics' Circle Award, a Guggenheim Fellowship and others.<sup>19</sup> Other works of his include *Of Mice and Men* and *Wuthering Heights*.

One reason *Susannah* is performed constantly is because of its dark and twisted plot. The main character, Susannah, is known throughout the town by her beauty. While Susannah is bathing in the creek, men stumble upon her and deem her to be wicked to hide their lust for her. Throughout the opera, Susannah is criticized and undermined by the townspeople and is left alone. The aria, "Ain't it a Pretty Night" is sung in the beginning of the opera. The aria is mixed with southern and classical tones with the brass instruments fluctuating from one tone to another. The message itself paints a picture of hope as Susannah sings about the atmosphere and wondering what she wants to explore beyond the mountains.

**George Gershwin** (1898 – 1937) is officially listed as one of the greatest American composers of the 20<sup>th</sup> century. As a child, Gershwin was a natural born performer. His piano teacher at the time he was young believed that Gershwin was such a genius that he refused money from his parents, instead he took him on as a prodigy. When he was a teenager, he began composing his first piece "When You Want 'Em You Can't Get 'Em (When You've Got 'Em You Don't Want 'Em)." From then on, Gershwin would continue to write successful pieces like his most famous, "Rhapsody in Blue." Gershwin has also written several pieces with his brother, Ira Gershwin. Known as the Gershwin Brothers, George Gershwin would write a catchy melody and Ira would write the lyrics to accent certain spots.<sup>20</sup> Gershwin himself was known for his spontaneous composing skills and jazzy undertones.

One of Gershwin's famous American Operas is *Porgy and Bess*. The American Opera takes place in the 1920's South Carolina and follows two potential lovers facing challenges with social conflict, heinous storms, and death. The song "Summertime" opens the opera. The piece in the opera is meant to be a lullaby that Clara, the singer, uses to lull her child to sleep.<sup>21</sup> One can tell Gershwin composed the piece because of its jazzy undertones. Hearing the piece with vocals and piano, one can tell that the two instruments work more like a duet rather than accompaniment and lead. The lyrics paint a calming, open-field atmosphere that sets up the first scene well.

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<sup>18</sup> "Carlisle Floyd." Carlisle Floyd: Biography, Dec. 2016,

[www.boosey.com/pages/cr/composer/composer\\_main?composerid=2810&ttype=BIOGRAPHY](http://www.boosey.com/pages/cr/composer/composer_main?composerid=2810&ttype=BIOGRAPHY).

<sup>19</sup> Stiller, Andrew. "Floyd, Carlisle (Sessions)." Grove Music Online, 27 Nov. 2017,

[www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009881?rskey=YJC4IC&result=1](http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009881?rskey=YJC4IC&result=1).

<sup>20</sup> Britannica, The Editors of Encyclopaedia. "George Gershwin." Encyclopædia Britannica. April 25, 2017. Accessed March 15, 2018. <https://www.britannica.com/biography/George-Gershwin>.

<sup>21</sup> Green, Aaron. "Porgy and Bess by George Gershwin." ThoughtCo. March 25, 2017. Accessed March 15, 2018. <https://www.thoughtco.com/porgy-and-bess-synopsis-724282>

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