

Chamber Recital Program Notes

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George Friedrich Händel (1685–1759) learned to play the harpsichord, organ, and also studied composition under Wilhelm Zachow (1633–1712), who was known as a masterly organist and composer.¹ Händel benefitted greatly from Zachow's teaching method and artistic character, which influenced young Händel greatly.² From late 1706 to early 1710, Händel resided in Italy. He focused more on solo continuo cantatas than any other musical style.³ In one of his finest cantatas, *Armida abbandonata*, the heroine is a woman led by circumstance to the brink of distress as tragedy unfolds.⁴ This cantata was composed on June 30, 1707. Based on Tasso's epic pastoral poem *Gerusalemme liberata*⁵, this cantata tells of the sorceress Armida threatening her lover Rinaldo, who is leaving her. Ultimately, she is moved not to harm him because though he has caused her pain, she still loves him.⁶

Recitativo: Dietro l'orme fugaci

Dietro l'orme fugaci
del Guerrier, che gran tempo,
In lascivo soggiorno ascoso avea
Armida abbandonata
il piè movea;
e poi che vidda al fine
che l'oro del suo crine,
i vezzi, i sguardi, i preghi,
non han forza che legghi
il fuggitivo amante
fermo le stanche piante,
e assisa sopra un scoglio,
calma di rio cordoglio,

Behind the fleeing steps
of the warrior, whom, for a long time
she had hidden in a nest of love,
The abandoned Armida
followed;
And after all, she saw in the end
that the gold of her hair,
her charms, her glances, her prayers,
did not have the strength to bind
her fugitive lover
She stopped her tired feet,
and there resting on a rock,
filled with sinful pain,

¹ Lang, Paul Henry. *George Frideric Handel*. Mineola (NY.: Dover Publications, 1996.), 28.

² Rolland Romain. *Handel*. (Prabhat Prakashan, 2019.), 8.

³ Harris, Ellen T., and American Council of Learned Societies. *Handel as Orpheus Voice and Desire in the Chamber Cantatas*. ACLS Humanities E-Book. (Cambridge, Mass.: Harvard University Press, 2001.), 85

⁴ Keates, Jonathan. *Handel: The Man & His Music*. Updated and Expanded ed. (London: Bodley Head, 2008.), 40.

⁵ Carter Tim., "Armida", *Grove Music Online*.
<https://doiorg.ezproxy4.library.arizona.edu/10.1093/gmo/9781561592630.article.O900189>

⁶ Harris, Ellen T., and American Council of Learned Societies. *Handel as Orpheus Voice and Desire in the Chamber Cantatas*., 50-51.

a quel leggiadro abete,
che il suo ben le rapia,
le luci affisse, piangendo
e sospirando così disse

to the young fir tree
that was luring her love,
her eyes straining, crying
and sighing – she spoke

Aria: Ah! Crudele, e pur ten vai

Ah! crudele, e pur ten vai
e mi lasci in preda al duolo,
e pur sai che sei tu solo
il diletto del mio cor.
Come, in grato,
E come puoi involare a questo sen,
il siren de' lumi tuoi,
Se per te son tutta ardor?

Ah! Cruel one, and still you go
and leave me a prey to sorrow,
and yet know that you alone are
the beloved of my heart.
How, ungrateful one,
How can you deprive this bosom,
the serenity of your eyes,
when for you I am filled with love?

Recitativo: Per te mi struggo

Per te, mi struggo infido
Per te languisco, ingrato
Ah! pur lo sai
che sol da tuoi bei rai
Per te piagato ho il seno,
e pur tu m'abbandoni
infido amante

For you I languish, unfaithful one
For you I long, ungrateful one
Ah! And yet you know
that from the light of your eyes
My heart ached
And yet you desert me,
unfaithful lover.

Accompagnato: O voi, dell'incostante

O voi, dell' incostante
e procelloso mare orridi mostri,
dai più profondi chiosrti,
a vendicarmi uscite,
e contro quel crudel in crudelite
Sì, sì, sì, sia vostro il vanto
e del vostro rigore,
un mostro lacerar
di voi maggiore
onde, venti, che fate,
che voi nol sommergete?
Ah! no, fermate.

