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2006-09-23

# Faculty recital series: Sarah Arneson and George Kern, September 23, 2006

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**BOSTON UNIVERSITY**  
**College of Fine Arts School of Music**

**FACULTY RECITAL SERIES**  
SARAH ARNESON soprano  
GEORGE KERN piano

Saturday, September 23, 2006 at 7pm  
CFA Concert Hall  
855 Commonwealth Avenue



Saturday, September 23, 2006 at 7pm  
College of Fine Arts Concert Hall  
FACULTY RECITAL SERIES

SARAH ARNESON soprano  
GEORGE KERN piano

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Ch'io mi scordi di te K. 505

Wolfgang Amadé Mozart  
(1756–1791)

Oiseaux, si tous les ans K. 307  
Sei du mein Trost K. 391  
Ridente la calma K. 210a  
Der Zufriedenheit K. 473

W. A. Mozart

Mia speranza adorata K. 416

W. A. Mozart

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Intermission

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Sonata for piano in F K. 533

W. A. Mozart

Allegro  
Andante  
Rondo. Allegretto

“Welcher Wechsel herrscht in meine Seele...Traurigkeit”  
“Martern aller Arten”  
from *Die Entführung aus dem Serail* K. 384

W. A. Mozart

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## **SARAH ARNESON** soprano

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Sarah Arneson, lyric coloratura soprano, is currently Associate Professor of Voice at Boston University and has performed to critical acclaim in operatic roles, including the Queen of the Night, Constanza, Violetta, Musetta, Rosina and Sophie. She has appeared regularly with the Vienna and Munich state opera and has also performed with the Detroit, Frankfurt, Hannover, Dresden, Stuttgart, Cologne and Dusseldorf operas. Professor Arneson has worked with such conductors as Lukas Foss, Dennis Russel Davies, Christian Thielemann, Michael Gielen, Carlo Franci, Horst Stein, Gustav Meier and Jiri Krout. A frequent performer with orchestras, Professor Arneson has appeared with the Brooklyn Philharmonic, Chicago's Grant Park Symphony, the Philharmonica Hungarica, Munich Philharmonic and the Stuttgart Symphony, giving the premiere of William Bolcom's *Song of Innocence and experience*. Professor Arneson received the Doctor of Musical Arts degree in vocal performance from the University of Michigan and received undergraduate degrees from Western Michigan and the universities of Michigan and Nebraska. Her teachers have included Eva Likova, Pierre Bernac, Bethany Beardslee and Hilde Gueden. Born in Red Cloud, Nebraska, Professor Arneson is a full-time staff member of the University of Miami summer program in Salzburg, a Visiting Professor of Tokyo's Toho School, as well as formerly being a tenured faculty member of the Salzburg Mozarteum.

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## **GEORGE KERN** piano

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George Kern, Professor of Piano at the Universität Mozarteum in Salzburg, performs regularly throughout the United State, Europ and Asia. He has performed in noted international festivals, including the Pablo Casals Festival, the Festival du Marais in Paris and the Europalia in Brussels. He has also performed at the Brahms Saal in Vienna, the Stiftung Mozarteum in Salzburg and for the Mozart Societies of Europe, Atlanta, New York and Toronto. Goerge Kern received the Paumgartner Medal from the Stiftung Mozarteum "for outstanding interpretations of the works of Mozart", as well as grants from the Austrian government for research and performing projects. A staff member of the University of Miami-Salzburg, George Kern has also taught in France and Korea, and has served as staff accompanist of chamber music for the Salzburg International Summer Academy. Goerge Kern received the Bachelor of Music and Master of Music degrees from the Juilliard School, as well as the Artist Diploma from the Salzburg, Mozarteum. His teachers have included Rosina Lhevinne and Kurt Neumueller. A native of New Jersey, George Kern resides in Salzburg with his wife, Sarah Arneson.

## TRANSLATIONS

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### **Ch'io mi scordi di te, K. 505**

This concert aria was composed as a farewell gift for the soprano Nancy Storaice, the first Susanna in Mozart's *Marriage of Figaro*, when she left Vienna to return to her native England. In addition to the solo voice, Mozart embellished the music with a solo piano part which he played himself at the premiere performance. The soprano sings of the pains of parting and promises eternal devotion and love.

To put you from my mind and give myself to him, that's your advice?  
And you expect me then to live...Ah, no.  
Such a life would be worse than death.  
If death comes, I shall face it with courage.  
But to be touched by another flame,  
to give my heart to any other man, how could I?  
I should die of grief.

Do not be afraid, beloved, my heart will always belong to you.  
I can no longer bear such pain, my soul grows faint and ill.  
You sigh? Oh, what anguish!  
Think how important this moment is!  
I cannot, dear God, explain it.  
Cruel, pitiless stars! Why are you so remorseless?

### **Oiseaux, si tous les ans, K. 307**

Birds, every year you fly to another place  
As soon as the sad winter despoils our groves.  
But it is not solely for a change of foliage,  
Nor to avoid our cold weather.  
Your destiny does not allow you to love unless flowers are in season.  
And when springtime is over, you seek it elsewhere,  
So that you may love all year long.

### **Sei du mein Trost, K. 391**

Be my comfort, discreet sadness! I flee to you with so many wounds;  
I shall never complain of my sorrows to happy people:  
Thus a sick person is silent in the company of the healthy.

