

Acknowledgements

KSO sincerely thanks:

- Julie Pronovici, MCAC Coordinator for organizing the MCAC audition and concert.
- KSO volunteers at this year's auditions: Kassandra DiPietro, Elaine Hesterkamp, Neill Merck, Julie Pronovici, John Renwick, and Laura Simonson
- Schmitt Music in Brooklyn Center for providing MCAC audition space.
Visit schmittmusic.com to find out more.
- Lakeside Floral & Gift for their in-kind donation of flowers.
- Olivia Hernandez for being the flower girl.
- All the KSO musicians and fans who give their time, effort and encouragement to one another in pursuit of musical opportunity, excellence and joy.

After the concert, please join us downstairs for a reception

We hope to see you at our upcoming concert:

American Masterpieces

Featuring Copland's *Appalachian Spring* and Korngold's *Violin Concerto in D major*
with Minnesota Orchestra's Helen Chang Haertzen

Sunday, May 12, 2019 at 3:00 PM

Our Lady of Peace Catholic Church, Minneapolis, MN
This concert is FREE and open to the public

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PLAYING. SHARING. INSPIRING.

Yuri Ivan, Artistic Director and Conductor

Lawrence Weller, Guest Conductor
Hosted by MPR's Steve Staruch

The 21st Annual Masters Concerto and Aria Competition

Winners' Showcase

Saturday, March 23, 2019
7:30 PM

Our Lady of Peace Catholic Church
Minneapolis, Minnesota

Program

Piano Concerto No. 4 in G major Ludwig van Beethoven
Movement 1 – *Allegro moderato* (1770 – 1827)

Salam Murtada, piano

Concerto for Bassoon and Orchestra in B flat major Nino Rota
Movement 3 – *Andantino* (Theme & Variations I – VI) (1911 – 1979)

Brian Hadley, bassoon

Cello Concerto in A minor Robert Schumann
Movement 1 – *Nicht zu schnell* (1810 – 1856)

Hocheol Shin, cello

"Quel guardo il Cavaliere... So anch'io la virtù magica" Gaetano Donizetti
from *Don Pasquale* Act I (1797 – 1848)

Jiyeon Hwang, soprano

~ 10 Minute Intermission ~

"Martern aller Arten" Wolfgang Mozart
from *Die Entführung aus dem Serail* (1756 – 1791)

Kristin Morant, soprano

"Ah! tardai troppo... O luce di quest' anima" Gaetano Donizetti
from *Linda di Chamounix* (1797 – 1848)

Amanda Verstegen, soprano

Piano Concerto No. 4 in G major Ludwig van Beethoven
Movement 1 – *Allegro moderato* (1770 – 1827)

Seongkyeong Kim, piano

Piano Concerto No. 3 in C major Sergei Prokofiev
Movement 3 – *Allegro, ma non troppo* (1891 – 1953)

Xin Lin, piano

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The Kenwood Symphony Orchestra is a nonprofit organization that relies in great part on patrons' gifts to sustain our music. Join our list of supporters by donating to continue our mission to **play, share, and inspire great music!** Donations are tax-deductible and greatly appreciated!

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The Kenwood Symphony Orchestra

Founded as the Kenwood Chamber Orchestra in 1972 as an arts education class at the Kenwood Community Center, KSO is currently in its 47th season. From those humble beginnings, the orchestra has grown in membership, ability and reputation. Many gifted conductors have graced the podium, including Uri Barnea, Lee Humphries, Jim Riccardo, Jeannine Wager, William Intrilligator, Myles Hernandez, Kenneth Freed and Jeffrey Sterling. Since 2007, the orchestra has been under the direction of Yuri Ivan. KSO is comprised of over 50 highly accomplished musicians passionate about playing and sharing great music. KSO is a nonprofit organization financed primarily by members' dues, financial gifts from supporters, our annual MCAC Winners' Showcase event, and performance collaborations with the Metropolitan Ballet.

