

Joyce Yin

S O P R A N O

LIVE LOVE LAUGH

Master's Degree Recital
KATZIN HALL
SUNDAY, APRIL 7, 2013
2:30 PM

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

Program

with
Peipei Song, piano

"V'adoloro, pupille"
from *Giulio Cesare* George Frideric Handel
(1685-1759)

Three art songs:

The last rose of summer
Irish Folk Song
arr. by Benjamin Britten
(1913-1976)

Paysage sentimental
Claude Debussy
(1862-1918)

Morgen!
Richard Strauss
(1864-1949)

"E pur così in un giorno ... Piangerò la
sorta mia"
from *Giulio Cesare* George Frideric Handel

Two sacred arias:

"Pie Jesu"
from *Requiem* Gabriel Fauré
(1845-1924)

"Wie wohl ... Ich will dir mein Herze
schenken"
from *Matthäus-Passion* Johann Sebastian Bach
(1685-1750)

"Da tempeste il legno infranto"
from *Giulio Cesare* George Frideric Handel

Intermission

Selections from *Rita, ou "Le mari battu"*

Gaetano Donizetti
(1797-1848)

with
Dr. William Reber, conductor
Emily Kupitz, piano

"È lindo e civettin ... Van la casa e l'albergo"
Joyce Yin, soprano

"È dessa quale orror! ... Ah! tu sei qua, mio bel piccin"
Ethan DePuy, tenor
Joyce Yin, soprano

"Allegro io son"
Ethan DePuy, tenor

"Cara gioia! Moglie mia!"
Lazo Mihajlovich, baritone
Joyce Yin, soprano

"È moncherin!"
Joyce Yin, soprano
Ethan DePuy, tenor
Lazo Mihajlovich, baritone

"Ma tu dei la mia ricetta"
Lazo Mihajlovich, baritone
Joyce Yin, soprano
Ethan DePuy, tenor

Program Notes

GEORGE FRIDERIC HANDEL (1685-1759) was a German-born composer who brought Italian opera to England, where he crafted a career spanning over 50 years. Today Handel is chiefly known for his oratorios, a style he developed once the English appetite for Italian opera waned, and yet it was his operatic works that made him a household name in the 18th century.

Giulio Cesare premiered with great success in London in 1724 and has become the most frequently revived of Handel's 42 operas. As was the convention of the time, the complicated plot draws from classical antiquity and explores the meaning of honor as characters are torn between duty and love. Cesare has pursued his rival Pompey to Egypt, where he finds political unrest as siblings Cleopatra and Tolomeo seek to become sole ruler of Egypt. Tolomeo has Pompey murdered in a ploy to gain Cesare's support, but Cesare is disgusted by this display of dishonor. Cornelia, Pompey's wife, becomes the unwilling object of Tolomeo's affections, and Sesto, Pompey's son, searches for a way to protect his mother's honor and avenge his father's death. Cleopatra's beauty and charm captivate Cesare, and he ultimately joins her in a military coup against Tolomeo.

The predominant aria form during the Baroque era was the *da capo*, which is easily identified by contrasting A and B sections, distinct in text, key, and melody, followed by a return of the A section with an embellished vocal line. This ornamented return was an opportunity for singers to showcase their technical skill, their musical taste, and allowed a deeper exploration of the affect, or emotion, of the aria.

"**V'adoro, pupille**" from Act II. Cleopatra has kept her true identity from Cesare, approaching him as a servant of Cleopatra and seeking justice for the theft of her fortune by Tolomeo. She arranges a spectacular scene to further enthrall and captivate Cesare. Long vocal phrases, orchestral echoes, and deceptive cadences of the A section are the techniques employed for this drawn-out seduction.

"**E pur così in un giorno ... Piangerò la sorta mia**" from Act III. Cleopatra's forces are defeated by Tolomeo's, and Cesare is believed to be dead. Cleopatra is held prisoner and is likely to be executed. Having lost everything, she laments her fate and vows to haunt Tolomeo from the grave. In the A section, the frequent return of the voice to B, the dominant of E Major, conveys Cleopatra's disbelief and vulnerability.

"**Da tempeste il legno infranto**" from Act III. Cesare frees Cleopatra, and reunited, the two resolve to conquer Egypt. Cleopatra exults in her victory over Tolomeo, confident that she has weathered the storm and will be restored to her rightful place. The energetic rhythm and coloratura passages show Cleopatra's unrestrained excitement and laughter.

