



**Faculty Recital Series**

**2008-2009 Season**

Monday, February 2  
Sara M. Snell Music Theater  
7:30 PM

**Giacomo Antonio Domenico Michele  
Secondo Maria Puccini  
150<sup>th</sup> Birthday Concert –  
Buon Compleanno Maestro Puccini**

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

“La musica? cosa inutile. Non avendo libretto come faccio della musica? Ho quel gran difetto di scriverla solamente quando i miei carnefici burattini si muovono sulla scena. Potessi essere un sinfonico puro (?). Ingannerei il mio tempo e il mio pubblico. Ma io? Nacqui tanti anni fa, tanti, troppi, quasi un secolo... e il Dio santo mi toccò col dito mignolo e mi disse: "Scrivi per il teatro: bada bene – solo per il teatro" e ho seguito il supremo consiglio.

“Music? How futile. Not having a libretto how can I compose? I have the great defect of being able to compose something only when my bloody puppets move around on the stage. If only I could write purely symphonic music (?) I would be able to fool my era and my audience. But I? I was born a few years ago, a few, many, almost a century...and holy God touched me with his little finger and said: ‘Write for the theater: mark my words – only for the theater’ and I followed his supreme advice.”

Letter to his librettist Giuseppe Adami, March 1920.

## *Attio Uno*

Carleen Graham – Voice of Puccini’s mother, sisters, wife and others  
Todd Moe – Voice of Puccini and others.  
Text arranged and written by Donald George from the letters of Puccini.

### 1. **Beata Viscera**

Kelley Burns, soprano  
Stephanie Hunt, mezzo soprano  
Jacob Carll, piano

**Beata Viscera** (Blessed Womb) was probably composed in 1875 when Puccini’s sister took her vows to become a nun. In a letter Puccini wrote to his sister, Iginia, after signing contracts for *La Boheme* in Berlin, Vienna and London: “who ever would have said this would happen to the composer of ‘blessed womb’?”. The text is from the Gospel of St. Luke “blessed is the womb that bare thee”.

### 2. **Casa mia, casa mia**

Bethany Lenox, soprano,  
Donald George, piano

**Casa mia** (Home, Sweet Home) was written for the magazine *La Casa* in 1908 in exchange for a free advertisement in order to sell his house. The ad was successful. The words are a variation of a traditional Italian saying like the English “be it ever so humble there’s no place like home.”

### 3. **Sogno d’or**

Giuliana Kendall, soprano  
Kirk Severtson, piano

**Sogno d’or** (Golden Dream) is a lullaby written for Christmas in 1912 for the popular magazine *Noi e il Mondo*, set to words by Puccini’s nephew Carlo Marsili. Never one to waste a good tune, Puccini used this extensively in his operetta *La Rondine*, parts of which you will hear later as the love theme in the *Rondine* quartet *Bevo al tuo sorriso fresco*.

### 4. **Addio, mio dolce amor**, Aria of Fidelity from *Edgar*

Margaret Kling, Fidelity, soprano  
François Germain, piano

**Addio, mio dolce amor** (Good Bye, My Sweet Love) Aria of Fidelity from *Edgar*. In this scene at Edgar’s funeral, she sings farewell to her one true love, asking him to wait for her in heaven. This aria was sung at Puccini’s funeral in the great gothic cathedral, the Duomo of Milan. The libretto of *Edgar* was by Ferdinando Fontana, freely based on the play *La Coupe et les Lèvres* by Alfred de Musset. The first performance was given at the Teatro alla Scala in Milan on April 21, 1889. It was not a success and is rarely performed.

## Fausto Salvatore Inno a Roma (Hymn to Rome) Giacomo Puccini

45 measures rest

So - le che sor - gi li - be - roe gio - con - do, Sul Col - le  
Sun that rises free and joy - ous On our hill

no - stroi tuoi ca - val - li do - ma Tu non ve - dra - i nes - su - na co - saal  
halt your horses you will see nothing in the

mon - do Mag - gior di Ro - ma Mag - gior di Ro - ma  
world Great - er than Rome Great - er than Rome

Ro - ma So - le che sor - gi li - be - roe gio - con - do

Sul Col - le no - stroi tuoi ca - val - li do - ma: Tu non ve - dra - i nes

su - na co - saal mon - do Mag - gior di Ro - ma Mag - gior di

Ro - ma.....

