

**JAMES MADISON UNIVERSITY.**



**School of Music**

*Presents*

*presents the Junior Half Recital of*

**Darien Roby, *baritone***

**Steven Brancalone, *piano***

*with*

**Tanya Corcuera, *soprano***

Saturday, November 11, 2023

1 pm

Otterbein Methodist Church



## Program

- Vedro mentr'io sospiro from *Le Nozze di Figaro* W.A Mozart  
(1756-1791)
- Ständchen Franz Schubert  
(1797-1828)
- Bogomater v gorode Georgy Sviridov  
(1915-1998)
- E fra quest'ansie from *I Pagliacci* Ruggiero Leoncavallo  
(1857-1919)  
with Tanya Corcuera, soprano
- Psyché Émile Paladilhe  
(1844-1926)
- When I think upon the Maidens Michael Head  
(1665-1717)

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personal computers, and any other electronic devices.

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of this production is strictly prohibited  
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The Count's aria in Mozart's *Le Nozze de Figaro* is a sustained outburst of unbridled rage. Count Almaviva is determined to assert his traditional 'droit de seigneur' to spend the wedding night with his servant Susanna after she marries his servant Figaro. The Count is convinced that he will prevail against the will of the couple until he overhears Susanna telling Figaro that they have "already won the case." He erupts in a burst of rage and frustration repeating her words: "Hai già vinta la causa!"

Written during the last months of the composer's brief life of thirty-one years, *Ständchen* remains one of Schubert's most well-loved songs, composed for voice and piano. Tobias Haslinger published it after Schubert's death as the fourth piece of his song cycle *Schwanengesang* (Swan Song). Written by poet and music critic Ludwig Rellstab, the poetry exudes the passionate yearning of a lover for the beloved. It begins, "Softly my songs plead through the night to you; down into the silent grove, beloved, come to me!"

Georgy Vasilyevich Sviridov was a Russian neoromantic composer, active in the Soviet era. As such, Sviridov was accustomed to the harsh pains of reality. His work *The Virgin in the City* is a solemn retelling of an onlooker's perspective as they watch a downtrodden mother, emotionally scarred by the ordeals of life, take a walk with her innocent and joyful son on a gloomy day. The piece is derived from a poem written by Aleksandr Blok, a Russian lyrical poet, writer, and playwright.

Ruggiero Leoncavallo was an Italian opera composer. There are more than 20 operas written by him. *I Pagliacci* is typical of the Italian verismo operas which are based on real life, and use the lives of the lower class to expose the dark side of society. This duet describes how Nedda, who is the wife of Canio, falls in love with a village youth, Silvio. Silvio wants Nedda to elope with him, but Nedda hesitates at first. Later, Nedda agrees to elope, and the two express their love for each other.

Émile Paladilhe (1844-1926), a French composer and pianist of the same era as Gabriel Fauré, composed two volumes of published art songs. Despite his output, he is only remembered for "Psyché," a haunting retelling of the Greek myth of Cupid and Psyche from *Metamorphoses*. According to Greek legend, Psyche, a princess of outstanding beauty, aroused jealousy from Venus, the Roman goddess of beauty herself. This piece is sung from the perspective of Cupid, who was ordered by his mother, Venus, to shoot Psyche with one of his arrows in hopes that she would fall in love with a strategically placed hideous beast. When the time comes, Cupid is so enamored with Psyche's beauty that he falls in love with her instead of carrying out his intended task.

Michael Head, 1900-1976, was a lesser-known English composer. In his early education, he began studying mechanical engineering, but transferred into the Royal Academy where he eventually was named piano professor. "When I Think Upon the Maidens," is an art song, published in 1920, which is about a Don Juan character who recounts all of his exploits with the women on his travels. The character has a temporary bout of regret, but it is quickly whisked away and the main theme from the beginning returns, showing the lessons learned have not stuck in his mind.

*This recital is given in partial fulfillment of degree requirements for a  
Bachelor of Music.*

*Darien Roby is from the studio of Professor Kevin McMillan.*

## JMU School of Music Statement of Community & Belonging

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity—which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts—is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



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