O' you, of the variable
and inconstant sea: horrid monsters,
from the deepest cloisters,
emerge to avenge me,
and against that cruel one, attack
Yes, yes, yes! Be yours the pride
and with your strength
destroy a monster
that is greater than you.
waves, winds, what are you doing?
Why don't you submerge him?
Ah! No, Wait!

Aria: Venti, fermate, si

Venti, fermate, si, fermate,
nol sommergete, no,
nol sommergete
è ver che mi tradi,
ma pur l'adoro
onde crudeli no, no,
non l'uccidete,
e ver che mi sprezzò
ma è il mio tesoro.

Winds, wait! yes, wait,
Do not submerge him, no
Do not submerge him
It is true that he betrayed me,
but still I adore him.
Cruel waves, no, no,
do not kill him
it is true that he scorned me
But he is still my treasure.

Recitativo: Ma che parlo, che dico?

Ma che parlo, che dico?
Ah! Ch'io vaneggio
e come amar potrei un traditore
infelice mio core?
rispondi, o Dio, rispondi
Ah! che tu ti confondi,
dubbioso e palpitante
vorresti non amare
e vivi amante
Spezza quel laccio indegno,
Che tiene avvinto
ancor gl'affetti tuoi.
Che fai misero cor?
Ah! tu non puoi.

But what am I saying? What do I speak?
Ah! I am delirious
And how could I love a traitor?
Miserable is my heart
Answer, O God, answer
Ah! You are confused,
doubtful and trembling
You wouldn't love
but live, loving
break that dishonorable bond
that still binds
Your affection.
What are you doing, pitiful heart?
Ah! You cannot.

Aria: In tanti affanni miei

In tanti affanni miei
assistimi almen tu,
Nume d'amore!
E se pietoso sei,
Fa ch'io non ami più

In my many sorrows
assist me, at least you,
Goddess of Love!
And if you have pity on me,
make me not love

quel traditore

that traitor anymore⁷

Johann Sebastian Bach (1685–1750) grew up among a family replete with musical gifts. ⁸ In the period after 1730, Bach's cantata output diminished greatly, but one cantata from this time was *BWV 51*⁹. Bach might have composed *Jauchzet Gott in allen Landen* in 1731 or 1732.¹⁰ This cantata is sung on the Sunday after Trinity or at any time ("Et in ogni Tempo"). It is comprised of five sections; aria, recitativo, aria, chorale, and aria. The first aria text praises God that when the lands are in trouble, they may ask for His help (Psalm 66: 1-2,4, 100:1-2, 148: 1-5, 7-12, and Hebrews 13: 15.) The following recitativo praises God for His daily blessing in His temple (Psalm 138:2, 26:8.), The third aria is a prayer to God, asking that He bless us every morning and fill our lives with His holiness (Psalm 90: 14, 50:14, 23, Matthew 5:9, 6:25-26, 28-30, 34 and Romans 12:1.) The chorale offers a declamation of praises and devotion (Thessalonians 3:12-13, 2:16-17, Matthew 22:37-38, Philippians 3:12,14,15, and Hebrews 10:39.) The joyful text of the last aria is a repeated "Alleluja" (Revelation 19: 1.)¹¹

Aria: Jauchzet Gott in allen Landen

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
und wir wollen unserm Gott
Gleichfalls jetzt ein Opfer bringen,
dass er uns in Kreuz und Not
allezeit hat beigestanden.

Praise God in all lands!
All the creatures
On Heaven and earth
Must promote his glory,
And likewise we now wish
To bring an offering to our God,
As he has always stood by us
In suffering and in need.

⁷ Johnston Charles. Liner notes to *Abbandonata Handel Italian Cantatas*, Carolyn Sampson soprano, Kati Debretzeni, Huw Daniel violin, Robin Michael cello, Lynda Sayce theorbo, Menno van Delft Harpsichord, Robert King director, organ, Vivat 117, CD, 2018.

⁸ Williams, Peter. *J.S. Bach a life in Music*. (Cambridge: Cambridge University Press, 2007.), 15.