Violin I

- ★ Erika Blanco, Concertmaster ❖
Leonard & Ellen Pratt Endowed Chair
- Gail Nelson
- Julie Pronovici
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- Brenda Haines
- Stan Adams

Violin II

- ◆ Erin Grorud
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- ◆ Ann Bur
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- Jillienne Touchette
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Cello

- ★ Sarah Hernandez
- Katherine Nyseth
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- Todd Grill
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Bass

- ◆ Stacy Aldrich
- Conrad Hultquist
- Neill Merck
- Al Albers

Flute

- ◆ Anne Cheney
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- ★ Madeline Miller ❖
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Clarinet

- ◆ Christopher Raddatz
- Ken Gellerman

Bassoon

- ◆ Ellen Maas Pratt
- Ariel Detwiler ❖

Horn

- ◆ Angela Gritton
- Bob Meier
- Becky Monson ❖
- Alanna Trost ❖

Trumpet

- ◆ Howard Brahmstedt
- James Olcott

Trombone

- ★ Steffin Medina ❖
- Christopher Caine ❖
- Jeff Macomber ❖

Keyboard

- Franco Holder ❖

Percussion

- ◆ Kelly Grill
- Randy Martens ❖

- ◆ = Principal
- ★ = Acting Principal
- ❖ = Guest Musician

The Masters Concerto and Aria Competition

MCAC was created by KSO to serve as a unique opportunity for adult and emerging professional musicians over the age of 25 to compete for the chance to perform with a live orchestra. KSO thanks Herbert Johnson and Lawrence Weller for serving as judges for this year's competition.

Save the date for next year's auditions! November 16 - 17, 2019

Biographies

Guest host **Steve Staruch** is an active freelance musician in the Twin Cities as well as the host of the weekday afternoon drive time program at Classical MPR. Trained as a violist and a tenor Steve has performed with the SPCO Chorale, the Minnesota Beethoven Festival Chorale and as an instrumentalist with the Bach Society of Minnesota and with his own country-folk band, Belvidere Oasis. He brings his wealth of musical knowledge to Classical MPR's popular Friday Favorites. Steve and his wife Naomi have led music tours to Germany, India and to the Seattle Opera's Wagner Ring Cycle. Steve completed a 230-hour yoga teacher training. He loves to stand on his head.

MCAC Judge **Herbert Johnson** has served as Professor of Piano and Director of Keyboard Activities at Bethel University since 2008. Previously, he taught applied piano and theory at North Central University for 14 years. Before his arrival in the Twin Cities, he taught at King's College in Briarcliff Manor, NY and Evangel College in Springfield, MO. Dr. Johnson received his Doctoral degree in piano performance from the Manhattan School of Music in New York City. He participates in numerous musical activities in the area including chamber music recitals, worship services and sacred concerts. In the summers of 1997 and 1998, he traveled to Ukraine with the Kairos Chamber Ensemble performing in churches and musical institutions in Kiev and Cherkassy. He has also performed with the Kruspe Horn Trio throughout Minnesota and is a member of the Minnesota Music Teachers Association and Music Teachers National Association. Dr. Johnson is in demand as an adjudicator for state competitions and festivals, has taught masterclasses, and conducts workshops for music teachers.

Guest conductor and MCAC judge **Lawrence Weller**, a Chicago native, received his formal music training at the University of Illinois and Indiana University. He has performed as singer or conductor in concerts and opera throughout North America, in Europe and in South America. Mr. Weller has premiered more than 70 new works, and performed 28 principal roles in opera and musical theater. His recordings have included George Crumb's *Songs, Drones and Refrains of Death* for baritone and ensemble, and, as chorus master, Virgil Thomson's opera, *Four Saints in Three Acts*. He has performed regularly with numerous musical organizations in Minnesota, and nationally, and is active as a singer, conductor, teacher, clinician, and adjudicator. As a member of the U of M School of Music faculty for 29 years, he taught singing, vocal literature, lyric diction, and conducted major choral and opera works – including Mozart's *Don Giovanni*, Stravinsky's *The Rake's Progress*, and Puccini's *La Boheme* and *Gianni Schicci*. He holds the title of Professor Emeritus from the U of M.