*Terra e mare*, for voice and piano (1902)  
*Canto d'anime*, a page of an album for voice and piano (1904)  
*Requiem* for three-part choir, viola, & organ (1905)  
*Casa mia, casa mia*, for voice and piano (1908)  
*Sogno d'or*, lullaby for voice and piano (1912)  
*Morire?*, for voice and piano (c 1917)  
*Inno a Roma*, for voice and piano (1919)

Schumann: Wir würden schreckliche Dinge erfahren, wenn wir bei allen Kunstwerken auf den Grund ihre Entstehung blacken könnten,  
*We would learn terrible things, if in every work of art we were able to peer into the root of its origin.*

Nietzsche: Art und Grad der Geschlechtigkeit eines Menschen reichen bis in den letzten Zipfel seines Geistes hinauf.  
*The nature and degree of a person's sexuality extend far into the deepest recesses of their soul.*

Program organization, translations of the concert and Inno a Roma arrangement by Donald George.

### **Ad una morta**

Robert Mellon, baritone  
Kirk Severtson, piano

**Ad una Morta** (To a deceased woman) Composed in 1883 to a text of Antonio Ghislanzoni, famous as the librettist of *Aida*. Parts of this song were later used in *Le Villi*, *Edgar* and *Manon Lescaut*. The words and music express deep and intense sadness at the loss of a loved one.

### **6. Terra e Mare**

Jordan Davidson, tenor  
Margaret Moore, piano

**Terra e Mare** (Earth and Sea) was written in 1902 for the publication *Albo Annuale d'Arte e Lettere*. A song which evokes Italianate images of long rows of poplar trees bent by the wind, and the sound they make, as the poet dreams of the roaring of the sea, used in the *Manon Lescaut* aria *In quelle trine morbide*, based on the text of Enrico Panzacchi. Puccini loved the sea and disliked city life, this canzone expresses those ideas of returning to nature, perhaps of returning to Torre del Lago his home. The "Villa Museo Puccini" is presently owned by his granddaughter, Simonetta Puccini, and is open to the public.

### **7. Scossa Elettrica - Marcetta Brillante** (Electric Shock) for piano

Kirk Severtson and Hannah Gruber, piano

**Scossa Elettrica - Marcetta Brillante** (Electric Schock) is a lively march written in 1899 for an international convention of telegraphists to commemorate the 100th anniversary of Alessandro Volta's "pile" (battery). Volta's name is the source for the word volt. Volta's pile device became the battery that made the telegraph possible. Puccini was asked to compose special music. "So here you have the little bit of rubbish!" jokingly wrote Puccini. "May the jingle of this little march speed the telegraphists to their retirement."

### **8. L'uccellino,**

Diana Gamet, soprano  
François Germain, piano

**L'uccellino** (Little Bird or Ninna-Nanna) is perhaps Puccini's most famous song written in 1899 on the birth of a friend's son. Deborah Massell calls it "the cutest song ever!" It was advertised in the *Gazetta Musicale di Milano* as a song for mezzo-soprano or baritone (!) although usually done by a soprano. Text by the Tuscan writer Renato Fucini.

## 9. Inno a Diana

Justin Moniz, tenor

Carolyn Yuan, piano

**Inno a Diana** (Hymn to Diana) was written by Puccini for his hunting friends (he was an avid hunter) and dedicated to the Cacciatori Italiani, the fraternity of Italian hunters who hunt from the snowy northern Alps to the sunny southern shores of Sicily. Diana is the Roman goddess of the hunt. Text by Carlo Abeniacar.

