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School of Music

Boston University Concert Programs

2013-04-22

Baroque Chamber Music Concert, April 22, 2013

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**Boston University College of Fine Arts
Center for Early Music**

Baroque Chamber Music Concert

Martin Pearlman, director

Monday, April 22, 2013, 8pm
Robinson Chapel

Founded in 1872, the **School of Music** combines the intimacy and intensity of conservatory training with a broadly based, traditional liberal arts education at the undergraduate level and intense coursework at the graduate level. The school offers degrees in performance, conducting, composition and theory, musicology, music education, collaborative piano, historical performance, as well as a certificate program in its Opera Institute, and artist and performance diplomas.

Founded in 1839, **Boston University** is an internationally recognized private research university with 32,557 students participating in undergraduate, graduate, and professional programs. BU consists of 17 colleges and schools along with a number of multi-disciplinary centers and institutes which are central to the school's research and teaching mission. The Boston University **College of Fine Arts** was created in 1954 to bring together the School of Music, the School of Theatre, and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. Since those early days, education at the College of Fine Arts has begun on the BU campus and extended into the city of Boston, a rich center of cultural, artistic, and intellectual activity.

April 22, 2013
Robinson Chapel

Claudio Monteverdi
(1567-1643)

L'Incoronazione di Poppea: Scene 5, Act 3

Melanie Burbules, mezzo-soprano (Poppea)
Patrick Dailey, counter-tenor (Nero)
Michelle Auh, harpsichord

François Couperin
(1668-1733)

Concert #2 in D, from *Concerts Royaux*

Prélude
Allemande fuguée
Air tendre
Air contrefugué
Échos

Hanol Lee, flute
Seungok Lee, harpsichord

George Frideric Handel
(1685-1759)

Two arias from *Semele*

"Oh sleep"
"Endless Pleasure"

Kimberly Moller, soprano
Jae Hyeon Ha, cello
Miyuki Tsurutani, harpsichord

Dario Castello
(fl. c. 1590-c. 1640)

Sonata No. 4
Sonata No. 5
(from *Sonate concertate in stile moderno, Book I*)

Adele Ohki, Baroque violin
Liza Malamut, sackbut
Denise Fan, Baroque cello
Emma Gavenda, harpsichord

Petronio Franceschini
(c. 1650-c. 1680)

Sonata in D for two trumpets

Grave
Allegro
Adagio
Allegro

Steven Johnson, natural trumpet
Robert Thorp, natural trumpet
Emma Gavenda, harpsichord

Louis-Nicolas Clérambault
(1676-1749)

Cantate, *L'Amour et Baccus*

Ruby White, soprano (*L'Amour*)
Erik Van Heyningen, baritone (*Baccus*)
Victor Holmes, double bass
Peter Sykes, harpsichord

François Couperin

Sonata from *La Piémontoise*

Gravement
Vivement
Gravement
Vivement et marqué
Airs 1 & 2: Gracieusement
Gravement et marqué / Légèrement

Emily Potter, flute
Jessica MacLean, flute
Margaret Stephenson, bassoon
Miyuki Tsurutani, harpsichord

Antonio Vivaldi
(1678-1741)

Concerto in C for two trumpets

Allegro
Adagio
Allegro

Steven Johnson, natural trumpet
Robert Thorp, natural trumpet
Emma Gavenda, harpsichord

Johann Sebastian Bach
(1685-1750)

Qui tollis from Mass in g minor, BWV 235

Ach, senke doch from Cantata, BWV 73

David Evans, tenor
Nathan Swain, Baroque oboe
Peter Sykes, harpsichord

Franz Joseph Haydn
(1732-1809)

Divertimento a tre in Eb

James Hampson, natural horn
Adele Ohki, Baroque violin
Denise Fan, Baroque cello

Claudio Monteverdi

Madrigal, *Non è di gentil core*

L'Incoronazione di Poppea: Scene 5, Act 3

Hailey Fuqua, soprano (*Nero*)
Katherine Peck, soprano (*Poppea*)
Dylan Sauerwald, harpsichord

Monteverdi, *The Coronation of Poppea*, Act
III, Scene 5

POPPEA:

Signor, oggi rinasco ai primi fiori
Di questa nova vita.
Voglio che sian sospiri
Che ti facciano fede,
Che rinata per te languisco e moro,
E morendo e vivendo ogn'or t'adoro.

NERO:

Non fu Drusilla, no,
Ch'ucciderti tentò.

POPPEA:

Chi fu, chi fu il fellone?

NERO:

Il nostro amico Ottone.

POPPEA:

Egli da sé?

NERO:

D'Ottavia fu il pensiero.

POPPEA:

Or hai giusta cagione
Di passare al ripudio.

NERO:

Oggi, come promisi, mia sposa tu sarai.

POPPEA:

Si caro di veder non spero mai.

NERO:

Per il trono di Giove e per il mio,
Oggi sarai, ti giuro,
Di Roma imperatrice.
In parola regal te l'assicuro.

POPPEA:

In parola, in parola . . .

NERO:

In parola regal.

POPPEA:

In parola regal?

