



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
GRADUATE RECITAL

Taylor Crumpton, soprano
with John Cozza, piano

"Welche Wonne, welche Lust" (from *Die Entführung aus dem Serail*, K. 384) W. A. Mozart
(1756-1791)

Das Veilchen, K. 476 W. A. Mozart
Ridente la calma, K. 152

Selections from *Carmina Burana* Carl Orff
"In trutina" (1895-1982)
"Dulcissimi"

"Quel guardo il cavaliere...So anch'io la virtù magica" (from *Don Pasquale*) Gaetano Donizetti
(1797-1848)

INTERMISSION

Selections from *Magnificat in D Major*, BWV 243 J. S. Bach
"Quia respexit" (1685-1750)
"Et exultavit"

"Ihr habt nun Traurigkeit" (from *Ein Deutsches Requiem*, Op. 45) Johannes Brahms
(1833-1897)

His Eye is on the Sparrow arr. by Jacqueline B. Hairston
Who's Dat-a-Yonder (b. 1932)
Round the Glory Manger
Dormi Jesu
He's Got the Whole World in His Hands

*This recital is presented in partial fulfillment of the
requirements for the Graduate Performer's Certificate.
Taylor Crumpton is a student of Dr. Robin Fisher.*



THURSDAY, 7:00 P.M.
NOVEMBER 19, 2020
CAPISTRANO HALL 151

Taylor Crumpton, Soprano
Performer's Certificate Recital, November 2020
Texts and Translations

“Welche Wonne, welche Lust” from the German Singspiel, Die Entführung aus dem Serail

In this Act 2 aria, Blonde, an English chambermaid kidnapped together with her mistress by a Turkish Pasha, sings to her beloved Pedrillo, servant to Belmonte, her mistress' fiancé. Pedrillo has just told Blonde two bits of good news: that Belmonte has arrived in disguise, and has been accepted by the Pasha as a potential employee. Blonde sings of her joy, promising to tell her very sad mistress that rescue is close at hand!

Welche Wonne, welche Lust

Welche Wonne, welche Lust
Regt sich nun in meiner Brust!
Voller Freuden will ich springen,
Ihr die frohe Nachricht bringen;
Und mit Lachen und mit Scherzen
Ihrem schwachen, kranken Herzen
Trost und Rettung prophezeihn.

What bliss, what rapture

What bliss, what rapture
now reigns in my breast!
I could jump for joy
as I bring the good news,
and with laughter and jesting,
proclaiming and rejoicing
comfort and rescue!

-Christoph Friedrich Bretzner

Das Veilchen

Ein Veilchen auf der Wiese stand,
Gebückt in sich und unbekannt;
Es war ein herzigs Veilchen.
Da kam ein' junge Schäferin
Mit leichtem Schritt und munterm Sinn
Daher die Wiese her, und sang.

The Violet

A violet was growing in the meadow,
Unnoticed, with bowed head;
It was a dear, sweet violet.
Along came a young shepherdess,
Light of step and happy of heart,
Through the meadow, and sang.

Ach! denkt das Veilchen, wär ich nur
Die schönste Blume der Natur,
Ach, nur ein kleines Veilchen,
Bis mich das Liebchen abgepflückt
Und an dem Busen mattgedrückt!
Ach, nur ein Viertelstündchen lang!

Ah! Thinks the violet, if I were only
The loveliest flower in all Nature,
Ah! For only a little while,
Till my darling picked me
And crushed me against her bosom!
Ah, just for a quarter-hour!

Ach! aber ach! das Mädchen kam
Und nicht in Acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut' sich noch:
Und sterb' ich denn, so sterb' ich doch
Durch sie zu ihren Fü.ßen doch.
Das arme Veilchen
Es war ein herzigs Veilchen!

But alas, the girl drew near
And taking no heed of the violet,
Trampled the poor thing.
It sank and died, yet still rejoiced:
“And if I die, at least I die
Through her, at her feet.”
The poor little violet.
It was a dear, sweet violet!

-Johann Wolfgang von Goethe

Ridente la calma

Ridente la calma nell'alma si desti;
Né resti più segno di sdegno e timor
Tu vieni, frattanto, a stringer mio bene,

May a happy calm arise

May a happy calm arise in my soul;
May neither anger nor fear remain.
Meanwhile, you are coming, my

Le dolce catene si grate al mio cor.

beloved, to grasp those sweet chains that make my
heart so grateful.

-Anonymous

Carmina Burana is a cantata composed by Carl Orff between 1935 and 1936, based on 24 poems from the medieval collection, *Carmina Burana: Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* ("Songs of Beuren: Secular songs for singers and choruses to be sung together with instruments and magical images"). These texts date from the 11th-13th centuries.

In Trutina

In trutina mentis dubia
Fluctuant contraria Lascivious
Lascivus amor et pudicitia
Sed eligo quod video
Collum iugo prebeo
Ad iugum tamen
Suave transeo.

Dulcissime! Ah!
Totam tibi subdo me!

In Balance

In my own wavering balance
desire fluctuates with modesty

But I choose what I see.
I bow my neck to the yoke,
And so I take it upon me,
For the burden is sweeter after all.

Most sweetly! Ah!
My whole self to you I give!

"Quel guardo il cavaliere....So anch'io la virtù magica" from the opera, *Don Pasquale*

In this aria in Scene 2 of Act I, Norina, a young widow who is skeptical about true romance, is reading a romance novel. After reading a passage aloud, she explains that she knows all the tricks of ensnaring a man. Later on in the opera, she will use those tricks to ensnare Don Pasquale, who has forbidden his son Ernesto, Norina's true love, to marry her.