BENJAMIN BRITTEN (1913-1976) was one of the most influential English composers of the 20th century, championing music education and outreach to children and revitalizing English language opera. Britten was critical of the "Pastoral School" of composers who maintained idealized interpretations of folk songs, recognizing that these simple tunes could be elevated to that of art song. His arrangements of folk songs feature familiar vocal melodies underscored by adventurous, expressive, and untraditional accompaniment. In "**The last rose of summer**," three verses are set with subtle but effective rhythmic variations and vocal embellishments. The rolling chords in the piano bring to mind the playing of the harp, the national emblem of Ireland.

CLAUDE DEBUSSY (1862-1918) was an innovative French composer whose musical style, influenced by the descriptive and esoteric writings of the Symbolists and non-Western scale conventions, pushed the boundaries of modality and tonality and influenced many of the major composers to follow in the 20th century. "**Paysage sentimental**" opens with a light-hearted pentatonic melody in the piano, followed by an ascending chromatic vocal line that establishes the bittersweet longing of the piece. New thematic material is introduced in the slower middle section, and a restatement of the new theme a semitone up draws the ear to the sparse loneliness of the moment. An outburst of yearning serves as the climatic point before the voice descends to sit in a low register as the harmony transforms underneath, leading back to the original vocal melody.

RICHARD STRAUSS (1864-1949) was one of the greatest German Romantic composers to emerge after Wagner and Brahms. Strauss composed his first song at the age of six and contributed to lieder throughout his life, inspired by his wife Pauline de Ahna and the soprano voice. Strauss would later orchestrate many of his piano lieder, including "**Morgen!**" "Morgen!" was presented to Pauline on their wedding day in 1894 as the fourth song in Op. 27. Here it is the piano that takes center stage in the beautiful opening of the song, with the voice gently emerging from the texture. As the sweeping melody fades away, rich block chords underscore the indescribable happiness of the moment.

GABRIEL FAURÉ (1845-1924) was a pivotal French composer who bridged the end of Romanticism and the beginnings of modernism, pushing the boundaries of tonality and harmony. The *Requiem* was composed over the span of roughly 20 years, and emerged as an expression of faith and happy deliverance. "**Pie Jesu**" embodies Fauré's preference for more intimate and nuanced musical effects at a time when large orchestras and thick textures were popular. Changing harmonies underneath melodically similar vocal lines create a sense of cohesion as subtle complexities develop. The introduction of *sempiternam* (everlasting) coincides with increased chromaticism before the return of the original theme in tonic.

JOHANN SEBASTIAN BACH (1685-1750) was a German musician who, although known during his lifetime as an extraordinary performer, is now recognized as one of the greatest composers of the Baroque. His music is a balance of intellectual, technical, and creative skill, drawing upon a wide range of techniques and styles. Bach's *Matthäus-Passion* is one of two Passions to have survived of the five he is believed to have composed. "**Wie wohl ... Ich will dir mein Herze schenken**" begins with a noble recitative contemplating Jesus' sacrifice, but the rising and falling triplet figures reveal the sadness behind these stoic words. The recitative comes to a C Major cadence as love without end brings peace. The *da capo* aria moves in a lively dance rhythm to celebrate the giving of one's heart to Him and the affirmation that He alone is more dear than Heaven and Earth combined.

GAETANO DONIZETTI (1797-1848) was one of the central Italian *bel canto* composers of the 19th century, completing over 65 operas in less than 30 years and excelling at both the comedic and serious. *Bel canto*, which translates literally as "beautiful singing," was characterized by perfect legato and agility in execution, in contrast to the heavier German style influenced by speech-declamation. It was his 31st opera, *Anna Bolena*, premiered in 1830, which firmly established Donizetti as an international figure. His driving need to compose is evident in the large number of commissions he continued to accept even after his growing reputation would have allowed him to be more selective in his projects (as was the case with Bellini and Verdi). Donizetti even composed without being commissioned to do so. *Rita* is one such example, written while Donizetti waited to present an opera at La Scala later that year.

Rita is a concise display of Donizetti's musical and dramatic talents, with clever plot and character development through eight closed musical numbers: an aria for each character, three duets, a trio, and a finale.

Rita premiered at the *Opéra Comique* in 1860, 12 years after Donizetti's death. Today's program features selections from the Italian translation.

