



Carthage

Music Department
Presents a

Guest Voice Recital

Roberto Mancusi
bass-baritone

assisted by
Stephen Smith
pianist

Sunday
November 14, 1999
4:00 p.m.

A.F. Siebert Chapel
Carthage College
Kenosha, Wisconsin

Large Music Events

Monday, November 19
Chai-Li Lin
Voice Recital
8:00 p.m.

Tuesday, November 21
Milwaukee
Jazz Ensemble
4:00 p.m.

Wednesday, November 22
Chamber Orchestra
7:30 p.m.

Thursday, December 3
Community Chorus
Racine Symphony
Hall Racine, WI
7:30 p.m.

Christmas Concert
December 3 at 6:30 p.m.
December 4 at 7:30 p.m.
December 5 at 4:00 p.m.

Friday, December 12
Honors Recital
4:00 p.m.

The Carthage Chamber Series,
Kenosha Symphony are without charge.
Chamber Series ticket information
call by calling 551-5363
for the Carthage Students with ID)

Music Events are provided by:
Alpha Music Fraternity
Phi Kappa Member

PROGRAM

"See the raging flames arise" George F. Handel
(from *Joshua*)

Vier ernste Gesänge.....Johannes Brahms

1. "Denn es gehet dem Menschen"
2. "Ich wandte mich und sahe"
3. "O Tod, wie bitter bist du"
4. "Wenn ich mit Menschen

"La calunnia" Gioacchino Rossini
(from *Il Barbiere di Siviglia*)

INTERMISSION

Don Quichotte á Dulcinée.....Maurice Ravel

1. Chanson romanesque
2. Chanson épique
3. Chanson á boire

Torna a Surriento Ernesto De Curtis
Non ti scordar di me

Tu, ca nun chiagne!

O Sole Mio..... Eduardo Di Capua

"Mamma, Mamma" Frand Loesser
(from *Most Happy Fella*)

"If I Were a Rich Man" Jerry Block
(from *Fiddler on the Roof*)

Program Notes and Translations

"See the raging flames arise" George F. Handel
from *Joshua*

Oratorios are dramatic, non-staged musical works based on sacred, usually biblical texts. George F. Handel is one of the most successful composers of oratorio. Although, he wrote many different types of music, he is, arguably, best-known for his oratorio *Messiah*. Following in the tradition of *Messiah*, comes the oratorio *Joshua*. Written in 1747, it is based on the biblical story of the Jewish conquest of Canaan under Joshua. In this aria, Caleb is describing the scene after the fall of the walls of Jericho.

Vier ernste Gesänge Johannes Brahms

This set of German lieder represent the last vocal pieces written by Brahms. They are all based on biblical texts and sustain the idea of death and redemption. The first three songs deal exclusively with death, which could have been an outward expression of Brahms dealing with his own fears about mortality. Then in the final song, Brahms seems to finally come to terms with his own mortality in this moving and exuberant setting of Paul's famous letter to the Corinthians.

1. **Denn es gehet dem Menschen**
For man fares as does the beast,
as the latter dies, so he dies too;
and all have the same breath;
and man has not more than the beast:
for all is vain.
All go to one place;
all are made of dust
and will to dust return.
Who knows if the spirit of man go upward,

and the breath of the beast
go downward under the earth?
So I saw that there is nothing better
than that a man be joyful in his work,
for that is his lot.
For who can bring him
to see what will be after him?

2. **Ich wandte mich und sahe**

I turned and saw all
who suffer injustice under the sun;
and behold, there were tears of those
who suffered injustice and had no comforter,
and those who did them injustice were too mighty
to have any comforter.
So I praised the dead who already died,
more than the living who still had life;
but he who not yet is, is better than both,
and does not perceive the evil
that happens under the sun.

3. **O Tod, wie bitter bist du**

O death, O death, how bitter you are
in the thoughts of a man
who has good days, enough and a sorrow-free life;
and who is fortunate in all things
and still pleased to eat well!
O death, O death, how bitter you are!
O death, how well you serve him who is in need,
who is feeble and old,
is beset by all sorrows
and has nothing better to hope for or to expect.
O death, O death, how well you serve.

4. **Wenn ich mit Menschenzungen**

If I spoke with the tongues on men and angels,
and had not love,
I were a sounding brass
or a clanging cymbal.
And if I could prophesy

and knew all mysteries and all knowledge,
and had all faith
so that I could remove mountains,
and had not love,
I were nothing.

If I gave away all my goods to the poor
and suffered my body to be burned,
and had not love,
it were of no gain to me.
We seen now in obscure words through a mirror,
but then face to face.
Now I discern it piece by piece,
but then I shall discern it
just as I am discerned.
But now faith, hope, love remain, these three:
but love is the greatest among them.