Yuri Ivan, D.M.A., has served as the Artistic Director and Conductor of KSO since 2007. He completed his formal music training in Ukraine, where his primary teachers were Jeremy Skybinky and Mykola Kolessa. Dr. Ivan also studied with Yuri Simonov, Adalberto Tonnini and Vjacheslav Blinov. After graduating from The State Conservatory of Music in Lviv, he served as Associate Conductor at The State Theatre of Opera and Ballet in Dnepropetrovsk, where he conducted productions including *The Marriage of Figaro*, *Rigoletto*, *La Traviata*, *Carmen*, *Pagliacci*, *Eugene Oneguine*, *Die Fledermaus*, *La Fille Mal Gardee*, *Giselle*, *Don Quixote*, *Swan Lake* and *Sleeping Beauty*. In 2001, Dr. Ivan was named Artistic Director of the Trans-Carpathian Philharmonic, co-

founded the Uzhgorod Youth Orchestra and the Young Virtuosi music festival. He also appeared with LVMI Opera, the National Symphony-Pops Orchestra of Ukraine, the National Broadcasting Company Orchestra of Ukraine, and the Northern Hungarian Symphony. Dr. Ivan completed his Doctoral studies in conducting at the U of M with Akira Mori and Craig Kirchhoff. Currently, he is the Music Director at St. Constantine Ukrainian Catholic Church in Minneapolis, and collaborates with local organizations such as Learning Through Music, Health Sciences Orchestra, Bloomington Symphony, MacPhail Center for the Arts' Sonomento Choir, Minnesota Chorale's Voices of Experience, Twin Cities Fringe Opera, Minnesota Concert Opera, MNKINO Film Score Fest, University of Wisconsin-Stevens Point School of Music Composition Contest, and Eau Claire Chamber Orchestra. He has served as Music Director of the Linden Hills Chamber Orchestra since 2006, and Conductor for the Metropolitan Ballet since 2007. In 2010, Dr. Ivan founded the Minnesota Byzantine Choral Festival.

Brian Hadley, bassoon, has taught band and orchestra in the Minneapolis Public School District since 1997, currently at Lyndale Elementary and Olson Middle School. Mr. Hadley has had several leadership roles in the Fine Arts Department of the MPS District including the Viva City, Mirrors and Windows, and FACETS programs. To further his musical training, he performs in various local community bands and orchestras, including the Minnesota Philharmonic Orchestra where he has been Principal bassoon since 2000 and served on the Board of Directors from 2003-2013. He also performs with the Kenwood Symphony Orchestra during the summer and for the annual performance of *The Nutcracker*. In addition, Mr. Hadley plays flute and saxophone with the Praise Team at All Gods' Children Metropolitan Church. Mr. Hadley has a Bachelor's degree in Music Education from the U of M where he studied bassoon with John Miller and Charles Ullery and Saxophone with Ruben Haugen. Besides performing as a musician, Mr. Hadley has also been performing, teaching, or judging Marching Band/Drum Corps/Color Guard activities for more than 30 years. He currently judges for the North Star Circuit on the equipment and movement captions, and served as Chief Judge for the NSC from 2005-2011 and on the Board of Directors from 2000-2011. He has taught Color Guard programs at the U of M, Sartell H.S., Anoka H.S., Eden Prairie H.S., and Minnesota Brass Drum and Bugle Corps. Mr. Hadley currently lives in South Minneapolis with his partner Matt and cats Roger and Stewie.

Korean soprano **Jiyeon Hwang** is currently pursuing a Doctoral degree at the U of M under the tutelage of Jean Del Santo. Ms. Hwang previously received her Master's degree from Manhattan School of Music in 2015 where she studied with Catherine Malfitano, and a Bachelor's degree in Voice from Chung-Ang University in South Korea in 2011, where she received a full scholarship for her undergraduate studies. In 2018, she earned second place at the National Association of Teachers of Singing Competition (NATS). She won Third Prize in the Seoul Vocal Arts Competition in 2011. Previous roles include Juliette in *Capletti ed I Montecchi* in 2016 in South Korea, Carollina in *Il matrimonio segreto*, Miss Titmouse in *Too Many Sopranos*, Susanna in *Le nozze di Figaro*, Donna Elvira in *Don Giovanni*, and Anna Gomez in *The Consul* with U of M. She also performed as Lakmé in *Lakmé* at Oskara Nedbala Theatre Tábor in Czech Republic in 2018. Ms. Hwang has performed as Papagena in *The Magic Flute* in 2018 on the stage of the historic Estates Theatre, which saw the World Premiere of Mozart's *Don Giovanni* in 1787.