NERO:

In parola regal te n'assicuro.

POPPEA:

Idolo del cor mio, giunta è pur l'ora,
Del mio ben godrò.

POPPEA:

My lord, today I am reborn in
the first delights of a new life.
Would that my sighs
might convince you that, reborn,
I languish and die for you and that,
dying or living, ever I adore you.

NERO:

It was not Drusilla
who tried to kill you.

POPPEA:

Tell me, who was the villain?

NERO:

Our friend Otho.

POPPEA:

Acting on his own?

NERO:

The idea was Octavia's.

POPPEA:

Now you have just cause
to repudiate her.

NERO:

Today, as I promised, you will be my wife.

POPPEA:

I could barely hope for such a happy'day.

NERO:

By the throne of Jupiter and by my throne,
I swear that you shall be
Empress of Rome today.
You have my royal word on it.

POPPEA:

I have your word, your word . . .

NERO:

My royal word.

POPPEA:

Your royal word?

NERO:

You have my royal word on it.

POPPEA:

Idol of my heart, the time has come
at last when I can enjoy what is mine.

NERO & POPPEA:

Non più s'interporrà noia o dimora.
Cor nel petto non ho:
Me 'l rubasti, sì, sì,
Dal cor me lo rapì
De' tuoi begl'occhi il lucido sereno.
Per te, ben mio, non ho più core in seno.
Stringerò tra le braccia innamorate
Chi mi trafisse, ohimè!
Non interrotte avrai l'ore beate.
Se son perduto(a) in te,
In te mi troverò,
E tornerò a riprendermi, ben mio,
Che sempre in te perduto(a) esser voglio

NERO & POPPEA:

No more delays, no obstacles,
can come between us. My heart is
no longer in my breast; you have
stolen it away, yes, yes, stolen it
with the brightness of your eyes.
Because of you, my love, I have no heart.
My loving arms shall twine about
the one who captivated me, alas!
Nothing will interrupt our hours of bliss.
If I am lost in you,
in you shall I find myself again
and lose myself again, dear heart,
for I would be forever lost in you.

Handel, "Oh sleep," from *Semele*

Oh sleep, why dost thou leave me?
Why thy visionary joys remove?
Oh sleep, again deceive me;
to my arms restore my wand'ring love!

Handel, "Endless pleasure," from *Semele*

Endless pleasure, endless love
Semele enjoys above!
On her bosom Jove reclining,
Useless now his thunder lies;
to her arms his bolts resigning,
and his lightning to her eyes.

Clérambault, *L'Amour et Bacchus*

Duo

L'Amour:

Non rien n'est égal à ma gloire,
Je suis le plus puissant des Dieux.
Mon carquois triomphe en tous lieux,
Devés vous à l'amour disputer la victoire?

Bacchus:

Non rien n'est égal à ma gloire,
Je suis le plus puissant des Dieux.
Mon thirse triomphe en tous lieux,
Devés vous à Bacchus disputer la victoire?

Recitativ

Bacchus:

Je bannis les soupçons, la crainte, et le cha-
grin,
Les ris m'accompagnent sans cesse,
Et les enchantements de mon nectar Divin
Font quelques fois badiner la sagesse.
Je répands à la fois les plaisirs et le vin.

Duet

Cupid:

No, nothing is equal to my glory;
I am the most powerful of the gods.
My quiver triumphs in all places;
Must you dispute love's victory?

Bacchus:

No, nothing is equal to my glory;
I am the most powerful of the gods.
My thirst triumphs in all places;
Must you dispute Bacchus's victory?

Recitative

Bacchus:

I banish all suspicion, fear, and sorrow,
Laughter accompanies me ceaselessly,
And the charms of my divine nectar
Sometimes even jest at wisdom.
I disperse all at once pleasures and wine.

Air

Baccus:

Quand Baccus vous livre la guerre,
Gardés-vous bien de fuir ses coups.
C'est dans la bouteille et le verre
Qu'on trouve les biens les plus doux.
Trop heureux dans votre défaite,
Le sommeil suit le Dieu des pots.
S'il rend sa victoire parfaite
C'est pour vous donner le repos.

Recitatif

L'Amour:

Vous n'avez pas toujours refusé de me rendre
L'hommage que vous me devez.
Est-ce à vous Dieu du vin?
Est-ce à vous de prétendre
Les suprêmes honneurs qui me sont réservés?
Ariane autrefois vous soumit à ses charmes.
Trop heureux d'augmenter mes triomphes
Baccus, vainqueur de l'univers,
Vint se rendre à mes armes
Et s'offrir à mes fers.

Air Gay

L'Amour:

Les traits que l'amour lance
S'élèvent jusqu'aux cieux,
Il tient sous sa puissance
Les mortels et les Dieux.
Sur la terre et dans l'onde,
Tout lui cède à son tour,
Et l'Empire du monde
Est celui de l'amour.

Doucement & mesuré

Baccus:

Mais une raine preference
Nous va-t-elle en ce jour desunir pour jamais?
Si L'Amour et Baccus ne sent
d'intelligence,
Tous les plaisirs sont imparfaits.