“La calunnia è un venticello”
from *Il Barbiere di Siviglia*

Gioacchino Rossini

The opera *The Barber of Seville* is one of the most famous operas in the repertory. With the help of Loony Tunes and others, some of the “tunes” from this opera have crossed over from the world of opera into pop culture. In this opera, Count Almaviva has fallen in love with Rosina and is trying to marry her with the help of the town barber Figaro. Unfortunately, Rosina’s guardian Dr. Bartolo also has plans to marry Rosina. Dr. Bartolo finds out, through Don Basilio, that Count Almaviva is back in town and is Rosina’s secret lover. Don Basilio then comes up with his own idea of how to ruin Count Almaviva and get him out of the picture once-and-for-all. In this aria, Don Basilio describes his plan to Dr. Bartolo.

Calumny is a little breeze,
a very gentle little wind,
which insensibly, subtly,
lightly, softly

beings to murmur.
Softly, softly, crawling on the ground,
sotto voce, hissing
it glides along, keeps buzzing;
in people's ears
it introduces itself adroitly,
and confuses their heads and brains
and makes them swell.
Out of the mouth and on its way,
the clamor keeps growing,
gains strength little by little,
flies already hither and thither,
seems a thunder, a storm
which in the heart of the forest
whistles and rumbles
and makes you freeze in horror.
In the end, it overflows and breaks out,
it spreads, it redoubles
and produces an explosion
like a cannon shot,
an earthquake, a tempest,
that rends the air.
And the wretched, slandered man,
dumbfounded, trampled on,
under the public castigation
with good luck will croak.

Don Quichotte á Dulcinée

Maurice Ravel

This song cycle was originally written for the 1932 film of Don Quichotte by director Georg Pabst. Not much is known about the film except that the title role was meant for the great Russian bass, Feodor Chaliapin. One thing that has surfaced is the indication that Pabst had secretly held a competition between five composers for the songs of the movie, with the words written by Paul Morand. The five composers were: Marcel Delannoy, Manuel de Falla, Jacques Ibert, Darius Milhaud and Maurice Ravel. Ultimately, the songs of Ibert were chosen, but the producers of the movie ran off with the

film's money. Therefore, the first performance of the orchestral version of these songs, by Ravel, was on the concert stage by the young French baritone Martial Singher, in 1934. In fact, Ravel dedicated the second song in this cycle to Singher. The three songs are based on dance rhythms and have a definite Spanish flavor to them, reflecting the nationality of the main character.

I. Chanson romanesque

Were you to tell me that the earth
offends you by turning so much,
I would dispatch Panza at full speed:
you would see it fixed and silent.
Were you to tell me that you are bored
by a sky too studded with stars,
by ripping up the heavenly constellations,
I would reap the night with a single blow.
Were you to tell me that space itself,
thus emptied, displeases you,
gripping my lance, God's own knight,
I would spangle the fleeting wind with stars.
But if you said that my blood
were more yours than mine, my Lady,
I would grow pale at the rebuke
and I would die, blessing you.
O Dulcinea.

II. Chanson épique

Good St. Michael, who gives me leave
to see and hear my Lady,
good St. Michael, who allows me to choose
to please and to defend her,
good St. Michael, graciously descend
with St. George, onto the altar
of the blue-robed Madonna.
With a heavenly beam, bless my blade
and its equal and purity
and in piety
as in modesty and chastity:
my Lady, (O great St. George and St. Michael)

bless the angel who watches over my vigil,
my sweet Lady, so like
unto Thee, blue-robed Madonna! Amen

III. Chanson á boire

A pox on that bastard, Lady of renown,
who, to discredit me in your sweet eyes
says that love and vintage wine
have shrouded my heart and soul in mourning.

Ah! I drink to joy!
Joy is the only right and true goal
for which I aim...when I have...
When I have drunk! Ah, ah, ah, Joy!
La, la, la, la, la, la I drink to Joy!

A pox on the envious one, my dark-haired beauty,
who grizzles, weeps and swears on oath
to always be that sort of lily-livered lover
who waters down his drunkenness.

Ah! I drink to joy!
Joy is the only right and true goal
for which I aim...when I have...
When I have drunk! Ah, ah, ah, Joy!
La, la, la, la, la, la I drink to Joy!

Neopolitan Songs

Italy has long been associated with opera and beautiful classical music. However, there has also been some wonderful folk music in the various regions of Italy. Among the best in the country, is the folk music from the region of Naples. From that region have come some great traditional songs that have found their way into the classical repertory. Two of the most successful composers of this music are Ernesto De Curtis and Eduardo Di Capua. Born 10 years apart their lives span the last half of the nineteenth century to

the first part of the twentieth century. Their music reflects the beauty and uniqueness of the country, combined with poetry that paints a vivid picture. It is simple music set to simple text that expresses love in its purist form. Music that is not as refined as opera or art song, but is instead an echoing of the songs that people hear in their hearts when they love someone else.

Torna a Sorrento

Ernesto De Curtis

See the beauty of the waters!
How it plucks the very heartstrings!
'Tis like you, whose glance seduces,
though awake, to think we dream!
Look, O look upon this garden,
smell the scent of orange blossoms,
scent so sweet it winds its tendrils
round about the inmost heart...