Seongkyeong Kim, piano, was born in South Korea and earned a Bachelor's degree in Piano Performance from Chung-Ang University. She earned her Master's degree in Piano Performance from the U of M, and is now in her second year of a Doctorate Program at the U of M where she studies with Paul Shaw. When she was young, Ms. Kim won the Incheon Young Artist Piano Competition, JEI Piano Competition, and National Music Association Piano Competition in Korea. While an undergraduate, she was the winner of a concerto competition and performed with Chung-Ang University Symphony Orchestra at Seoul Arts Center, Concert Hall. She also earned an Honorable Mention in the Thursday Musical Young Artist Competition and performed in the 2017 recital. Ms. Kim currently holds the Accompanying Teaching Assistantship and performs chamber and solo recitals in Lloyd Ultan Recital Hall, and performs as an accompanist for choir concerts in Ted Mann Concert Hall.

Sarà mio sposo allora.
Oh noi contenti!

O luce di quest'anima,
delizia, amore e vita,
la nostra sorte unita,
in terra, in ciel sarà.
Deh, vieni a me, riposati
su questo cor che t'ama,
che te sospira e brama,
che per te sol vivrà.

And I will be his wife
Oh, what contentment!

Oh, you are the light of my soul,
Delightful life and love;
On earth and in heaven,
We will be united.
Come, my dear
And find calm in my yearning heart
That sighs for your love,
Of which mine is for you alone.

Piano Concerto No. 3 in C major, Op. 26 was written by Sergei Prokofiev in 1921. A composer, pianist, and conductor, Prokofiev was born in Ukraine in 1891 and died at the age of 61 in Moscow on March 5 1953, the same day as the death of Joseph Stalin. In 1918, the régime had allowed him to go abroad, but the Great Depression of the 1930's made it very difficult for him to earn a living on music, and so he returned to Russia with his wife and two sons in 1936. One of the most important and frequently played 20th century composers, he wrote operas, symphonies, ballets, concertos for piano, violin, and cello, and piano sonatas. His best-known works include the opera *The Love for Three Oranges*, the film score *Lieutenant Kije*, the ballet *Romeo and Juliet*, and *Peter and the Wolf* for narrator and orchestra. He completed his Piano Concerto No. 3 in C major from sketches dating from 1911 to 1918, when he was still in Russia, before emigrating to the U.S. It immediately follows his Classical Symphony, op. 25, of 1917, well received in Russia and the U.S.; but the concerto, though successfully premiered in Chicago along with his opera *The Love for Three Oranges* in 1921, bombed in New York shortly afterwards. Unlike his other piano concertos, this one has the traditional three-movement form. Throughout, we hear highly sophisticated chromaticism, sudden shifts of key, humor, and sarcasm; the writing for solo piano is virtuosic and at times remarkably percussive.

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This activity is made possible by the voters of Minnesota through a grant from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.

German Lyrics

Martern aller Arten
Mögen meiner warten,
Ich verlache Qual und Pein.
Nichts soll mich erschüttern.
Nur dann würd' ich zittern,
Wenn ich untreu könnte sein.
Lass dich bewegen, verschone mich!
Des Himmels Segen
belohne dich!
Doch du bist entschlossen.
Willig, unverdrossen,
Wähl ich jede Pein und Not.
Ordne nur, gebiete,
Lärme, tobe, wüte,
Zuletzt befreit mich doch der Tod.

English Translation

Tortures of every kind
may await me;
I scorn torment and pain
Nothing will shake my resolve;
I would tremble only
if I were untrue to him.
Be moved to pity, spare me!
The heaven's blessing shall reward
reward you!
But you are determined.
Willingly, unflinchingly
I accept every pain and grief.
Then order, command,
bluster, roar, and rage!
death will liberate me in the end.

