



## SENIOR RECITAL SERIES | SPRING 2025

Sunday, April 6, 2025, 7:00PM

Taplin Auditorium, Fine Hall

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# Karlo Andrei Antalan '25

## Countertenor & Baritone

*Studio of Ronald Cappon*

A senior recital presented in fulfillment of the Music Performance Minor featuring works by Purcell, Debussy, Schubert, and more.

Featuring:

Dr. Akiko Hosaki, *piano & harpsichord*

Audrey Yang '25, *flute*

Yuri Lee '27, *composer & piano*

Melody Choi '25, *violin*

Arturo Cruz Urrutia '27, *guitar*

Chloe Webster '25, *voice*

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### About the Department of Music:

The Department of Music at Princeton University provides its undergraduates—whether they major or minor in Music—the opportunity to learn from a world-renowned faculty of scholars and composers. Performance opportunities include student-led and departmental ensembles like symphony orchestras, multi-genre choruses, jazz, contemporary music, African music, steel band, laptop orchestra, and much more, and students have access to private instrumental and voice lessons from eminent performing artists. The graduate program offers two distinct and prestigious Ph.D. programs in composition or musicology; graduate students receive fully-funded, immersive experiences conducting research, advancing their craft, and collaborating with faculty within Princeton University's inspiring, interdisciplinary campus.

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## PROGRAM

**PURCELL** If Musick Be the Food of Love (Third Setting)

**MASSENET** Nuit D’Espagne  
*with Arturo Cruz Urrutia ‘27, guitar*

**DUREY** Deux Poèmes de Ho Chi Minh  
I. Je Lis  
II. Nuit D’Automne

**DEBUSSY** *Aquarelles from Ariettes Oubliées,*  
I. Green  
II. Spleen

**RAVEL** Movements from *Shéhérazade*  
II. La Flûte Enchantée\*  
III. L’Indifférent

*\*with Audrey Yang ‘25, flute*

**LEE** The Sirens  
*with Melody Choi ‘25, violin*  
*Yuri Lee ‘27, piano*

**GLUCK** “J’ai perdu mon Eurydice” from *Orphée et Eurydice*

*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

### INTERMISSION

#### **SCHUBERT**

Die Götter Griechenlands

Lied eines Schiffers an die Dioskuren

Hektors Abschied  
*with* Chloe Webster '25, voice

Ganymed

#### **QUILTER**

3 Songs, Op. 3

Fill a Glass with Golden Wine  
Now Sleeps the Crimson Petal  
Love's Philosophy

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## PROGRAM NOTES

By Karlo Andrei Antalan

***If Musick be the Food of Love (Third Setting)*** by Henry Purcell is a Baroque song that sets to music a poem by Colonel Henry Heveningham. The poem begins with the famous line "If music be the food of love," borrowed from William Shakespeare's *Twelfth Night*. The pleasures of music and visual beauty combine to create intense emotional transports that "wound" the speaker's senses, leaving them vulnerable to the charms of the beloved. The piece concludes with a plea for salvation from these charms, suggesting a deep emotional surrender.

***Nuit d'Espagne*** by Jules Massenet is a captivating melody embodying the essence of a romantic serenade set against the backdrop of a Spanish night. The poem, written by Louis Gallet, is a sensual and inviting call to love, filled with imagery of nature and the mystery of the night. The poem begins by describing the serene and perfumed night air, filled with joyful thoughts, and invites the beloved to join in a moment of love. The speaker suggests fleeing into the deep woods where flowers slumber and streams sing, under the watchful gaze of the moon and stars. The poem also touches on the fleeting nature of youth and beauty, urging the beloved to seize the moment before time scatters the flowers of spring.

***Deux Poèmes de Ho Chi Minh, Je Lis and Nuit d'Automne***, explore themes of introspection, resolve, and the struggle for freedom. *Je Lis* describes a moment of solitude where a wild bird lands outside the poet's window, evoking a sense of connection with nature amidst the turmoil of war. The poem reflects on the poet's role as a leader, signing orders and contemplating victory. *Nuit d'Automne* is a nocturnal meditation on plans and strategies, set against the backdrop of autumn's chill and the sound of partisans returning. Both poems convey a sense of determination and resilience in the face of adversity.

Renowned for its exotic and sensual qualities, Ravel's ***Shéhérazade*** reflects the composer's fascination with the Arabian Nights. ***La Flûte Enchantée*** is a captivating song that tells the story of a young slave who remains awake while their master sleeps. They listen to the enchanting melody of the lover's flute, which seems to carry a mysterious kiss to their cheek. The song is characterized by its sense of melancholy and longing to the melody. ***L'Indifférent*** is the final movement of the cycle and presents a more ambiguous narrative. The poem describes an encounter between the narrator and a young stranger (continued)

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(continued) who appears at their doorstep. The narrator is drawn to the stranger's beauty and invites them in for wine, but the stranger passes by, leaving the narrator with a sense of longing. The poem's vagueness regarding the narrator's gender adds to the song's enigmatic charm, making it a poignant exploration of unrequited passion.