O solitude! How gently you refresh me when my strength prematurely fails me!  
I seek you with ardent longing: thus the weary wayfarer finds the shade.

O may your charms, beloved solitude, bring me the image of the grave:  
Thus the darkness of evening lures one to the deep repose of beautiful nights.

**Ridente la calma, K. 512**

May a smiling calm arise in my soul;  
And may neither a trace of fear nor anger remain.  
Meanwhile, my beloved, come to tighten the sweet chains  
So pleasing to my heart.

**Die Zufriedenheit, K. 473**

How gentle, how calm I feel here, life's joys without cares!  
And without foreboding every morning is welcome as it lights my way.  
My happy, my contented heart dances to the melody of the groves.  
And even my sorrow is pleasant when I weep for love.

How I deride the men of substance, the shedders of blood, heroes, princes!  
For a small house makes me happy, while they are not even satisfied with  
provinces.

But they rage among themselves, the godlike masters of the earth!  
But do they need more room than I when they are buried?

**Mia speranza adorata, K. 416**

Composed for coloratura Aloysia Weber, the first Viennese Donna Anna, this concert aria is also a scene of farewell. Here, a young prince takes leave of his beloved before being led off to his execution.

My adored hope! Ah! Heaven's anger falls upon us.  
This is the last time I shall ever hold you.  
My soul, I will never see you again.  
Farewell, Zemira, remember me.  
Listen...what do I see? You are crying, oh my treasure.  
Oh how your tears increase my torture.  
How could my suffering be any worse?  
Farewell, dearly beloved, farewell.

Ah, you do not know my pain, oh God, leave me.  
But my soul, your weeping deeply grieves me.  
My beloved, my heart is growing weak and faint.  
How the barbarous Fates torture me.  
Tell me, will the Gods not have some pity on me?

In the first aria from *Die Entführung aus dem Serail*, Constanza sings of the depression and despair she feels because of her separation from her betrothed, Belmonte. She is not even permitted to confide to the evening breeze her suffering and anguish because then others would know of it as well. Bassa Selim surprises her, and she withdraws from his advances. He loses his temper and impatiently demands that she either freely admit her love for him or face being tortured. He feels that she loves him and cannot understand her reluctance. She states defiantly that she will never be unfaithful to Belmonte, even under the threat of torture. She tells Selim that if he releases his demand on her, Heaven will forgive him. She would prefer to die, rather than betray a vow.

The role of Constanza was written for Caterina Cavallieri, who was promoted by Salieri, Mozart's arch rival.

### **Welche Wechsel herrscht in meine Seele...Traurigkeit**

What conflicts rule my soul since the fateful day of our parting.  
O Belmonte, the happiness that I used to know at your side is gone;  
Painful longing and suffering live instead in my anguished breast.

Sadness has become my fate because I was torn from you.  
Like the worm-riddled rose, like the winter moss, my painful life withers away.  
I dare not even confide to the breeze my soul's bitter pain.  
Unwilling to carry it, the breeze breathes all of my complaints again into my  
poor heart.

### **Martern aller Arten**

Tortures of every kind may await me: I scorn torment and pain.  
Nothing will shake my resolve; I would tremble only if I were untrue to him.  
Be moved to pity, spare me. Heaven's blessings will reward you.  
But, no, I see that you are determine.  
Willingly and unflinchingly I accept every pain and grief.  
Order, command, rage and roar!  
Death will liberate me in the end!

# BOSTON UNIVERSITY SCHOOL OF MUSIC

## UPCOMING EVENTS AND PERFORMANCES

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**Monday, September 25, 8pm**

**Skalkottas Composer Project**  
The Cycle-Concert of Nikos Skalkottas  
GUEST ARTISTS  
PAIGE MORGAN oboe  
KIM DUNNICK trumpet  
LEE GOODHEW ROMM bassoon  
CHARIS DIMARAS piano  
**Tsai Performance Center**

**Tuesday, September 26, 8pm**

**Muir String Quartet**  
In Residence at Boston University  
Works by Haydn, Mozart and Tower  
**Tsai Performance Center**

**Thursday, September 28, 8pm**

**Boston University Symphony Orchestra**  
DAVID HOOSE conductor  
JIM PETOSA narrator  
TCHAIKOVSKY Symphony No. 5  
PICKER *The Encantadas*  
**Tsai Performance Center**

**Friday, September 29, 8pm**

**Boston University Chamber Orchestra**  
WILLIAM LUMPKIN conductor  
JAMES DEMLER baritone  
MOZART Symphony No. 25  
WEILL *Four Walt Whitman Songs*  
RODRIGO *Soleriana*  
**CFA Concert Hall**

**Saturday, September 30, 7pm**

**ALEA III**  
24th International Composition Competition  
THEODORE ANTONIOU conductor  
Tim Sullivan *Thoughts*  
Tasos Stylianou "Stoes"  
Illuminada Peter Frutos *Callado lamento sin orilla*  
Cheryl Frances Hoad *The Dream* bearer  
Nicolas Tzortizis *Senza Memoria*  
Sebastian Rapacki *Rhapsodie*  
**Tsai Performance Center**

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Emlyn Ngai *Baroque violin*  
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*ensembles*  
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*Baroque oboe*  
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*Baroque violin, viola*  
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*Baroque violin*  
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