"Ah! tardai troppo...O luce di quest' anima" (Eng: "Ah! Too long I have waited...Oh, you are the light of my soul") is an aria from the opera *Linda di Chamounix* by Donizetti, which takes place in mid-18th century Savoy. Linda is the daughter of a Swiss farmer, Antonio, who is having financial trouble. The Marquis, whose sister is his landlord, offers to help, but lusts after Linda. Linda is in love with Carlo, not knowing that he is the Marquis' nephew in disguise and also a nobleman. The local clergyman hears of the Marquis's dishonorable intentions towards Linda, so she is sent off to Paris for seasonal work. Linda is found by Carlo in Paris, who explains his true identity, and puts her in a luxurious apartment while he tries to persuade his mother to allow the marriage. Linda's father arrives, and assumes she must be Carlo's mistress and curses her. Linda's childhood friend, Pierotto, then brings news that Carlo is engaged to a more suitable spouse, and Linda loses her mind and is brought home to the village by Pierotto. Carlo, having avoided the marriage plot, restores her sanity by singing their old song to her, and they are permitted to marry. In "Ah! tardai troppo...O luce di quest' anima," Linda is late for a rendezvous with Carlo, and he is not there but has left flowers for her. Linda sings of the moment, and how she dreams of the day that she and Carlo will marry and live happily together.

Italian Lyrics

Ah! tardai troppo, e al nostro
favorito convegno
io non trovai il mio diletto Carlo;
e chi sa mai
quanto egli avrà sofferto!
Ma non al par di me!
Pegno d'amore
questi fior mi lasciò!
Ttenero core!
E per quel core io l'amo,
unico di lui bene.
Poveri entrambi siamo,
viviam d'amor, di speme;
pittore ignoto ancora
egli s'innalzerà coi suo i talenti!

English Translation

Ah! Too long I have waited;
And yet I have not found
at our favorite place my dear Carlo
And who can tell
What he has suffered!
But not as much as I have!
As a symbol of his love
He left me these posies!
What a tender heart!
I do adore him
It is the greatest treasure he has!
We are both but poor,
Living only on thoughts of love
If he be an unknown painter,
He will shine with his genius!

Xin Lin began studying piano at age 5, and studied with famous music educators Dongbo Lin, Yifu Yang, and Hexin Fan. In 2008, he was admitted to the Fujian Normal University School of Music, where he studied with Professor Yizhe Hong. During his undergraduate studies, Mr. Lin won prizes in many national and international piano competitions, including the Silver Prize at the First Singaporean Chinese Art Festival Piano Competition, and First Prize at the 3rd National University Exhibition of the Yangtze Piano Cup in Xiamen. In 2013, Mr. Lin began studying at University of Hawaii at Manoa to pursue his Master's degree under Professor Jonathan Korth. In the meantime, he won First Prize in the Concerto Competition at the University of Hawaii and Second Prize at the MTNA STATE piano competition. Mr. Lin is currently pursuing his Doctoral degree as a student of Professor Paul Shaw at the U of M School of Music.

Kristin Morant, soprano, earned her Master's degree in Vocal Performance from the U of M. Locally, she has performed with Chorus Polaris, Exultate (with whom she will appear in April 2019), and the Minnesota Opera, among others. Nationally, Ms. Morant has had the opportunity to appear with the Virginia Consort, and with the World Project's international music festivals, with whom she appeared at Carnegie Hall, L.A.'s Disney Concert Hall and Chicago Symphony Hall. Ms. Morant is the founder and director of the Como Voice and Piano Studio. Ms. Morant takes great pride in her alter ego, Divina Miracula, soprano extraordinaire, a character she developed with the Center City Opera Company's Opera on a Schtick.

Salam Murtada, piano, is a native of Jordan. He was a semi-finalist in the Fourth Cliburn International Competition for Outstanding Amateurs in 2004, a semi-finalist in the Washington International Piano Artist Competition in 2006, and a prize winner in the Greensboro Music Academy National Piano Competition in 2000. He has been featured on the WDAV 89.9 FM (Charlotte, NC), several newspapers in North Carolina, the Dallas Morning News, Fort Worth Star-Tribune, the London Times, HDTV, and BBC Radio. Mr. Murtada has premiered his original compositions in the US, Australia, Ukraine, and Jordan. His instructors include John Ruggero in Raleigh NC, Christine Kefferstan of West Virginia University at Morgantown, Lita Guerra of University of Texas at Austin, and Samia Ghannoum in Amman, Jordan. Mr. Murtada is a civil and environmental professional engineer currently working for the Minnesota Department of Natural Resources.

