

Acknowledgments

To Jacalyn Kreitzer: Jackie, thank you so much for being not just my vocal coach, but also a second parent to me here at Cal Poly. I have learned a lot from you throughout my years here and I am forever grateful. If not for you, I would never have leapt at the opportunities that have come my way, nor would I have become the performer that I am today. You have taught me so much about what it means to be an exceptional musician and performer. Thank you for teaching me how to sparkle or die.

To Paul Woodring: Paul, I cannot thank you enough for stepping in to be my accompanist for my senior recital. I can only hope to become half as talented of a musician as you are one day. Thank you for helping me with all of my music and giving me important artistic input. You are such a treasure to have at Cal Poly, and I couldn't have asked for a better person to work with me through this process.

To Mario Ojeda: Thank you so much for volunteering to be my violinist at the last minute! Thank you for not only being a loyal friend, but also, for bringing your artistry to my recital. I couldn't be more happy to have you play alongside me.

To my family: Thank you for being there for me, no matter what, and supporting my dreams. Thank you for countless days running me back and forth between rehearsals, voice lessons, and other activities before I could drive. Thank you for being emotionally supportive when times were rough. Thank you for being my biggest fans, and most of all, thank you for being my rock. You have shaped me into the person I am today. I love you all.

To my friends at Cal Poly: Thank you for pushing me to become a better musician and being a constant source of inspiration. I will never forget all the wonderful memories we have made together, and I will treasure them for the rest of my life.

To the faculty/staff: Thank you to the entire faculty and staff of the Music Department. The close attention and dedication you show to all of the students in the department, including me, has been the best environment we could've hoped for to help us succeed. I feel so incredibly blessed to have had your help along this journey.

To Dr. McLamore: Thank you for your tough love and help through the process of compiling my program notes. You put so much time and effort into making sure your students produce exceptional work, and I cannot thank you enough for that. You have taught me so much in the music history series throughout my years here, and I feel incredibly fortunate to have had a teacher who goes above and beyond at what they do. I could only hope to transform into the intelligent and hardworking person that you are.

To Druci and Michele: Thank you for all the work that you do for the students of the Music Department. So much more goes into our recitals than simply the music, and I thank you immensely for all you have done. Thank you for your beautiful smiles greeting me at the desk every time I pop in to ask a question. You two are very important figures in this department, and I am most grateful for all the time you take to make the students your priority.

CALIFORNIA POLYTECHNIC STATE UNIVERSITY
SAN LUIS OBISPO

Gabriela Crolla

◆ mezzo-soprano ◆

A Senior Recital in Partial Fulfillment of the
Requirements for a Bachelor of Arts in Music

Paul Woodring, accompanist

October 29, 2017

Sunday at 3 p.m.

Davidson Music Center

Room 218

Sponsored by Cal Poly's Music Department and College of Liberal Arts

CAL POLY
SAN LUIS OBISPO

Program

Senior Recital

Gabriela Crolla, mezzo-soprano

Paul Woodring, piano

Gelobet sei der Herr, mein Gott, BWV 129 Johann Sebastian Bach
Gelobet sei der Herr, mein Gott, der ewig lebet (1685-1750)

Mario Ojeda, violin

Giulio Cesare George Frideric Handel
Piangerò la sorte mia (1685-1759)

L'Uccellatrice Niccolò Jommelli
La calandrina (1714-1774)

Così fan tutte. Wolfgang Amadeus Mozart
Smanie implacabili (1756-1791)

Five Greek Folk Songs Maurice Ravel
I. Chanson de la mariée (1875-1937)
II. Là-bas, vers l'église
V. Tout gai!

— Intermission —

Three Songs, Op. 10 Samuel Barber
Sleep Now (1910-1981)

Eve-Song Jake Heggie
2. Even (b. 1961)

Ragtime Stephen Flaherty
Your Daddy's Son (b. 1960)

Caged Bird Corey Hable
(b. 1995)

Six Elizabethan Songs Dominick Argento
II. Sleep (b. 1927)
V. Diaphenia

Corey Hable

At age fifteen, Corey Hable realized he wanted to compose music after hearing Eric Whitacre's "Cloudburst" for the first time. Born in 1995 in San Diego, California, Hable began his serious musical studies when he enrolled at California Polytechnic State University in San Luis Obispo. He has produced several compositions, including "Der Schwan," "Ophelia III," and "O Magnum Mysterium." Many of these were performed at Cal Poly, his alma mater.