⁹ Geck, Hargraves, and Hargraves, John. *Johann Sebastian Bach: His Life and Work*. 1st U.S. ed. (Orlando: Harcourt, 2006.), 179.

¹⁰ Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician*. (New York, London: W.W. Norton & Company, 2013,2000.), 374.

¹¹ Unger, Bach, and Bach, Johann Sebastian. *Handbook to Bach's Sacred Cantata Texts: An Interlinear Translation with Reference Guide to Biblical Quotations and Allusions*. (Lanham, Md.: Scarecrow Press, 1966.), 10340-10469

Recitativo: Wir beten zu dem Tempel an

Wir beten zu dem Tempel an.
da Gottes Ehre wohnt,
da dessen Treu,
so täglich neu,
mit lauter Segen lohnet.
Wir preisen, was er an uns hat gethan.
Muß gleich der schwache Mund
von seinen Wundern lallen,
so kann ein schlechtes Lob
ihm dennoch wohlgefallen.

We pray at the temple
Where God's honour dwells,
As his faith,
Each day renew,
Rewards us only with blessing.
We praise what he has done to us
If our weak voice must
chatter about His wonders,
Faint praise may still
Please Him well.

Aria: Höchster, mache deine Güte

Höchster, mache deine Güte
ferner alle Morgen neu.
So soll vor die Väter treu
auch ein dankbares Gemüte
durch ein frommes Leben weisen,
dass wir deine Kinder heißen.

Most high, make thy goodness
Every morning anew
Thus, before our Father's faith
A grateful spirit should show
By leading a pious life
That we are your children

Choral: Sei Lob und Preis mit Ehren

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
was er uns aus Gnaden verheißt,
dass wir ihm fest vertrauen,
gänzlich uns lass'n auf ihn,
von Herzen auf ihn bauen,
dass uns'r Herz, Mut und Sinn
ihm festiglich anhangen
drauf singen wir zur Stund
Amen, wir werd'n's erlangen,
glaub'n wir aus Herzensgrund.

Glory, praise and honour
To God the Father, the Son, and the Holy Spirit!
He who would multiply in us
That which he promised us in mercy,
So that we trust him firmly,
Rely upon him totally,
Build on him in our hearts
So that our hearts, spirits and senses
Stay with him steadfastly
And so we sing this very hour
Amen, we shall attain it,
This we believe from our very hearts.

Finale: Alleluja!

Alleluja!

Alleluia! ¹²

The family of **Franz Peter Schubert (1797–1828)** were not professional musicians. However, they had a love for music.¹³ His first musical experiences involved piano lessons from his brother.¹⁴ During his final compositional period, he reflected on his musical life with thoughts of his career, love, nature, the travel, and explorations of death.¹⁵ The song “Der Hirt auf dem Felsen” was written for the soprano, Anna Milder- Hauptmann. She was a pupil of Antonio Salieri (1750–1825) and Johann Michael Vogl (1768–1840)’s who looked for music that would appeal to the public at large. She recommended that Schubert compose for her an extended piece with contrasting music and impressive ending. At that time, Schubert ignored the suggestion, but three years later, in 1838, he composed “Der Hirt auf dem Felsen” for her. This work consists of voice and piano with clarinet. Wilhelm Müller’s poem *Der Berghirt* (The Alpine Shepherd) is used in the first four verses, and his *Liebesgedanken* (Thoughts of Love) is used in the last verse. The middle section (In tiefem Gram...) was written by Helmina Chézy, poet and librettist.¹⁶

Der Hirt auf dem Felsen

Wenn auf dem höchsten Fels ich steh’,
in’s tiefe Tal hernieder seh’,
und singe,

When I stand on the highest rock,
Look down into the deep valley
and sing,

Fern aus dem tiefen dunkeln Tal
schwingt sich empor der Widerhall
der Klüfte.

From far away in the deep dark valley
The echo from the ravines
rises up.

Je weiter meine Stimme dringt,

The further my voice carries,

¹² Barnett Andrew, Jewson William. Liner notes to *Bach, J.S.: Cantatas, Vol. 30*. Bach collegium Japan; Sampson, Carolyn; Suzuki, Massaki. BIS-SACD-1471, CD. 2006.