## 10. Agnus Dei from *Messa di Gloria* (The Miller Studio Four)

Stephanie Schmalzle – soprano

Elinor Bates – mezzo

Nicholas Manzella – tenor

Bryan Elsesser – baritone

Jacob Carll – piano

**Agnus Dei** is from *Messa di quattro voci* or as it is often called the *Messa di Gloria*. It was written as a graduation exercise and first performed in Lucca on July 12, 1880 and not performed again until 1952 in Chicago. He reused the beautiful music of the *Agnus Dei* in his opera *Manon Lescaut* as a madrigal *Sulla vetta tu del monte* from Act II meant to amuse the bored Manon.

## 11. Inno a Roma for audience and soloists

Zachary Lenox, baritone soloist

Ashley Oates, mezzo-soprano soloist,

James Madeja, trumpet

Kirk Severtson, piano

Hannah Gruber, piano

All Soloists from Act I

Kyle Pogemuller, conductor

**Inno a Roma** (Hymn to Rome) with text by the Italian playwright, Fausto Salvatori, based on "*Carmen Saeculare*" by Horace (Alme Sol, curru nitido diem qui / Promis et celas alius que et idem / Nascereis, possis nihil urbe Roma / Visere maius.) and was composed for the Roman Festival of 1919, later notoriously adapted by Mussolini using a different text. This is his last completed work and surprisingly untypical. It originally was composed for the people of Rome (Canto di Popolo) and piano, tonight for the Popolo di Crane e Potsdam. The trumpet solo is taken from the later orchestration.

**Pausa di 10 minuti**

## Compositions of Puccini

### Operas:

*Le Villi* (1884)

*Edgar* (1889)

*Manon Lescaut* (1893)

*La Bohème* (1896)

*Tosca* (1900)

*Madama Butterfly* (1904)

*La Fanciulla del West* (1910)

*La Rondine* (1917)

*Il Trittico* [*Il Tabarro, Suor Angelica, Gianni Schicchi*] (1918)

*Turandot* (1926), incomplete

### Instrumental Works:

Preludio for orchestra in E minor/major (1876)

Adagio in A major for pianoforte (c 1881)

Largo Adagetto in F major for orchestra (c 1881-3)

Preludio sinfonico in A major for orchestra (1882).

Fugues for string quartet (c 1883).

Capriccio Sinfonico in F major for orchestra (1883)

Three Minuets for string quartet (1884)

Crisantemi, elegy for string quartet (1890)

Piccolo valzer for pianoforte (1894)

Scossa elettrica, march for pianoforte (c 1899)

Piece for pianoforte (calmo and molto lento) 1916)

### Vocal Works:

*Beata Visceera*, soprano, alto duet (c 1875)

*A te*, for voice and piano (c 1875)

*Plaudite populi*, four-voice motet (1877)

*Credo* for soloists chorus and orchestra (1878)

*Vexilla Regis*, anthem for male choir and organ (1878)

*Messa a quattro voci*, for soloists choir and orchestra (1878-80)

*Salve del ciel Regina*, for soprano and harmonium (c 1882)

*Mentia l'avviso*, recitative and aria for tenor and piano (1882)

*Ad una morta*, for baritone and piano (c 1882)

*Storiella d'amore*, for soprano or tenor and piano (1883)

*Sole ed amore*, mattinata for soprano or tenor and piano (1888)

*Avanti Urania!*, for voice and piano (1896)

*Inno a Diana*, for voice and piano (1897)

*E l'uccellino*, lullaby for voice and piano (1899)

## Puccini Biography

Giacomo Antonio Domenico Michele Secondo Maria Puccini was born in Lucca, Italy on December 22, 1858 and died in Brussels, Belgium on November 29, 1924. The most famous Italian composer of opera after Verdi; Puccini was from a family that had produced five generations of musicians. He studied in Milan with the composers Bazzini and Ponchielli attracting the notice of the influential firm of Giulio Ricordi who published his famous operas among them *La Boheme*, *Tosca*, *Madam Butterfly* and *Turandot*. Puccini's operas are masterpieces of erotic passion, sensuality, tenderness, pathos and despair. He had a gift of creating melodies, harmonies and of accomplished orchestration; and he possessed a masterful sense of theater, which was wholly original. He represents Verdi's only true successor in Italian opera, and his swansong, and one can say the end of Bel Canto, *Turandot*, belongs among the last 20th-century stage works to remain in the regular repertory. Indeed, most of Puccini's operas are a mainstay of the opera houses of the world and his music has entered popular culture being heard in film, television and other media.