Today will mark the world premiere of Hable's song "Caged Bird," which was specially written for Crolla's senior recital. After performing "Ophelia III" at Cal Poly, Crolla asked Hable to compose a song for her. She chose Maya Angelou's 1969 poem "I Know Why The Caged Bird Sings" because she felt that the content was powerful and had plenty of room for emotional interpretation.

"Caged Bird" is a moving text that depicts the struggle and hardship of a caged bird that longs for freedom, and the poetry's setting is filled with large vocal leaps and mixed meter. The meter changes six times, ushering in different moods for each section of the song. By using ostinatos, the accompaniment provides an intense background while allowing the singer to perform a completely independent line. In the beginning, the accompaniment is light and soft, but it progresses to a more exciting mood. The intensity climaxes when the singer sings, "shouts on a nightmare scream," conjuring fear and darkness.

Dominick Argento

While Dominic Argento isn't terribly well known by the general public, his work has garnered some impressive recognition. As a budding composer, he studied with musical figures such as Nicolas Nabokov and Henry Cowell at Peabody University, and Richard Rodgers at the Eastman School of Music. In his lifetime, he would earn significant awards, including a Pulitzer Prize.

Based on the book of verses by English poets called *The Golden Treasury*, *Six Elizabethan Songs* features six of these beautiful poems. Argento wrote these texts in 1957 for his friend Nicholas DiVirgilio, who needed Argento to write a song cycle for him quickly that he could perform for his graduation recital. "Sleep" and "Diaphenia" come from the poets Samuel Daniel and Henry Constable, respectively. "Sleep" was the forty-fifth sonnet in Daniel's cycle *Delia* and "Diaphenia" comes from Constable's poem which is titled "Damaleus' Song to His Diaphenia."

"Sleep" is an eerie text about a poet pleading with Sleep, Night, and Death to bring him respite from his daytime thoughts of the past so he can think of the future. The accompaniment creates a lighter tone by playing in triplets, or three notes having the same value of two notes of the same kind. The piano depicts the darkness of the night by providing heavy, low-pitched arpeggio chords, which sound the notes of a chord in rapid succession instead of simultaneously. A two-against-three rhythm between voice and piano helps to display the poet's distress. The word painting—a technique of writing music that reflects the literal meaning of a word—helps to create an image. For example, there is a string of ascending notes that supports the text "Never let rising sun approve you liars."

With an uplifting melody and a fast-paced tempo, "Diaphenia" makes the heart flutter with joy. The song is about a passionate shepherd's feelings for his love. Rhythm is one of its most prominent elements. The meter is 9/8, making it very dance-like and appropriate for the mood. Dotted rhythms, or notes of unequal duration, grouped in long-short patterns, help the song to move briskly. The intensity is driven home as the shepherd sings in exaltation, "And then requite, sweet virgin, love me!"

emotional undertones within it. For example, the singer says, “more,” which drags on in a melismatic manner and paints a picture of despair.

Jake Heggie

Jake Heggie has certainly made his mark on the music world with his masterful works. His serious music studies began when he enrolled in the American College of Paris in 1979. At UCLA, he entered a Master of Music program where he studied piano with Johanna Harris (1912-1995). His most famous works include the operas *Moby Dick* and *Dead Man Walking*.

Based on the poems by Philip Littell, “Even” is part of a larger work titled *Eve-Song*, which showcases the biblical characters Adam and Eve. Commissioned by James Schwabacher and with a concept created by Heggie himself, “Even” specifically explores Eve as an independent person, and portrays her struggles. Heggie is a huge advocate for women’s rights, and this song cycle emulates his views. The piece was first published in *The Faces of Love: The Songs of Jake Heggie*, Book I, in 1999. It premiered in San Francisco at the Old First Church in 2000.

“Even” juggles the opposing moods of darkness and light, and by doing so, it helps to depict Eve’s feelings about her surroundings. The song begins with repeating motifs or phrases called ostinatos, and these repetitions of the melodic line help to create a sense of peace. Michelle Marie Fiertek states that they evoke “the shift from the last moments of sun to the onset of darkness.” In the beginning, Eve talks about her sense of inner peace in the evening because the sun is still out and she can see everything around her. However, as the song progresses, she reveals that she has “no peace at night.” This phrase exposes Eve’s vulnerability because the snake from the biblical garden is lurking nearby, represented by a low F note in the piano.