**Aquarelles: Green & Spleen** by Claude Debussy, part of the song cycle *Ariettes Oubliées*, are two distinct pieces that reflect the poet Paul Verlaine's exploration of love and melancholy. *Green* captures the essence of young love, filled with vibrant imagery and tender emotions. The poem describes a lover presenting gifts of nature to their beloved, along with their heart. The speaker asks that their heart not be broken and that it finds peace in the presence of their love. *Spleen* is a melancholic reflection on the poet's weariness with the world. Despite the beauty of nature, the poet is consumed by despair and fear of losing their beloved.

**J'ai perdu mon Eurydice** is an aria from Christoph Willibald Gluck's opera *Orphée et Eurydice*. It is sung by Orfeo after he loses his beloved wife, Euridice, for the second time due to his inability to resist looking back at her as they escape the underworld. The aria occurs in Act III of the opera, following the tragic moment when Orfeo, despite his best efforts, cannot help but glance back at Eurydice, thus violating the condition set by Amore (Cupid) for her return to the world of the living. This glance results in Eurydice's immediate return to the underworld, leaving Orfeo in a state of unbearable sorrow. The aria is a culmination of Orfeo's emotional journey, as he grapples with the loss of his love and contemplates a life without her. Orfeo's voice rises and falls in a poignant melody, conveying the depth of his sorrow as he cries out for his lost love.

**Die Götter Griechenlands** (The Gods of Greece) sets a stanza from Friedrich Schiller's poem of the same name to music. The song laments the lost world of ancient Greek mythology, where gods and nature were intertwined, and beauty and joy were paramount. The poem's themes of nostalgia and the human desire for a harmonious relationship with nature are central. The music conveys a sense of loss and melancholy, as the speaker reflects on a world that once was and can never be regained. The repetition of "Where are you?" and "Return," underscores the desperation and hopelessness that pervade.

**Lied eines Schiffers an die Dioskuren** (Song of a Boatman to the Dioscuri) captures the essence of a sailor's prayer to the twin stars Castor and Pollux, known as the Dioscuri in Greek mythology. The poem, written by Johann Mayrhofer, reflects themes of safety, protection, and divine guidance (continued)

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(continued) at sea and is a powerful expression of the boatman's sense of awe and reverence as he looks up to the stars. The repetition of the first verse at the end of the song creates a sense of circularity, emphasizing the boatman's return to his work and his ongoing reliance on the Dioscuri's guidance.

***Hektors Abschied*** (Hector's Farewell) is a dramatic portrayal of Hector's farewell to his wife, Andromache, as he prepares to face the Greeks in battle. This scene is inspired by Homer's Iliad, Book VI, where Hector knows that the fall of Troy is imminent and must bid farewell to his loved ones. Schiller's poem distills the emotional intensity of Hector's farewell, focusing on themes of love, war, and the inevitability of fate, as it describes Hector's departure from his family, emphasizing the pain of parting and the uncertainty of his return. The poem explores the human cost of conflict, highlighting the personal sacrifices made by those involved in war.

***Ganymed*** by Franz Schubert is a lied setting Johann Wolfgang von Goethe's poem to music. It tells the story of Ganymede, a beautiful youth from Greek mythology who is abducted by Zeus to serve as cup-bearer to the gods. Ganymede's journey is not just a physical ascension but a spiritual and emotional one, symbolizing the human soul's striving for divine love and transcendence. Goethe's poem explores themes of beauty, nature, and divine love. Ganymede is seduced by the beauty of spring and the call of the nightingale, which symbolizes the allure of the divine. As he lies on the earth, he feels its heartbeat against his, and this mutual embrace leads him to the bosom of the "all-loving father," Zeus.

***Love's Philosophy*** sets a poem by Percy Bysshe Shelley, which explores the idea that love is the fundamental principle of the universe, akin to the laws of nature.

***Now Sleeps the Crimson Petal*** is based on a poem by Alfred, Lord Tennyson from his work The Princess. The poem describes a scene where a princess reads to an injured prince, emphasizing the beauty of nature and the tranquility of the moment. ***Fill a Glass with Golden Wine*** features a poem by William Ernest Henley. The poem reflects Henley's world-weariness, which appealed to Quilter's own melancholic nature. Quilter's setting emphasizes the emotional depth of Henley's words, creating a poignant reflection on life and its fleeting nature.