### Puccini Quotes:

“They say that sentimentality is a sign of weakness. But I find it so beautiful to be weak”.

“Inspiration is an awakening, a quickening of all man's faculties, and it is manifested in all high artistic achievements.”

“I have not been created for heroic gestures. I love souls that I feel are created from hope and illusion, that feel sudden happiness and tearful longing.”

“Art is a kind of illness.”

“I am a composer of the ‘little things’.”

"I am a mighty hunter of wild fowl, operatic librettos and attractive women."

“After the piano, my favorite instrument is the rifle”

"Qui finisce l'opera, perché a questo punto il maestro è morto" ("Here ends the opera, then at this point the maestro died"). Arturo Toscanini

The composer Igor Stravinsky took a taxi in New York and was pleasantly surprised to see the name Stravinsky as the name of the taxi owner. He asked the driver if he was somehow related to the famous composer. The driver answered, “Is there a composer named Stravinsky? That’s new to me! Stravinsky is my boss’s name. I have nothing to do with music, my name is Puccini”

## *Atto Secondo*

### 1. **O Mimi tu più non torni** duet from *La Boheme*

Donald George, Rudolfo

David Pittman-Jennings, Marcello

Kirk Severtson, piano

**O Mimi tu più non torni** (O Mimi, you'll not return) duet from *La Boheme*. Rudolfo and Marcello are seemingly working, Rudolfo writing and Marcello painting, but in fact preoccupied with the women they love, Mimi and Musetta, who have both left them. Italian libretto by Luigi Illica and Giuseppe Giacosa, based on *Scènes de la vie de bohème* by Henri Murger. The world premiere performance of *La Boheme* was in Turin, Italy on February 1, 1896 at the Teatro Regio

### 2. **Mi chiamano Mimi**, aria from *La Boheme*

Deborah Massell, Mimi

François Germain, piano

**Mi Chiamano Mimi** (I am called Mimi) from *La Boheme* is one of the most famous soprano arias in opera literature. In this aria Mimi tells Rudolfo the story of her life. She is a seamstress, who lives alone embroidering flowers and waiting for the real flowers of the spring, charmingly she apologizes at the end of the aria for being so exuberant, emphasizing Puccini's statement: I am the composer of “the little things”.

### 3. **E lucevan le stelle** aria from *Tosca*

Joseph Dobuzinsky, Mario Caravadossi

Raphael Sanders, clarinet

Kirk Severtson, piano

**E lucevan le stelle** (And the stars were shining brightly) from *Tosca* is sung by Cavaradossi awaiting execution by firing squad. He has bribed the jailer to bring a message to Tosca and in writing the note is overcome with despair (muoio disperato) one of the constant themes in Puccini's works. The despair is movingly expressed in the famous clarinet solo. Italian libretto by Luigi Illica and Giuseppe Giacosa, based on Victorien Sardou's drama, *La Tosca*. The work premiered at the Teatro Costanzi in Rome on January 14, 1900.

### 4. **Che gelida manina** aria from *La Boheme*

Marco Cammarota, Rudolfo,

Kirk Severtson, piano

**Che gelida manina** (How cold your tiny hand is) from *La Boheme* is perhaps one of the most famous of Puccini's arias. Rudolfo, after love at first sight, tells Mimi who he is and what he does, being a poet he expounds on his life rather dramatically and rhapsodically ending on perhaps the most famous high C in opera.