Cellist **Hocheol Shin** began his musical training at age four, and continued his studies at the prestigious Yewon Middle and Seoul Arts High Schools. He has a Bachelor's degree in Music from Korea National University of Arts, and a Master's degree from the Manhattan School of Music as a full scholarship recipient. Mr. Shin was appointed Principal cello of the Manhattan Symphony, Manhattan Opera Orchestras, and the Manhattan Cello Ensemble. He has been awarded top prizes at the Joong Ang National, Busan Music Competition, Strad Competitions, and Busan's Metropolitan Mayor award. He has performed as a concerto soloist with the Korea Broadcasting System Symphony Orchestra, Busan Philharmonic Orchestra, Gangnam Symphony Orchestra, and Hyup String Chamber Orchestra. Mr. Shin has been featured in summer music festivals, including Music Academy of the West, Great Mountain Music Festival & School, Ishikawa Music Academy, and the Kronberg Cello Academy. Mr. Shin has worked with renowned cellists Myungwha Chung, Hans Jørgen Jensen, Edward Aron, Aldo Parisot, Ole Akahosi, and Peter Bruns. He is currently pursuing a Doctoral degree at the U of M as a Fellowship recipient under Professor Tanya Remenikova. He is scheduled to perform at the Thursday Musical Artist Series Concert in April 2019. Mr. Shin will be featured on Classical Minnesota Public Radio in May 2019.

Amanda Verstegen, soprano, works as a Board-certified music therapist helping people connect to themselves and others through music in a variety of settings. Her work connects her with people associated with Park Nicollet, Brighton Hospice, Project Power, and MacPhail Center for Music. Ms. Verstegen earned a Master's in Music Therapy from the U of M, and previously earned a Bachelor's degree in Voice Performance from the University of Wisconsin - Eau Claire where she studied with Drs. Mitra Sadeghpour and Kathryn Proctor Duax. Ms. Verstegen currently studies with Manon Gimlett.

Program Notes & Translations

Piano Concerto No. 4 in G major, Op. 58 was first unveiled by Ludwig van Beethoven at a private concert in 1807. He then put it away for almost 2 years and performed it only one more time - in his extraordinary final public appearance as a pianist - at a concert at Vienna's Theater an der Wien in December 1808. Unlike the typical piano concertos at that time which began with a long introduction by the orchestra to present the first movement's themes, the first notes of this concerto are played softly on the piano, the gentle five-measure murmur of a theme based on repeated notes and simple harmonies. Then - just as surprisingly - the piano simply withdraws, not to be heard from again for another 69 measures, during which suspense amounts as to what is fueling its behavior. The first subject is built on the repeated-note theme of the soloist's opening, but this motif yields more than just the movement's principal theme. It provides its own counterpoint, echoing in close imitation among different instruments. It is woven against a second theme, a broad, minor-key melody given out by the violins, and it forms a bridge to the re-entry of the piano. The close weaving of piano and orchestral music marks the first movement.

Concerto for Bassoon and Orchestra in B flat major was written by Italian composer Nino Rota, a prolific composer of twentieth-century film and concert music, in 1977. Rota was born into a musical family – his father was a noted pianist, and his grandfather a famous composer. Rota composed over 150 film scores, for well-known directors, and won an Oscar for Coppola's *Godfather*. The bassoon concerto is a lesser-known work with catchy themes and cinematic orchestrations that has the recognizable zeal of film scores. The piece is a typical three-movement concerto. The third movement is a theme and set of six variations in the form of dances: waltz, polka, siciliana, scherzo, sarabanda, and galop. Some of these dances harken back to the Baroque era.

Cello Concerto in A minor, Op. 129 was written by German composer Robert Schumann, in a period of only two weeks during October 1850. Schumann is widely regarded as one of the greatest composers of the Romantic era. He trained as a pianist, but a hand injury ended his dream, after which he focused his musical energy on composing. This cello concerto was never played during Schumann's lifetime. It premiered in April 1860, four years after his death in Oldenburg, Germany. Schumann titled the work a *Concertstück* (concert piece) rather than a *Konzert* (concerto), signaling his departure from previous conventional approaches to the concerto form, with the innovative structure and harmonies found in the work. The first movement was written in sonata form as was usual for the classical concerto, although Schumann treats the formal sonata form structure in unexpected, unusual and highly lyrical ways. It opens with a short orchestral introduction, followed by the presentation of the beautiful solo cello melody, which in turn is followed by a short tutti that leads into a lyrical melody.