Yet you say: "Farewell, I'm leaving?"
You'd desert these loving arms
and this very land of love...
Could you mean not to return?
Go not away from me,
break not my heart with sorrow!
Come back to Sorrento,
that I may live!

See the waves that lap Sorrento,
'tis in truth a jewel they cherish;
those who've never traveled far have never
seen its like in all the world.
See these sirens round about you,
gazing at you with enchantment
loving you so much and longing
to bestow a fleeting kiss.

Yet you say: "Farewell, I'm leaving?"
You'd desert these loving arms
and this very land of love...

Could you mean not to return?
Go not away from me,
break not my heart with sorrow!
Come back to Sorrento,
that I may live!

Non ti scordar di me

The swallows flew away from my cold and sunless land,
in search of spring and violets,
nests of love and happiness.

My little swallow flew away
without a kiss,
with no farewell she left.

Do not forget me;
my life is bound up in you.
I love you more and more,
my dreams are always of you.
Do not forget me:
my life is bound up in you.
Thee will always be a nest in my heart for you.
Do not forget me!

Tu, cha nun change

How beautiful the mountain is tonight...
It has never looked this beautiful before!
It seems to be a soul, resigned and weary
beneath the candid coverlet of the moon...

You who weep not while you make me weep,
where are you tonight?
I need you!
I need you!
These eyes of mine desire
to see you once more!

How calm and quiet the mountain is tonight...
I've never seen it calm like this before!
All is asleep, all is asleep or dying,

I watch alone, for love is watching too...

You who weep not while you make me weep,
where are you tonight?
I need you!
I need you!
These eyes of mine desire
to see you once more!

O Sole Mio

Eduardo Di Capua

What sheer delight is a day of sunshine,
a clear blue sky when the storm is over!
The very freshness brings a festive feeling!
What sheer delight is a day of sunshine!

Another sunshine,
with brighter rays,
is shed upon me
from your dear face!
The sun, the sun that warms me
is in your face,
is in your face!

When twilight's falling and the sun is setting
a sense of sorrow pervades my being;
Beneath your window would I tarry dreaming
when twilight's falling and the sun is setting.

Another sunshine,
with brighter rays,
is shed upon me
from your dear face!
The sun, the sun that warms me
is in your face,
is in your face!

"Mamma, Mamma"
from *Most Happy Fella*

Frank Loesser

In 1956, when the musical *Most Happy Fella* first premiered, it showed a new style of musical. Frank Loesser had chosen not to follow the standard pattern of musicals for dialogue and songs and, instead, developed the most of the plot through musical numbers. These numbers ranged from Broadway tunes to arias in the opera tradition. It is because of this style that Loesser chose to use, Metropolitan Opera baritone, Roberto Weede to debut the role of Tony. During this song, Tony talks to his dead mother about his fiancée, Rosabella. What Tony does not realize is that Rosabella has not only been unfaithful to him, but is pregnant with the other man's child.

"If I Were a Rich Man"
from *Fiddler on the Roof*

Jerry Bock

Fiddler on the Roof has become a true classic of the musical stage. Not only was it a huge hit on Broadway, but it was also made into a feature film. The musical is about the life and traditions of the people of Anatevka. In particular, the life of the town milkman, Tevye and his family. Throughout the course of the musical, all of the traditions of the town slowly break down and the villagers are ordered to leave Anatevka. This song takes place towards the beginning of the musical. Tevye, while talking to God, wonders why he couldn't be rich and begins to fantasize about what he would do with his fortune.

Roberto Mancusi

Roberto Mancusi, born in Kenosha, received his Bachelor's Degree in Music Performance from Simpson College in Indianola, Iowa. While there he performed roles in *Gianni Schicchi*, *Die Fledermaus*, *Orpheus in the Underworld* and *The Magic Flute*. He then continued his studies in Kansas City, Missouri, where he earned a Master of Music degree in Vocal Performance from the Conservatory of Music in the University of Missouri-Kansas City. Between the Conservatory and the Civic Opera Theater of Kansas City, he performed roles in *The Barber of Seville* and *The Coronation of Poppea*. In addition to opera roles, he has been heard as the bass soloist in Handel's *Messiah*. Currently, Roberto is a member of the Racine Symphonic Chorus, and performs for various churches in Wisconsin.

In addition to performing, Roberto has also held positions as Director of Music for Franksville United Methodist Church and adjunct voice faculty for Graceland College in Lamoni, Iowa. He is currently a substitute teacher for the Kenosha Unified School District.

Roberto can also be heard in the upcoming performances of Handel's *Messiah* on December 4 and 5 under the direction of Dr. James Kinschen at the University of Wisconsin-Parkside. He will also be performing in a gala celebration of music in Janesville, Wisconsin this February under the direction of Mr. Lloyd Hushka.