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## ABOUT

**KARLO ANDREI ANTALAN** is pursuing a bachelor of arts at the Princeton School of Public and International Affairs, with minor programs in Classics & Music Performance in the countertenor and baritone styles of singing. He began his singing career here, at Princeton, joining the Princeton Glee Club in 2022 and began to take lessons with Ronald Cappon that fall, in his sophomore year. Of note in his Princeton classical music experience is his experience singing the *Agnus Dei* duet in Ariel Ramírez's *Misa Criolla*, having performed it with the Glee Club in Richardson Auditorium and across the Iberian Peninsula.

Throughout his undergraduate career, Karlo Andrei has maintained involvement with other singing organizations on campus, including brief memberships in the Chapel Choir and Early Music Princeton Vocal Ensemble, guest singing in Decem, and acting in scenes with the smaller Glee Opera Scenes cohort. He is also a member of the Princeton Nassoons. Outside of his academic and musical engagements, Karlo Andrei can often be found dilly-dallying in the Cap and Gown Club and enjoying local cuisine across Nassau Street.

A native of Osaka, Japan, **DR. AKIKO HOSAKI** is acclaimed for her sensitive piano playing and is one of the most sought-after collaborative pianists and vocal coaches in the New York Metropolitan Area. She currently serves as the head of vocal staff accompanists and the pianist coordinator at Westminster Choir College & School of Performing Arts of Rider University, and as faculty at the College of New Jersey and Bard Conservatory. She was the assistant to legendary US collaborative pianist Dalton Baldwin at Académie internationale d'été de Nice, France, as well as at Mozarteum in Salzburg, Austria before his passing. She holds degrees from Musashino Academia Musicae in Japan, Westminster Choir College, and the University of Minnesota.

She regularly works with the Princeton Festival Opera, has collaborated with the New Jersey State Opera, Opera North, and the Castleton Festival, and has served as assistant conductor for Opera New Jersey, and music director for the Delaware Valley Opera Company. In her busy schedule, she still frequently works with Boheme Opera NJ and Opera Magnifico. An active chamber musician, she has performed at the World Saxophone Congress XIII, and was the official accompanist at Tubonium2 and 3. She also enjoys collaborating with instrumentalists, and frequently performs in chamber music concerts and the keyboard/basso continuo in orchestras. She currently works with Jubilee Singers at Westminster with the conductor Vinroy D. Brown, Jr.

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## ACKNOWLEDGEMENTS

First and foremost, I would like to thank my voice teacher **Ronald Cappon** for an incredible 3 years of mentorship, guidance, teaching, and friendship. When I auditioned for voice lessons on that fateful day sophomore year, never did I think in a million years would I be up on Taplin's stage giving an hour long senior voice recital. Thank you for taking a chance on me, for choosing me to a part of your studio, and for believing in my success as a student and musician. Your presence has been such a core part of my Princeton experience, and I always look forward to our weekly lessons, chats, gossip sessions, and informative exchanges. Ron, your kindness, tough love, passion, dedication, unwavering commitment, and fervor for your craft, your teaching, and for music-making has been inspirational in my growth and time here at Princeton, and I'll be leaving here all the more better because of you. I am so honored to have had the privilege of being your student and getting to call you my teacher and friend.

To **Dr. Akiko Hosaki**, my accompanist, thank you for your patience and coaching these past few weeks – amidst our struggles to find common times to practice, you've guided me through intricate pieces that I struggle extensively to count in and have given me so much freedom through your playing to let me sing and perform freely. I am deeply appreciative of everything to ensure our performance is a success. It has been such an immense pleasure to learn from you, to work with you, and to be on stage with you.

To **Gabriel Crouch, David Kellett, and Barbara Rearick**, thank you all for being mentors to me these past 3 years as I've plunged into a world I had no idea about. To Gabriel, thank you for allowing me to join your choir and for fostering a sense of exploration in me through pieces in class, Glee, and across the Iberian peninsula. A most hearty thank you for not only supporting my move across McAlpin from Baritone-land to my home in the Alto section, but also my growth as a musician during my time at Princeton. This all would not have been possible without you. To David, opera and classical singing have become such central parts of my identity, and I attribute a lot of that to your support during our Opera Scenes rehearsals. Thank you for pushing me to try different techniques, embody different characters, and for continuing to push me to my fullest potential, even during days and rehearsals where I couldn't quite see that in myself. To Barbara, thank you. It always brings me such joy to bump into you in the halls of Woolworth and to see you through the window Ron's door. Your class, words, and mentorship have left such a lasting impact on me and I am so deeply honored to have learned from you.

To my **family**, thank you for always being there and for believing in my talent. I am so grateful for your presence not just in Taplin, but in all my life and in support of all of my endeavors – both musical and beyond. Thank you for traveling all the way here and for your love.

To my **friends**, thank you for putting up with my singing and for being there for me. You've been witness to not just my development across these 4 years, but also the very audible shift from singing Nassoons songs to classical pieces every day. Thank you for coming to support me on this important day.

***Thank you everyone!***

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