"Quel guardo il Cavaliere...So anch'io la virtù magica" (Eng: That glance pierced the knight's heart ... I, too, know the magical power) is an aria from the Italian Opera *Don Pasquale* by Gaetano Donizetti. In the story, Ernesto, a rich old bachelor and the nephew of Don Pasquale, loves Norina, a young widow, and refuses to marry the woman of his uncle's choice. Don Pasquale becomes angry at Ernesto, and in an effort to cut him out of his inheritance, takes a wife himself. As a ruse, Ernesto's friend, Dr. Malatesta, introduces Norina to Don Pasquale as his sister who has just returned from a convent. The old man marries her on the spot, unaware that the ceremony is fake. Norina, who until then has appeared sweet and innocent, changes her demeanor and refuses Pasquale. Don Pasquale soon demands a divorce. Dr. Malatesta confesses his plot, and Don Pasquale, happy to regain his freedom, unites Ernesto and Norina. "Quel guardo il Cavaliere...So anch'io la virtù magica" occurs during Act I, as the introduction to Norina. She is reading a novel about love and laughing at its absurdity. After reading a passage aloud, she explains that she knows all the tricks of ensnaring a man. Listen for the opening cantabile, an expressive, melodious, slow movement, as Norina provides a farcical reading of a

passage from the ridiculous novel. Following the opening, which erupts in laughter from Norina, listen for the false start which bridges the cantabile to the cabaletta, a fiery allegro with virtuoso vocal effects and a climactic close. The end of each verse brings increasingly lengthy virtuosic passages, showcasing Norina's bubbly, witty personality.

Italian Lyrics

"Quel guardo,
il cavaliere in mezzo al cor trafisse,
Piegò i ginocchio e disse:
Son vostro cavalier.
E tanto era in quel guardo
Sapor di paradiso,
Che il cavalier Riccardo,
Tutto d'amor conquiso,
Giurò che ad altra mai,
Non volgeria il pensier. Ah, Ah!

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 sorrisetto
Conosco anch'io l'effetto,
Di menzognera lagrima,
D'un subito languor,
Conosco i mille modi
Dell'amorose frodi,
I vezzi e l'arti facili
Per adescare un cor.

Ho testa bizzarra,
son pronta vivace,
Brillare 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 core eccellente, ah!

English Translation

That glance
it pierced the knight's heart,
he bent on his knees and said:
I am your knight
And in that glance there was
such taste of heaven
that knight Riccardo,
being conquered by love,
swore he would not think
to any other woman. Ah, Ah!

I too know the magic virtue
of a glance at the right time in the right place,
I also know how hearts burn
on the slow fire
of a short smile.
I also know the effect
of a deceitful tear,
of an instant languor
I know the thousand means
love-frauds use,
the charms and the easy arts
used to seduce a heart.

I have an odd mind,
I have a ready wit,
I like being witty, joking:
If I get angry
I rarely can remain calm
But I can soon change indignation in laugh,
I have an odd mind, but an excellent heart, ah!

"Martern aller Arten" (Eng: "Tortures of Every Kind") is a soprano aria from Wolfgang Mozart's *Die Entführung aus dem Serail* ("The Abduction from the Seraglio"), first premiered in 1782. The work is an example of a *Singspiel*, a type of German opera which had spoken dialogue as well as singing. The opera famously appeared in the film *Amadeus*, where the composer was ridiculed for writing "too many notes." The opera follows Belmonte as he travels to Turkey to free his beloved Konstanze from the grasps of the Pasha Selim. He encounters Osmin, the Pasha's servant, who ignores his request. Eventually, with the help of his servant Pedrillo, Belmonte manages to get into the palace. Pedrillo is also trying to get his beloved Blonde out of the clutches of Osmin, who pines over her. The same goes for the Pasha who tries to win Konstanze's affection. But she loves Belmonte and rejects his advances. Eventually, the quartet concocts a plan of escape, which is foiled by Osmin and the Pasha. Eventually the Pasha sets them free and they run off on their way to their homeland. In "Martern aller Arten," the opera's most celebrated aria, Konstanze declares herself willing to suffer torture and death rather than be coerced into Pasha's arms. It is a very difficult aria to sing, and requires a soprano with relentless virtuosic ability.