Stephen Flaherty

While Stephen Flaherty has had a successful career with the creation of several musicals in America, he couldn’t have done it without his writing partner, Lynn Ahrens. After studying at the University of Cincinnati College-Conservatory of Music, he met Ahrens while he was pursuing graduate studies at New York University. Some of their best-known works include *Ragtime*, *Anastasia*, and *Seussical*.

Based on the 1975 novel by E.L. Doctorow, *Ragtime* tells the story of three families from very different walks of life at the beginning of the twentieth century in America. The musical began when producer Garth Drabinsky managed to claim the rights to the novel, but needed to find the perfect team of writers. Flaherty and Ahrens ultimately got the job. The musical premiered on December 8, 1996, at the Ford Centre for the Performing Arts in Toronto, Canada, and was a huge success. The song “Your Daddy’s Son” is sung by the character Sarah, who tried to kill her own son because he reminds her too much of his father who abandoned them.

“Your Daddy’s Son” is an emotional song that captures Sarah’s anger and despair through the rising volume and slowly building pace of the music. The song begins moderately slowly, Sarah quietly moans in pain while the accompaniment projects Sarah’s growing tension. The tempo, which also plays a large role in the intensity of the song, changes periodically. For example, just before Sarah sings, “couldn’t hear no music,” the tempo broadens. In order to leave a lasting impression Flaherty brings the dynamics down to a moderately soft volume. This technique helps to focus the intensity on Sarah’s confession, which is that she buried her still-living baby in the ground.

Texts and Translations

Gelobet sei der Herr, mein Gott

*Gelobet sei der Herr,
Mein Gott, der ewig lebet,
Den alles lobet, was
In allen Lüften schwebet;
Gelobet sei der Herr,
Des Name heilig heißt,
Gott Vater, Gott der Sohn
Und Gott der Heilge Geist.*

Give Honor to the Lord

Praised be to the Lord,
My God, who lives forever,
Whom all things praise, that
Soar in the air;
Praised be the Lord,
Whose name is called holy,
God Father, God the Son,
And God the Holy Spirit.

Piangerò la sorte mia

*E pur così in un giorno
Perdo fasti e grandezze? Ahi fato rio!*

Cesare, il mio bel nume, è forse estinto;

Cornelia e Sesto intermi son,

Nè sanno darmi soccorso. O dio!

Non resta alcuna speme al viver mio.

*Piangerò la sorte mia
Sì crudele e tanto ria,
Finché vita in petto avrò.*

*Ma poi morta! d’ogn’intorno,
Il tiranno e notte e giorno,
fatta spettro agiterò.*

I Will Weep for My Fate

And so even in a day
I lose the glory and greatness? Ah fate unjust!

Caesar, my beautiful god, is possibly extinct;

Cornelia and Sesto are unarmed nor do they know,

Give me relief. O God!

There remains no hope to live my life.

I will weep for my fate,
Yes cruel and unjust,
As long as I have life on my breast.

When I am dead! On every side,
Both day and night,
As a ghost, I will haunt the tyrant.

La Calandrina

Chi vuol comprar la bella calandrina,

*Che canta da mattino infino a sera?
Chi vuol comprar la veng a contratto!
Sempre a buon patto la venderò.*

*È sì gentil, ha così dolce il canto,
E venderla degg’io che l’amo tanto;*

*Ma questo è il mio mestiere,
No’l fo per piacere! Venga! venga!*

*Sempre a buon patto la venderò.
La bella calandrina! Chi vuol comprar la?*

The Canary Bird

Who wants to buy the beautiful little wood lark,

Who sings from morning until evening?
Who wants to buy her, come and deal!
I will always sell her on good terms!

She is so gentle, has such a sweet song,
and I must sell the one whom I love so much;

but this is my trade,
I do not do it for pleasure! Come! Come!

I will sell on good terms.
This lovely lark! Who will buy it?

Smanie implacabili

*Ah scostati,
Paventa il tristo effeto, d’un disperato affetto!*

*Chiudi quelle finestre...
Odio la luce, odio l’aria che spiro . . . odio me stessa!*

Chi schernisce il mio duol, chi mi consola?

Deh, fuggi, per pietà, lasciami sola.

Smanie implacabili che ma’agitare

Dentro quest’anima più non cessate,

Finchè l’angoscia mi fa morir.

Inconsolable Turmoil

Ah, get away!
Beware the sad effect of a desperate love!

Shut those windows . . .
I hate the light, I hate the air that I Breathe . . . I hate myself!

