



PROGRAM IN PERFORMANCE | SPRING 2023

Sunday, March 26, 4:00 PM

Taplin Auditorium, Fine Hall

Senior Voice Recital

Allyssa Noone '23
Soprano

Martin Néron, *piano*

Sea Yoon '23, *violin*

Katherine Cappola '23, *cello*

The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

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PROGRAM

**GEORGE FRIDERIC
HANDEL**
1685-1759

Neun deutsche Arien selections
Süsser Blumen
Flammende Rose
Sea Yoon '23, *violin*

**WOLFGANG
AMADEUS MOZART**
1756-1791

Zeffiretti Lusinghieri from *Idomeneo*
Dans Un Bois Solitaire
Bester Jüngling from *Der Schauspieldirektor*

VINCENZO BELLINI
1801-1835

Ma Rendi Pur Contento

GIOACHINO ROSSINI
1792-1868

La Pastorella dell'Alpi

GAETANO DONIZETTI
1797-1848

Eterno Amore e Fè

AMY BEACH
1867-1944

2 Songs, Op. 100
A Mirage
Stella Viatoris
Sea Yoon '23, *violin*
Katherine Cappola '23, *cello*

PROGRAM NOTES

By Allyssa Noone

Neun deutsche Arien

Handel composed "Neun deutsche Arien" (Nine German Arias) around 1725. The music is set to Barthold Heinrich Brockes' collection of poems *Irdisches vergnügen in Gott* (Earthly Delight in God), which was published in 1721. "Süßer Blumen" and "Flammende Rose" express adoration of God's creation. Upon gazing at beautiful flowers, one is filled with awe for the excellence of the Creator. While "Flammende Rose" celebrates how the flowers' beauty must indicate the existence of the divine, "Süßer Blumen" meditates solemnly on the impermanence of earthly beauty.

Zeffiretti Lusinghieri

Mozart's opera *Idomeneo* premiered in 1781 and tells the story of the king of Crete who must sacrifice his son, Idamante, in exchange for Neptune's mercy in a storm at sea. Idamante is in love with Ilia, the daughter of the Trojan king. "Zeffiretti lusinghieri" opens act three, and Ilia asks the wind to carry a message of her love to Idamante. Soaring melismas illustrate the gentle breezes, though Ilia's loving profession is fraught with sorrow.

Dans Un Bois Solitaire

During Mozart's visit to the Mannheim court, he became friends with the Wendling family. He composed two French ariettes for the daughter, Elisabeth Augusta, who likely selected this text by Antoine Houdart de la Motte. He chose a modified da capo rather than a strophic form, allowing each stanza to take on a distinct personality and color. The story completes with a return of the original cantabile melody, which juxtaposes the rapid modulations and intensity of the previous section.

Bester Jüngling

Mozart's *Der Schauspieldirektor* (The Impresario) is a comic singspiel written for entry into a 1786 musical competition hosted by Holy Roman Emperor Joseph II. It parodies the vanity of singers, and the character Mme Silberklang sings the rondo, "Bester Jüngling," to display her talents. The coloratura passage at the end is a dramatic finish to an aria that is perhaps more about showing off than it is about love.

Ma Rendi Pur Contento

“Ma Rendi Pur Contento” is one of 15 songs in Bellini’s “Composizioni da Camera” for voice and piano. They were likely composed in the 1820s but remained unpublished until 1935, a century after Bellini’s death. The text was written by Pietro Metastasio, who was an important librettist of opera seria. The poetry expresses a selfless and empathetic love that immerses one in the interests of another.

La Pastorella dell'Alpi

Though Rossini is most notable for operas such as *The Barber of Seville*, he also contributed distinctive yet underperformed solo pieces. This song is part of Rossini’s “Les soirées musicales,” a collection of 12 songs written between 1830-1835. These pieces were performed in Rossini's private salon, an intimate setting for sharing chamber music. The vocal line is reminiscent of a yodel, which further colors the tale of the alpine shepherdess. She entices traveling men with her basket of fresh fruit, and the playful melody and accompaniment accentuate her flirtatious intentions.

Eterno Amore e Fè

In addition to being a prominent opera composer, Donizetti wrote a number of pieces for voice and piano. The poetry expresses ultimate devotion, though this sentiment can be interpreted with varying levels of sincerity. The text is repeated many times, and the music gives each iteration a new reason for declaration. This piece is characteristic of 19th century Bel Canto style, which highlights and prioritizes the beauty of the voice above all else.

2 Songs, Op. 100

In the late 19th and early 20th centuries, Amy Beach was a well-respected American composer and pianist. Though her work was largely forgotten after her death, it has experienced a revival over the past few decades. While the music of “A Mirage” expresses its colorful texts by creating a distinct, brooding mood, “Stella Viatoris” uses word painting and shifting tonality to illustrate the images expressed in the poetry.

TEXT AND TRANSLATIONS

Süsser Blumen

Süsser Blumen Ambraflocken,
Euer Silber soll mich locken,
Dem zum Ruhm, der euch gemacht.
Da ihr fallt, will ich mich schwingen
Himmelwärts, und den besingen
Der die Welt hervorgebracht.