Rita tells the story of a young woman caught between two husbands: Beppe, her timid current husband, who poses little threat to Rita's authority; and Gasparo, her first husband who is believed to have died in a shipwreck, a more demanding and aggressive spouse. Gasparo reappears in search of their marriage certificate, with the hopes of destroying the proof of his first marriage so he can remarry. When Beppe discovers this stranger is Rita's husband, he demands that Rita be taken off his hands. The two men agree to gamble for the right to Rita, and in a comedic reversal of operatic tradition, each man cheats in their best attempt to lose and thus avoid marriage to the soprano. Gasparo tricks Rita into handing over the marriage certificate, and Beppe declares he will keep Rita because they do, in fact, love each other. Gasparo gives Beppe some parting advice, and the members of the love triangle part ways with a gleeful *Addio!*

Guest Biographies

As a Young Artist with Ash Lawn Opera, New York native **ETHAN DEPUY** performed the roles of Gherardo in *Gianni Schicchi* and Salesman #1 in *The Music Man*. Other recent appearances have included Nemorino (*L'elisir d'amore*) and Dr. Blind (*Die Fledermaus*) with the Janiec Opera Company at the Brevard Music Center, Alfred (*Die Fledermaus*) and the title role in *Albert Herring* with the ASU Lyric Opera Theater, and Peter Quint in Britten's *The Turn of the Screw* with the Western New York Chamber Orchestra. DePuy is currently a candidate for the MM: Opera Performance degree at Arizona State University, where he studies under the guidance of David Britton. In 2013 he will appear as a Studio Artist with Chautauqua Opera, where he will make his debut as Dr. Caius in Verdi's *Falstaff*.

EMILY KUPITZ is in her final year as a DMA candidate in Oboe Performance at ASU, where she also completed her Master's. She is currently a Lyric Opera Theater Teaching Assistant, accompanying classes and rehearsals. In addition, she provided vocal coaching for LOT productions of *Albert Herring* and *Die Fledermaus*, as well as music direction for *Cabaret* and *The Fantasticks*. For the past two years, she has collaborated on cabaret performances in honor of Justice Sandra Day O'Connor, working with ASU and Phoenix Theatre. Emily also performs regularly in pit orchestras, both at ASU and various Valley theaters, on keyboard and woodwind instruments.

Baritone **LAZO MIHAJLOVICH** sings with the Arizona Opera Chorus and is also a member of the Riznica Chamber Choir, founded in 2008 with the intention of performing Serbian, Balkan and other Slavic choral music. He recently appeared as a soloist in The Music of the Slavs Concert, sponsored by Riznica Choir.

Acknowledgements

I would like to thank the faculty and staff of the ASU School of Music whom have taught me so much and made so many things possible. In particular:

CAROLE FITZPATRICK for believing in me and watching out for me; your words and wisdom on both music and life will stick with me for a long time. **RUSSELL RYAN** for your marvelous sense of humor and beautiful insights on interpretation, diction, and legato. **DALE DREYFOOS** for revealing to me the depth and detail behind each character and every measure of music. **ROBERT MILLS** for playing anything set in front of you with a smile and with style. **WILLIAM REBER** for giving an inspiring lecture on *bel canto* in class and then showing us how it's done.

To the friends I've found here in Arizona - practicing can be a solo gig but making music never is. Thank you for such great memories. I'm especially grateful to **ETHAN, LAZO, PEIPEI, and EMILY** for being part of today's program.

I will never be able to thank my family enough for their support, love, and trust:

MOM and **DAD** - I might have gone to school to be a musician, but the really important lessons came from you: how to work hard while remembering to enjoy life. Thank you for everything you've shared with, given, and taught me. **ALEX** - You are my favorite brother. Thank you for putting up with me and always being there for me.

I would also like to thank:

SAM FUJII for numerous discussions regarding theory, repertoire, technique, diction, and the ways in which a soprano-baritone team can conquer their own corner of the singing world. Thank you for staying positive and staying up late across time zones.

ENRIQUE TORAL for taking a chance on me and guiding me toward my goals.

The following **FRIENDS AND FAMILY** who helped jumpstart my journey two years ago - Laura Grandi-Hill, Jesse Yeh, Chung and Nancy Dai, Shuyi Tang, Anny Wang, Sarah and Vince Miers, Ching Shiu Yin, Jennifer Lin, Lee-Yie Chang, Dickson Yuen, Greg Bass and The League of Gentlemen Adventurers, and Edward and Judy Ian.

Out of respect for those audience members around you, please turn all beepers, cell phones and watches to their silent mode.
This recital is being recorded. Thank you.