Quel guardo il cavaliere

Quel guardo il cavaliere,
in mezzo al cor trafisse,
piego' il ginocchio e disse, "Son vostro
cavaliere!" E tanto era in quel guardo cavalier!"
sapor di paradiso,
che'il cavalier Riccardo, tutto d'amor
conquiso, guiró, che'ad altra mai
non volgeria il pensier. Ha! Ha!

So anch'io la virtù magica
d'un guardo a tempo e loco
So anch'io come si bruciano i cori'a lento foco
D'un breve sorisetto
conosco anch'io l'effetto
D'un menzognera l'agrima
d'un subito languor.
Conosco e mille modi,
dell'amoroso frodi
i vezzi e l'arti facili per adescare un cor.
D'un breve sorisetto conosco anch'io l'effetto,

That look stabbed the cavaliers

That look stabbed the cavalier
in the center of his heart.
On bended knee, he proclaimed: "I am your
And there was in that look such
a taste of paradise
That the cavalier Ricardo, totally
conquered by love, swore that never
would he turn his thoughts to another. Ha!

I, too, know the magical power
of a look at the right time and place,
I, too, know how to set hearts aflame on slow fire,
of a passing smile,
I, too, know the effect,
of a faked tear,
of a sudden faintness.
I know the thousand ways
of amorous swindles,
the charms and easy tricks to trap a heart.
of a passing smile, I, too know the effect,

Conosco, conosco, d'un subito languor.
So anch'io la virtù magica
per ispirare amor, conosco l'effetto,
Ah! Ah, si! Per ispirare amor.
Ho testa bizzarra son pronta vivace
Brillare mi piace, mi piace scherzar.
Se monto in furore di rado sto'al segno.
Ma in riso lo sdegno fo presto a cangiar.
Ho testa bizzarra, ma cor eccellente.

I know, I know the effect of sudden faintness.
I, too, know the magical power
of inspiring love, I know the effect,
ah yes! of inspiring love.
I have a crazy head, I am quick and lively,
I love to shine, I love, to have fun.
If I get furious, I rarely stay that way,
but to laughter I soon change the anger.
I have a crazy head, but an excellent heart.

Magnificat in D Major, BWV 243, is an oratorio set to the biblical canticle known as the "Magnificat." A canticle (from the Latin canticulum, a diminutive of canticum, "song") is a hymn, psalm or other Christian song of praise with lyrics taken from holy texts other than the Psalms. This Latin text comes from the Gospel of Luke, telling of Mary's visit to her cousin, Elizabeth.

Quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent

For He has regarded the lowliness of His handmaiden.
Behold, from henceforth, I will be called blessed.

Et exultavit spiritus meus in Deo salutari meo. And my spirit rejoices in God, my Savior.

Ein Deutsches Requiem, Op. 45, by Johannes Brahms is a 7-movement work for chorus, orchestra, soprano and baritone soloist, composed between 1865 and 1868. Its full German title is Ein deutsches Requiem, nach Worten der heiligen Schrift, translated as, A German Requiem, to Words of the Holy Scriptures. The work focuses on the Lord as the source of comfort throughout life's challenges, including death.

Ihr habt nun Traurigkeit
Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch nehmen.

And ye now therefore have sorrow
You have sorrow at this time;
but I will see you again,
and your heart shall rejoice,
and no man shall take your joy from you.

Ich will euch trösten,
wie einen seine Mutter tröstet.

I want to comfort you
As one is comforted by his mother.

Sehet mich an:
Ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe großen Trost funden.

Look at me:
I have for a brief time
Had to labor and endure difficulty;
And yet have I found great comfort.

-Martin Luther

Jacqueline B. Hairston is a pianist, composer and arranger living in the Sacramento area. She received her earliest musical training in the pre-college program at The Juilliard School and then received degrees from Howard University and Columbia University. In February of this year, Ms. Hairston received a "Living Legend Award" from the California State University at Dominguez Hills and received Oakland 's "Living Legend Award" by the Oakland Alliance of Black Educators. Most notably, her works have been recorded by such artists as Kathleen Battle, Denyce Graves, and Helen Dilworth. Her arrangements were recently featured in programs at Carnegie Hall and Lincoln Center.

The African American Spiritual makes up the largest body of American folk song, originally passed down to impart Christian values while also describing the hardships of slavery. The term "spiritual" is derived from "spiritual song", from the King James Bible's translation of Ephesians 5:19, which says, "Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord." Spirituals are a result of the interaction of music and religion from Africa with music and religion of European origin. Examples of African influence include the "call and response" style of preaching in which the speaker speaks for an interval and the congregation responds with a refrain in unison. Spirituals were also used to convey secret messages pointing the way to freedom through the Underground Railroad.

The origin of this text of *Dormi Jesus* is "Jesu Christi Dei Domini Salvatoris nostra Infantia" ("The Infancy of our Lord and Saviour Jesus Christ"), a collection of prints and accompanying verse by Flemish engraver, Hieronymus Wierix (1553-1619). It became a standard in Dutch Christmas services.

Dormi Jesus

Dormi, Jesu! Mater ridet
Quae tam dulcem somnum videt.

Si non-dormis, Mater plorat,
Inter fila cantans orat,

Dormi, Jesu! blandule!
Blande, veni, somnule.

Sleep Jesus

Sleep, Baby Jesus! Your mother smiles.
She watches such a sweet sleep.

If you don't sleep, mother will weep,
Among the praises that she sings, she prays for you.

Sleep, Baby Jesus! Sleep gently.
Quietly, go on to sleep.