Flammende Rose

Flammende Rose, Zierde der Erden,
Glänzender Gärten bezaubernde Pracht!
Augen, die deine Vortrefflichkeit sehen,
Müssen, vor Anmut erstaunend, gestehen,
Dass dich ein göttlicher Finger gemacht.

Zeffiretti Lusinghieri

Zeffiretti lusinghieri,
Deli volate al mio tesoro:
E gli dite, ch'io l'adoro,
Che mi serbi il cor fedel.

E voi piante, e fior sinceri,
Che ora inaffia il pianto amaro,
Dite a lui, che amor più raro
Mai vedeste sotto al ciel.

Dans Un Bois Solitaire

Dans un bois solitaire et sombre
Je me promenais l'autre jour,
Un enfant y dormait à l'ombre,
C'était le redoutable Amour.

J'approche, sa beauté me flatte,
Mais je devais m'en défier;
Il avait les traits d'une ingrate,
Que j'avais juré d'oublier.

Il avait la bouche vermeille,
Le teint aussi frais que le sien,
Un soupir m'échappe, il s'éveille;
L'Amour se réveille de rien.

Sweet Flowers

Sweet flowers amber flakes,
Your silver should lure me
Glory to him who made you.
Since you fall, I want to swing myself towards
Heaven and sing about Him
Who made the world.

Flaming Rose

Flaming rose, earth's adornment,
Bewitching splendour of gleaming gardens!
Eyes which behold your excellence
Must, amazed at such loveliness, confess
That a divine finger created you.

Gently Caressing Zephyrs

Gently caressing zephyrs,
oh fly to my beloved
and tell him I adore him
and to keep his heart true to me.

And you plants and tender flowers
which my bitter tears water,
tell him that you never saw
a love more rare beneath the sky.

In a Lonely Wood

In a dark and lonely wood
I was strolling the other day,
A child was sleeping there in the shade,
It was redoubtable Cupid.

I drew close, his beauty made me tremble,
But I should have been wary;
He had the features of an ungrateful girl
whom I had sworn to forget.

He had her crimson lips,
a complexion as fair as hers,
a sigh escaped me, he woke up;
Cupid wakes at nothing.

Aussitôt déployant ses ailes et saisissant
Son arc vengeur,
L'une de ses flèches cruelles, en partant
Il me blesse au cœur.

Va! va, dit-il, aux pieds de Sylvie,
De nouveau languir et brûler!
Tu l'aimeras toute ta vie,
Pour avoir osé m'éveiller.

Bester Jüngling

Bester Jüngling! Mit Entzücken
nehm' ich deine Liebe an,
da in deinen holden Blicken
ich mein Glück entdecken kann.
Aber ach! wenn düstres Leiden
unsrer Liebe folgen soll
lohn' dies der Liebe Freunden?
Jüngling, das bedenke wohl!

Nichts ist mir so wert und teuer
als dein Herz und deine Hand;
voll vom reinsten Liebesfeuer
geb' ich dir mein Herz zum Pfand.

Ma Rendi Pur Contento

Ma rendi pur contento
della mia bella il core,
e ti perdono, amore,
se lieto il mio non è.

Gli affanni suoi pavento
più degli affanni miei,
perché più vivo in lui
di quel ch'io viva in me.

La Pastorella dell'Alpi

Son bella pastorella,
Che scende ogni mattino
Ed offre un cestellino
Di fresche frutta e fior.

Chi viene al primo albore
Avrà vezzose rose
E poma rugiadosa,
Venite al mio giardin.

Swiftly spreading his wings, seizing
his vengeful bow,
and one of his cruel arrows, on leaving
he wounded me to the heart.

Go! go, said he, to the feet of Sylvie,
once more to languish and burn!
You will love her for the rest of your life,
for having dared rouse me from my slumber.

Good Young Man

Good young man! With delight
I accept your love
there in your lovely looks
I can discover my happiness.
But alas! if gloomy suffering
should follow our love.
is this worth the dear friends?
Young man, consider that well!

Nothing is so valuable and expensive to me
than your heart and your hand;
full of the purest fire of love
I'll give you my heart in pledge.

But Only Make Happy

But only make happy
The heart of my beautiful,
And I will pardon you, love,
If my own is not glad.

His troubles I fear
More than my own troubles,
Because I live more in him
Than I live in myself.

The Shepherdess of the Alps

I am the pretty shepherdess,
Who comes down every morning
Offering a little basket
Of fresh fruit and flowers.

Those who come at first light
Will find delightful roses
And apples damp with dew,
Come all to my garden.

Chi nel notturno orrore
Smarrì la buona via,
Alla capanna mia
Ritroverà il cammin.

Venite, o passeggero,
La pastorella è qua,
Ma il fior del suo pensiero
Ad uno sol darà!

Eterno Amore e Fè

Eterno Amore e fè,
ti giuro umile ai piè.
ti giuro eterna fè.
presente Iddio, ti giuro amor,
ti giuro fè, presente Iddio.