Who mocks my pain, who would console me?

Ah, flee for pity’s sake, leave me alone.

Inconsolable turmoil, which agitates me

within my soul, do not cease,

until this anguish makes me die.

*Esempio misero d'amor funesto,
Darò all'Eumenidi se viva resto
Col suono orribile de' miei sospir.*

Chanson de la mariée

*Réveille toi, perdrix mignonne,
Ouvre au matin tes ailes,
Trois grains de beauté,
Mon Coeur en est brûlé.
Vois le ruban d'or que je t'apporte
Pour le nouer autour de tes cheveux.
Si tu veux, ma belle, viens nous marier!
Dans nos deux familles tous sont alliés.*

Là-bas, vers l'église

*Là-bas, vers l'église,
Vers l'église, Ayio Sidéro,
L'église, ô Vierge sainte,
L'église, Ayio Costannidino
Se sont réunis,
Rassemblés en nombre infini
Du monde, ô Vierge sainte,
Du monde tous les plus braves!*

Tout gai!

*Tout gai,
Ha, tout gai,
Belle jambe, tireli, qui danse,
Belle jambe, la vaisselle danse,
Tra la-la-la-la.*

Sleep Now

Sleep now, O sleep now,
O you unquiet heart!
A voice crying "Sleep now"
Is heard in my heart.

The voice of the winter
Is heard at the door.
O sleep, for the winter
Is crying "Sleep no more."

My kiss will give peace now
And quiet to your heart—
Sleep on in peace now,
O you unquiet heart!

An example of disastrous miserable love,
I shall give to the Furies, if I remain alive,
with the sound of my horrible sighs.

Song for the Bride

Awake, little partridge,
Greet the morning with open pinions.
The three beauty spots
Put my heart on fire.
Look at the golden ribbon which I bring you
To tie round your hair.
Let us get married, my love, if you will!
In our two families all are related.

Yonder, at the Church

Yonder, at the church,
At the church of Ayio Sidero,
The church, oh Blessed Virgin,
The church of Ayio Costannidino,
Have come together,
Have assembled in great numbers
People, oh Blessed Virgin,
All of the bravest people!

Very merrily!

Very merrily,
Ah, very merrily,
Beautiful legs, tireli, dancing,
Beautiful legs, even the dishes dancing,
Tra la-la-la-la

a group of composers and musicians who were considered outcasts because of their unconventional styles.

It may be a surprise to call *Five Mélodies populaires grecques* (Five Popular Greek Melodies) "Greek" songs when they are sung in French. M.D. Calvo-coressi, a member of Les Apaches, wanted Ravel to write a series of settings and harmonies for a lecture given by musicologist Pierre Aubry on the folk music of oppressed peoples. Ravel arranged movements 1 and 5, while Manuel Rosenthal arranged numbers 2, 3, and 4, and the set was written from 1904 to 1906. The set was initially puzzling to some audiences because they didn't find it comfortable for female singers to sing about love from a male perspective. The movements tell a story about a marriage of a couple and their journey throughout this emotional process before their wedding.

"Chanson de la mariée" is the first song in the set, and it tells the story of a young man beckoning his lover to go to the church to marry him. The song opens with the accompaniment that may resemble the tinkling of bells, or the fast-beating heart of the young man brimming with passion for his love. The combination of the spritely tempo and the dance-like rhythms in the accompaniment help set the mood for the scene in the first section. The volume ranges from soft to very soft, which helps to portray the man's sense of urgency yet tenderness. At the end of the song, the last note sounds more dissonant than consonant, because it is supposed to portray the underlying sexual tension between the lovers.

"Là-bas, vers l'église" depicts the church of Ayio Sidéro, and creates a "dreamy, trance-like feel to the music." The mesmerizing mood suits the text, since the couple dream of the church where they will be wed. A particularly interesting element is the meter, or the recurring pattern of stresses or accents that provide the background pulse in the music. The meter in this song switches between 2/4 and 3/4, and according to author Robert Gartside, it "has a wonderful two-step interrupted by a three-step figure."

"Tout gai!" is the last song in the set, and it portrays the happy celebration after the wedding. Gartside states that "Ravel twists and turns the line from top to bottom of the instrument in a softly pounding whirlwind. It demands a virtuoso technique and a sense that everyone is twirling in the wedding dance with all the gentle foot-stomping associated with it." In short, the song itself is a dance for the guests of the celebration.