Gratieuement

L'Amour:

Je veux bien avec vous partager mes
Je tremperay mes traits dans votre aimable jus.
Les vants qui préparés des festes
S'y mêlés-y toujours et l'Amour et Bac-
cus.

Aria

Bacchus:

When Bacchus wages war against you,
Take care to flee his blows.
It is in the bottle and the glass
That one finds the sweetest joys.
Overjoyed in your defeat,
Sleep follows the God of drinks.
You will know his victory is complete
Once he has brought you to rest.

Recitative

Cupid:

You have not always refused to pay me
The homage I deserve.
Is it like you, God of wine?
Is it like you to aspire
To the supreme honors reserved for me?
Once, you submitted to the Ariadne's charms.
Only too happy to increase my many triumphs,
Bacchus, conqueror of the universe,
Gave in to my weapons
And offered himself to my chains.

Cheerful Aria

Cupid:

The arrows that Cupid shoots
Reach even the skies;
He has power over
Mortals and Gods.
On the earth and in the sea,
Everything yields to him,
And the empire of the world
Is that of love.

Sweetly & measured

Bacchus:

But will our petty grievances
Keep us apart forever?
If Cupid and Bacchus are not clever,
All the pleasures will be incomplete.

Graciously

Cupid:

I will gladly share my conquests with you.
I will temper my arrows in your wine.
Lovers that are preparing festivities:
You may always call on Cupid and Bacchus.

Duo

L'Amour et Baccus:
Jurons une paix eternelle,
Bannissons nos transports jaloux.
Courons, volons, l'univers nous appelle,
Suissons nos plaisirs pour les rendre
doux.
Courons, volons, l'univers nous appelle!

Duet

Cupid and Bacchus:
We swear an eternal peace,
We banish our jealousy.
Run, fly, the universe is calling us,
We unite our pleasures to make them plus
sweeter.
Run, fly, the universe is calling us!

Bach, *Qui tollis*

Qui tollis peccata mundi, miserere nobis.
Suscipe deprecationem nostram.

Thou who takest away the sins of the world,
Have mercy upon us. Receive our prayer.

Bach, *Senke doch*, BWV 73

Ach senke doch den Geist der Freuden
Dem Herzen ein!
Es will oft bei mir geistlich Kranken
Die Freudigkeit und Hoffnung wanken
Und zaghaft sein.

Ah, only let the spirit of joy
sink into my heart!
Often spiritual sickness
makes joy and hope wave
and despair.

Monteverdi, *Non è di gentil core*

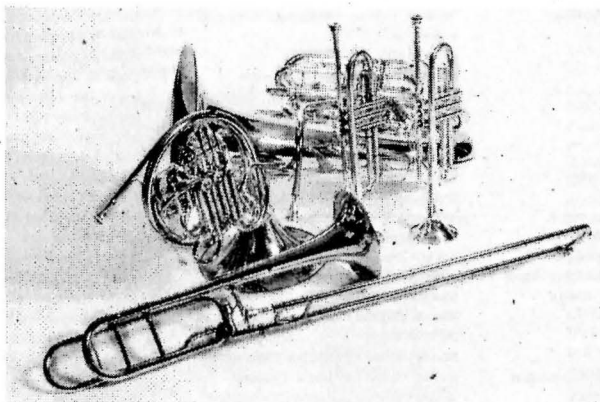
He has not a gentle heart
who does not burn for love;
but you, who are the soul of my own heart
and who happily enjoys the fires of love,
in gentleness cannot be exceeded by any other
as you too burn for love.
[Therefore, no, he has not a gentle heart
who does not burn for love.]

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School of Music

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Kenneth Amis, Conductor



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Ann Howard Jones, *Ensembles*
David Kopp, *Director, Graduate Studies*
Michelle LaCourse, *Chair, Applied Studies*
Shaun Ramsay, *Assistant Director for Admissions and Student Affairs*
John Wallace, *Director, Undergraduate Studies*
William McManus, *Associate Director of the School of Music for Music Education*

Boston University College of Fine Arts School of Music

Upcoming Events and Performances

Tuesday, April 23, 8pm

Boston University Brass Ensemble
Kenneth Amis, conductor
Marsh Chapel

Thursday, April 25, 8pm

Boston University Wind Ensemble
David J. Martins, conductor
Tsai Performance Center

Friday, April 26, 8pm

**Boston University All-Campus Orchestra and
Concert Band**
Mark Miller, Jennifer Bill, and Tiffany Chang, dire
Tsai Performance Center

Friday, April 26, 8pm

Boston University World Music Ensembles
Brita Heimarck and Marié Abe, directors
CFA Concert Hall

Saturday, April 27, 8pm

Boston University Choral Ensembles
Ann Howard Jones and Mike Driscoll, conductors
CFA Concert Hall

Tuesday, April 30, 8pm

Boston University Symphony Orchestra
David Hoose, conductor
Tsai Performance Center

Boston University Theatre, 264 Huntington Avenue
Marsh Chapel, 735 Commonwealth Avenue
Tsai Performance Center, 685 Commonwealth Avenue
CFA Concert Hall, 855 Commonwealth Avenue