Viver, morir per te
è il solo ben che a me
dal ciel desio.

Those who lost their way
In the horror of the night,
Will find their path once more
At my little cabin.

Come, oh passing traveller,
The shepherdess is here,
Yet the flower of her thoughts
She will give to one and one alone!

Eternal Love and Faith

Eternal Love and Faith,
I swear humbly at your feet,
I swear eternal faith.
Before God, I swear to you love
I swear to you faith, before God.

To live, to die for you
Is the sole good
that I desire from heaven

A Mirage

Now the mountaintop all purple
Rises thro' a mist of silver,
While the moon, a disc of cobwebs,
Shining in the pallid heavens,
Ghostlike thro' the evening shadows.

Now the lofty eucalyptus
Stretches forth its chalky branches
Toward the lovely, lustred heavens,
While the drowsy westwind sighing
Sings the theme of lamentation.

Stella Viatoris

Dun grows the sky;
The cloudrack dark
In the west hangs low.

The wind moans by;
The bare trees ply their futile weaving
Sad and slow;
But o'er the east
The grim clouds part
A fleece of white,
A space of blue
Aloft, afar,
There's a single star,
Like the kindness of God
Shining thro'.

ABOUT

Allyssa Noone

Hailing from Charleston, South Carolina, soprano Allyssa Noone built her classical foundation studying voice with Margaret Kelly Cook. She currently studies under Martha Elliott at Princeton University, where she majors in Neuroscience with certificates in Music Performance and Engineering Biology. Most often singing lyric coloratura repertoire, she is a member of the Princeton University Opera Scenes club directed by David Kellett. Allyssa's roles in Princeton University Music Department operas include Second Woman in Purcell's *Dido and Aeneas* as well as L'Eternità and Furia 2 in a virtual production of Cavalli's *Calisto*. In addition, Allyssa has performed with the Charleston Symphony Orchestra Chorus, the Princeton University Glee Club, Ashley Hall's Red Choir, and the 2016 National Girls Choir. She is also a volunteer for Trenton Arts at Princeton, where she coaches the Trenton Youth Singers in ensemble and private lessons. Allyssa has earned honors such as the Charleston Symphony Orchestra League Scholarship and the Frene Haynes Scholarship for talent in the arts. She has also been offered a number of music merit awards, including the Wake Forest Presidential Scholarship in Music as well as scholarships from the University of Richmond and Belmont University. Recently, Allyssa refined "Zeffiretti Lusinghieri" in a masterclass with tenor William Burden. This spring, she will sing Griletta in Hyden's *Der Apotheker*, a 19th century translation of his earlier *Lo Speziale*. Allyssa plans to continue singing after graduation, with the hope of attending a graduate program in classical voice performance.

Martin Néron

Martin Néron is on the faculty at WCC. He is the artistic director of the Vocalis Consort, an ensemble which strives to showcase overlooked vocal works. He designed and managed *Canto Latino CyberChallenge* in 2021, an international competition which features and promotes vocal repertoire from Latin America. Martin has held residencies at WSU Pullman, SUNY Potsdam, UK Lexington, Tennessee TU, and Fundación Armonía (Ecuador), and gave masterclasses and lectures at Butler University, OSU Columbus, TCNJ, Hunter College, NATS, Arte Lirico, and Universidad Central del Ecuador. He was on the faculty at the Taos Opera Institute (2019-2021), and Vice-President of the Joy in Singing Foundation (2017-2019). He is co-founder, co-artistic director, and Vice-President of the newly incorporated Federation of the Art Song. Praised as "an attentive partner" (Opera News), Martin has collaborated on several recordings of art songs. His scholarly work is featured in the Journal of Singing and Leyerle Publications. He holds degrees from the MSM (DMA), WCC (MM), and U de M (BM).

Sea Yoon

Born in South Korea and raised in New Jersey, Sea started her violin studies at age 8. Sea is an alumni of Juilliard Pre-College, studying under Shirley Givens and Naoko Tanaka. She has also taken master classes with Aaron Rosand at the Summit Music Festival and Jacqueline Ross at the Guildhall School of Music & Drama before coming to Princeton. As a soloist, she has won several competitions and performed in venues including Weill Recital Hall, Merkin Hall, and Milton Court Concert Hall. Sea is currently a senior in the History Department at Princeton University with a certificate in Art and Archaeology. At Princeton, Sea is currently studying under the violin faculty Nancy Wilson.

Katherine Cappola

Katie is a senior in the Molecular Biology department from Haverford, PA. At Princeton, she enjoys playing cello with various campus ensembles. She is currently co-president of the Princeton University Orchestra, a volunteer coach for the Trenton Youth Orchestra, and a member of La Vie en Cello, Princeton's student-run cello ensemble. She also loves the outdoors, and she serves as an Outdoor Action Leader Trainer. Katie has known Ally since the very beginning of their first year at Princeton. She is excited to collaborate with Ally in a musical context, and she is so proud of her hard work on this recital!