Samuel Barber

Although he is known for his instrumental work *Adagio for Strings*, Samuel Barber also composed several works for the voice. Born in West Chester, Pennsylvania, Barber loved music from a very early age. His achievements include Bearn Awards for a violin sonata in 1928 and for the overture to *The School for Scandal* in 1931.

Written in 1935, "Sleep Now" is one of three songs in a cycle titled *Three Songs*, Op. 10, which deals with a love affair. The two other songs are "Rain Has Fallen" and "I Hear an Army." The love affair goes from being happy and light to heavy and dramatic, and "Sleep Now" occurs in between these moods. The phrase "sleep no more" alludes to a scene in William Shakespeare's famous play, *Macbeth*, when the character Duncan dies.

"Sleep Now" evokes both restlessness and agitation as it depicts a lover who feels guilt over the end of a relationship. The form of the song is ternary, or ABA', with different moods in each section. In the first section, the quietness of the singer's voice conveys a sense of uneasiness. Under the melodic line, the pianist plays soft chords, which add more suspense. In the second section, the piano has a small part alone before the singer's haunting voice comes in. The vocal part in this section is much more melismatic, drawing attention to the

Niccolò Jommelli

Niccolò Jommelli might not have been the most famous composer of his time, but he was still an important contributor to the music world. Although he created oratorios, cantatas, and other works for voice, his largest output was for the stage. Jommelli's most well-known works include *Merope*, *Artaserse*, and *Fetonte*.

In 1750, Jommelli wrote *L'uccellatrice*, or *The Bird Catcher*, an intermezzo, or comic interlude within an opera, which was performed in Venice. A reworked version of *L'uccellatrice*, now known as *Il Parataio*, or *The Bird Trap*, was presented in Paris by an Italian *buffo* troupe, a group of comedians. In the intermezzo, a man named Don Narciso meets a bird-catcher named Mergellina, whom he considers to be the goddess Diana. He falls in love with her, and she eventually loves him back after teasing him relentlessly.

Charming, funny, and spritely, this aria is sung by the saucy Mergellina who, in this particular scene, is trying to sell canary birds with no luck. The aria has certain musical elements that make it enjoyable to listen to as well as sing. Early in the piece, before the singer enters, a jovial and light accompaniment begins. The piano adds trills to depict chirping sounds of the canary bird. The majority of the aria is melismatic, which means that one syllable has several notes. An example of a melisma occurs on the word "ah!" which emphasizes Mergellina's growing impatience while trying to sell her birds.

Wolfgang Amadeus Mozart

A prodigy, and one of the most famous Classical composers known today, Wolfgang Amadeus Mozart produced memorable music that has spanned generations after his death. His most famous works are his operas, which include *Le nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, *Die Zauberflöte*, and *La clemenza di Tito*.

Based on Giovanni Battista Casti's libretto for *La grotta di Trifonio*, which was composed by Antonio Salieri, *Così fan tutte*, commonly translated as *Women are Like That*, is one of Mozart's most popular operas. Despite being a controversial work for its time, *Così fan tutte* eventually became a favorite among audiences. Written in 1789 and performed in Vienna in 1790 for Joseph II, the opera tells the story of two young officers who are engaged to two young ladies. In order to prove that their women won't give in to infidelity, they pretend to go away to war, return heavily disguised, and begin to woo each other's fiancée. By the second act, the women switch their affections and at the peak of infidelity, the men discard their disguises and the sisters learn of the wager. Forgiveness is given all around.

Imagine hearing something that sets you off into a fit of rage. Well, this is exactly what happens to Dorabella in the aria "Smanie implacabili." This aria is set in act 1, scene 2, when Dorabella throws a tantrum over the fact that her lover is being sent to war. This aria is intense and highly dramatic, but despite this, it is really quite comical because of Dorabella's over-the-top behavior. The accompaniment heightens the agitation by playing an *Allegro agitato* tempo that is fast and agitated. Not only is this aria highly emotional, but it is also physically challenging to sing. Because it is set at such a fast pace, and the phrasing is quite short, it takes great breath support for a singer to push through each phrase. This aspect of the music suggests that Dorabella may be huffing and puffing during her tantrum.