¹³ Brown, Maurice J.E., Eric Sams, and Robert Winter. “Schubert, Franz.” *Grove Music Online*. 2001.

¹⁴ Gibbs, Christopher Howard. *The Life of Schubert*. Musical Lives. (Cambridge, U.K.; New York: Cambridge University Press, 2000.), 25.

¹⁵ Ibid, 164.

¹⁶ Reed, John. *The Schubert Song Companion*. (Manchester: Manchester University Press, 1985.), 106-107.

Je heller sie mir wieder klingt
von unten.

The clearer it echoes back to me
from below

Mein Liebchen wohnt so weit von mir,
drum sehn' ich mich so heiß nach ihr
Hinüber.

My sweetheart lives so far from me
Therefore I long so to be with her
over there.

In tiefem Gram verzehr ich mich,
mir ist die Freude hin,
auf Erden mir die Hoffnung wich,
ich hier so einsam bin.

Deep grief consumes me,
my joy has fled,
all earthly hope has vanished
I am so lonely here.

So sehnend klang
im Wald das Lied,

The song rang out so longingly
through the wood,

so sehnend klang es durch die Nacht,
die Herzen es zum Himmel zieht
mit wunderbarer Macht.

Rang out so longingly through the night,
that it draws hearts to heaven
with wondrous power.

Der Frühling will kommen,
der Frühling, meine Freund',
nun mach' ich mich fertig
zum Wandern bereit.¹⁷

Spring is coming,
Spring, my joy,
I shall now make ready to journey

French composer, **Adolphe Charles Adam (1803–1856)** was born to a mother who was the daughter of a physician and a father who was a pianist and teacher. His father did not encourage his son to be a musician, but Adolphe studied secretly with his older friend Ferdinand Herold, a popular composer of the day. Adam played in the orchestra and sang in the Paris Vaudeville theatres when he was twenty.¹⁸ He composed *Le toréador* which was based on Commedia dell'Arte models, consisting of two acts in Opera Buffa.¹⁹ There are three characters in this opera : Don Belflor, a retired bullfighter, his wife Caroline, and her lover Tracolin.²⁰ He

¹⁷ Stokes Richard. Oxford Lieder. <https://www.oxfordlieder.co.uk/song/2277>

¹⁸ Forbes Elizabeth. Adam, Adolphe (Charles). *Grove Music Online*.
<https://doiorg.ezproxy2.library.arizona.edu/10.1093/gmo/9781561592630.article.45660>

¹⁹ Poriss, Hilary., and ProQuest. *Changing the Score Arias, Prima Donnas, and the Authority of Performance*. AMS Studies in Music. (Oxford; New York: Oxford University Press, 2009.), 152.

²⁰ <https://www.baerenreiter.com/en/shop/product/details/BA8701>

composed “Ah! Vous dirai-je, maman” for coloratura soprano, flute, and orchestra using the well-known Mozartian theme of “Twinkle, twinkle little star”.²¹

Ah! Vous dirai-je, maman

Ah! vous dirai-je, maman
ce qui cause mon tourment
depuis que j’ai vu Clitandre
me regarder d’un air tendre,
mon cœur dit à chaque instant,
peut-on vivre sans amant?

Cet air me semble charmant,
je veux le dire souvent,
oui cet air est charmant,
son motif entraîne
produit le sentiment le plus tendre,
j’aime son mouvement,
vous berçant mollement..
Il est également expressif, élégant,
Le cœur bat seulement à l’entendre.

Ah, vous dirai-je, maman

Ah!, I shall tell you, mother
What cause my torment
Since I have seen Clitandre
looking at me with a soft eyes
my heart ask can you live
every moment without lover?

This song looks charming for me
I want to say all day long
Yes, this song, it’s charming,
this rousing motive
makes feeling more tender,
I like his reaction shaking
you softly..
It is equally expressive, elegant,
the heart beats nearly at hearing it.

Ah, I shall tell you, mother.

²¹ BIS Records Ab. liner notes to *Music For Coloratura Soprano, Flute and Piano*, Dorothy Dorow, Gunilla von Bahr, Lucia Negro, Jacqueline Delman., BIS-CD-45, CD, 1994.