

NONCIRC
CD # 16,220

Compact disc
C66
2011
3-14

HANDEL and Fielding
ITALIAN ARIAS and English Song

University of Washington Collegium Musicum
Directed by JoAnn Taricani

March 14, 2011 7:30 P.M.
Brechemin Auditorium, School of Music

Annmarie Darrow Baines, alto
Jonathan Bezdegian*, harpsichord
Cécile Laurence Farmer, soprano
Megan Huckabay, soprano

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Program

- 1 "Hò un non sò che nel cor," from *La Resurrezione* (oratorio, 1708) ^{3:15} George Frideric Handel (1685-1759)
- 2 *BORROWED IN*: "In vain, in vain I rove," from *Silvia* (1731) 1:00 George Lillo (1693-1739)
- 3 "Dimmi, cara, dimmi: 'tu dei morir'," from *Scipione* (opera, 1726) 4:00 Handel
- 4 *BORROWED IN*: "Dearest Charmer," from *The Grub-Street Opera* (1731) ^{2:36} Henry Fielding (1707-54)
- 5 "Non, non piangete, pupile belle," from *Il Floridante* (opera, 1721) 3:17 Handel
- 6 *BORROWED IN*: "Women in vain," from *The Grub-Street Opera* (1731) 0:47 Fielding
- 7 "Si caro, caro, si," from *Admeto* (opera, 1727) 4:24 Handel
- 8 *BORROWED IN*: "Smile, smile, Chloe, smile," from *The Lottery* (1732) ~~2:30~~ Fielding
- 9 "Il Tricerbero umiliato," from *Rinaldo* (opera, 1711) 1:11 Handel
- 10 *BORROWED IN*: "How curst the puny lover!," From *The Grub-Street Opera* (1731) 1:17 Fielding
- 11 " 'Twas when the seas were roaring," (song, ca. 1725) 2:12 Handel
- 12 *BORROWED IN*: "How cruel are the Traytors," from *The Beggar's Opera* (1728) ^{1:17} John Gay (1685-1732)
- 13 "Son confusa pastorella," from *Poro* (opera, 1731) 2:45 Handel
- 14 *BORROWED IN*: "Some confounded planet," from *The Grub-Street Opera* (1731) 1:26 Fielding
- 15 "O cara spene del mio diletto," from *Floridante* (opera, 1721) 4:12 Handel
- 16 *BORROWED IN*: "Rise, charming Creature," 0:58
from *The Female Parson* (1731) Charles Coffey (ca.1700-45)
- 17 "Seguaci di Cupido," from *Partenope* (opera, 1730) 2:02 Handel
- 18 *BORROWED IN*: "Do not ask me if I love you," 0:46
from *The Devil of a Duke* (1732) Robert Drury (d. ca. 1750)
- 19 "The Poor Shepherd" (song, 1730) 3:16 Handel
- 20 *BORROWED IN*: "How wretched, alas, is my Case," from *The Wanton Jesuit* (1732) 1:36 anon.
- 21 *remarks* →
- 22 "Si caro, caro, si," from *Admeto* (opera, 1727) 2:08 Handel
- 23 *BORROWED IN*: "Smile, smile, Sweetissa, smile," from *The Grub-Street Opera* (1731) 2:31 Fielding

This concert is presented as part of the 2011 American Handel Festival: www.americanhandelfestival.org

*This concert is presented as a chamber recital in partial fulfillment of Mr. Bezdegian's D.M.A. degree in organ.

Translations

“Hò un non sò che nel cor,” from *La Resurrezione* (oratorio, 1708)

“I have a certain feeling within my heart that, instead of sorrow, invites joy. But the heart is unwilling to hear the sound of truth”

“Dimmi, cara, dimmi: ‘tu dei morir’,” from *Scipione* (opera, 1726)

“Tell me, dear one, ‘you must die,’ but do not tell me to go away. Before seeing you, yes, perhaps I could have left you, but my heart and feet can’t go now.”

“Non, non piangete, pupile belle,” from *Il Floridante* (opera, 1721)

“Do not weep, beautiful eyes, cruel fate will appease itself. Do not sigh, soft lips, the stars will take pity upon you.”

“Si caro, caro, si,” from *Admeto* (opera, 1727)

“Yes, dear, dear, yes. At last I can hold you to my heart. Jealousy no longer torments my soul, nor my wounded breast.”

“Il Tricerbero umiliato,” from *Rinaldo* (opera, 1711)

“With my sword I shall slay a three-headed Cerberus. Then I shall watch the great feat of Alcides”

“Son confusa pastorella,” from *Poro* (opera, 1731)

“I am like a confused shepherdess, lost in the shadows of words and night. I am without a candle, without stars, to guide my unhappy way.”

“O cara spene del mio diletto,” from *Floridante* (opera, 1721)

“Dear hope of my beloved, the loving heart trusts in you. The beloved looks back in constant faith, such as I have.”

“Seguaci di Cupido,” from *Partenope* (opera, 1730)

“Followers of Cupid, those of you who are sometimes fickle, you will not find so faithful a love from the beginning of time. It seems your first object of love no longer consumes your breast. You say what unfaithful lovers say, but confess: you still feel it.”

“Si caro, caro, si,” from *Admeto* (opera, 1727)

“Yes, dear, dear, yes. At last I can hold you to my heart.”

Program notes

George Frideric Handel (the preferred London spelling of his name), a native of Germany, decided to settle in England in 1712; subsequently, his employer in Hanover, George, Elector of Hanover, became King George I of Great Britain in 1714. By the 1720s, Handel was writing successful operas for the London stage, but in the Italian language and in the ornate style of Italian operas on the continent. While the nobility and fashionable Londoners flocked to the performances of Handel’s Royal Academy of Music, the nationalistic zeal of many British writers and critics of the established government railed against the “foreign” usurpation of the English language and sought the more simple styles of native British song.

In 1728, John Gay’s *Beggar’s Opera* launched a decade of ballad operas in rival theatres, with plays and songs written in English in a much more straightforward style. Authors of ballad operas, like Gay and Henry Fielding, borrowed both English traditional music as well as Handel’s own melodies to create new songs for their new productions. This evening, you will hear how Handel’s more elaborate pieces were adapted for those who preferred the English-language genre of ballad opera. Henry Fielding, later renowned as a novelist, became the most successful of the ballad opera composers at his Little Theatre in the Haymarket, until Parliament severely restricted new productions with the Licensing Act of 1737.

Tonights’ ballad opera songs are included in a new edition of Fielding’s plays, with music edited by JoAnn Taricani, a faculty member in Music History. The three-volume series is edited by Thomas Lockwood in the UW Department of English, and published by Oxford University Press between 2004-2011. Most of these songs have not been performed since the 18th century.