Maurice Ravel

One of history's most revered French Impressionist composers, Maurice Ravel's journey as a composer began with the help of famous musical figures like Charles-René, Émile Dècombes, Gabriel Fauré, and André Gédalge. Later in life, Ravel joined Les Apaches,

2. Even

In the evening I am at peace.
In the evening I hear ev'rything more clearly
Ev'rything
To the hearer all the world does sing (ah)
With a ringing and a quickening overhead
The birds wheel and turn
Overhead the setting sun reddening
No longer burns
At the water's edge a wind brushes by me
With a susurration:
Grass and leaves
Flowers glow against the dark'ning trees
Eye-sight and the light both go
Ev'ry evening forest darkens

In the evening my senses sharpen
I have no peace at night

Caged Bird

A free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wing
in the orange sun rays
and dares to claim the sky.
But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn bright lawn
and he names the sky his own

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird sings of freedom.

Program Notes

II. Sleep

Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my anguish and restore thy light,
With dark forgetting of my care return.

And let the day be time enough to morn
The shipwreck of my ill-adventured youth:
Let waking eyes suffice to wail their scorn
Without the torment of the night's untruth.

Cease, dreams, the images of day-desires
To model forth the passions of the morrow;
Never let rising sun approve you liars
To add more grief to aggravate my sorrow:
Still let me sleep, embracing clouds in vain.
And never wake to feel the day's disdain.

V. Diaphenia

Diaphenia, like the daffa-down-dilly,
White as the sun, far as the lily,
Heigh ho, how do I love thee!
I do love thee as my lambs
Are beloved of their dreams;
How blest were I if thou would'st prove me.

Diaphenia, like the spreading roses,
That in thy sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might move me!

Diaphenia like to all things blessed
When all thy praises are expressed
Dear joy, how do I love thee!
As the birds do love the spring,
Or the bees their careful king:
Then in requite, sweet virgin, love me!

Johann Sebastian Bach

Johann Sebastian Bach lost his parents early in his childhood, tempting us to wonder if composing music and producing his own large family was his coping method. After being orphaned at age nine, he fathered twenty children, and wrote some of the greatest works in the Baroque era, including *The Well-Tempered Clavier* and the *St. Matthew Passion*.

Religious faith may also have sustained Bach, and much of his music was written for the Lutheran church. In Leipzig, Bach wrote *Gelobet sei der Herr, mein Gott* for Trinity Sunday in 1726, a day that celebrates the Father, the Son, and the Holy Spirit. Bach based his cantata on a 1665 hymn, or chorale, by Johann Olearius that also focused on the Holy Trinity. The chorale's five verses correlate to Bach's five-movement cantata, starting with a concerto-like opening for the chorus, followed by solo arias for bass, soprano, and alto, and ending with a simple chorale setting.

Because it praises the Holy Trinity, "Gelobet sei der herr, mein Gott, der ewig lebet" is a aria that depicts a great amount of love for God through text and emotion. The aria has a merry, dance-like meter of 6/8, and the score calls for a speed that is "Freudig bewegt, aber nicht zu schnell" ("Happily moving but not too fast"). The text, which praises God, is also exemplified through the growing volume in the singer's voice and accompaniment. The relationship between the piano and the voice is interesting because they are independent partners, but the piano doesn't overshadow the vocal line so as not to disrupt the beautiful text being sung.

George Frideric Handel

Although he was a famous German composer, George Frideric Handel became incredibly popular in England where his music was beloved by both royalty and commoners. Handel created some of the most well-known pieces for the organ, voice, and choir in the Baroque era, including *Te Deum*, which was performed for King George in 1714, and *Messiah*, performed in 1743.

Handel's ability to write for various media would ultimately catapult him to stardom as a composer. His opera *Giulio Cesare*, which premiered in London on February 20, 1724, was so successful that it ran for thirteen performances and was revived in three different countries. This *opera seria*, or serious opera, tells the story of Julius Caesar, who has followed his foe, Pompey, into Egypt. In an attempt to please Caesar, the Egyptians murder Pompey, to the horror of Pompey's wife Cornelia and their son Sextus. Meanwhile, Cleopatra seduces Caesar to help defeat her brother Ptolemy.

"Piangerò la sorte mia" is a dramatic aria that exemplifies Handel's prowess in writing for the voice. According to author Kurt Sven Markstrom, Cleopatra sings a "double affection aria," because she expresses two emotions that completely contradict each other: sadness and anger. The aria opens with a short musical passage called a recitative, in which we are introduced to the fact that Cleopatra has just been told that her beloved Caesar has been killed. After the recitative, the slow and mournful aria begins. As the aria progresses, however, the mood becomes more intense; Cleopatra sings the word "agiterò" in a string of rapid notes, expressing her agitation.