5. **Donna non vidi mai** aria from *Manon Lescaut*

Donald George, Chevalier des Grieux  
Kathryn Koscho, piano

**Donna non vidi mai** (I've never seen such a beautiful woman) aria from *Manon Lescaut*. Des Grieux a poor student, has just met and spoken to Manon and is infatuated with her and her beauty. The story is based on the 1731 novel *L'histoire du Chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost. Ruggero Leoncavallo, Marco Praga, Giuseppe Giacosa, Domenico Oliva, Luigi Illica, the publisher Giulio Ricordi, and the composer himself contributed to the libretto. This was Puccini's first great success. Premiere at Turin Teatro Regio February 1, 1893.

6. **Bevo al tuo sorriso fresco** quartet from *La Rondine*

Deborah Massell, Magda  
Lorraine Sullivan, Lisette  
Kirk Dougherty, Ruggero  
David Pittman-Jennings, Prunier  
Kathryn Koscho, piano

**Bevo al tuo sorriso fresco**, (I Drink a Toast to Your Bright Smile) Quartet from *La Rondine*. In this quartet from Act II, which takes place at a restaurant, Ruggero declares his love to Magda as does Prunier to Lisette. Puccini was never satisfied with the operetta and wrote 3 versions. Italian libretto by Giuseppe Adami, based on a German libretto by Alfred Maria Willner and Heinz Reichert. It was intended for the Carlstheater of Vienna but, because of WWI, it was first performed at the Grand Théâtre de Monte Carlo on March 27, 1917 and was a huge success. This is the second version, which differs considerably from the Monte Carlo version, that ends in a large choral finale. In spite of beautiful music the work has never established itself with theaters and the public as his other works have.

7. **Signore, ascolta** aria from *Turandot*

Meryl Gellmann, Liu  
Erika Tazawa, piano

**Signore Ascolta** (Sir, Listen) An aria from *Turandot* which is sung by the slave Liu in the hopes of persuading the Calaf not to pursue the Princess Turandot. Libretto in Italian by Giuseppe Adami and Renato Simoni, based on Friedrich Schiller's adaptation of the play, and on an earlier text *Turandot* by Carlo Gozzi. The first performance was held at the Teatro alla Scala in Milan on April 25, 1926.

8. **O mio babbino caro** aria from *Gianni Schicchi*

Linda Rivalle, Lauretta  
Christopher Urban, piano

**O mio babbino caro** (Oh my dearest daddy) is sung by Lauretta in *Gianni Schicchi* an opera in one act by Puccini to a libretto by Giovacchino Forzano after Dante's *The Divine Comedy*; it is the third piece of *Il Trittico*, the other operas being *Il tabarro* and *Suor Angelica*. Lauretta pleads with her father to find a way for her to marry her love. This famous aria has like many others of Puccini has entered popular culture. The premiere was at the Metropolitan Opera, New York, December 14, 1918.

9. **Nessun Dorma** aria of Calaf from *Turandot*

The Nine Crane Tenors:  
Philip Aubin, Marco Cammarota, Jordan Davidson,  
Nicholas Denizard, Joe Dobuzinsky, Kirk Dougherty,  
Donald George, Nicholas Manzella, Justin Moniz  
Kirk Severtson, piano  
Hannah Gruber, piano

**Nessun Dorma** (None shall sleep) This aria from *Turandot* along with other music of Puccini's has entered popular culture. We use as our inspiration the arrangements of the famous *3 tenors*: Domingo, Carreras and Pavarotti and the *10 Tenors* from Australia. It is sung by the Calaf as he is waiting for Princess Turandot to guess his name, which she must tell him at the dawn.

The piece is found on many motion picture soundtracks, including *Chasing Liberty*, *Man On Fire*, *The Sea Inside*, *Bend it like Beckham*, *The Sum of All Fears*, *Recess: School's Out*, *No One Sleeps*, *The Guilty*, *Shadow Conspiracy*, *The Mirror has Two Faces*, *The Lame Pigeon*, *Boxing Helena*, *Toys*, *New York Stories*, *Castaway*, *The Witches of Eastwick*, *Boy Meets Girl*, *The Killing Fields*, *Yes, Giorgio*, *Serenade* and *His Butler's Sister* to name but a few.

*Fine dell' Opera*