



Sacramento Public Library

Presents

Music & Fashions

from the Salon of Jane Austen

*Central Library Galleria
Sunday, October 24, 2010
2:00 p.m.*

Musical Selections from the Salon of Jane Austen

Ms. Robin Fisher, operatic soprano
Mr. John Cozza at the pianoforte

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Please hold applause until each grouping is completed.

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From *Tolomeo*, a dramatic opera G. F. Handel (1685-1759)
 “Non lo dirò col labbro”
From *Susanna*, a dramatic opera Mr. Handel
 “Beneath the cypress’ gloomy shade”
 “Chastity, thou cherub bright”
 Ms. Fisher and Mr. Cozza

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“Allegro con brio” Joseph Haydn (1732-1809)
(from Sonata No. 48 in C, Hob. XVI/35)
 Mr. Cozza

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From *Orfeo ed Euridice*, a tragic opera C. W. Gluck (1714-1798)
 “Che farò senza Euridice?”
 Ms. Fisher and Mr. Cozza

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“Adagio” Mr. Haydn
 Mr. Cozza

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Song Texts

“Non lo diró col labbro”

Non lo diró col labbro che tanto ardir non ha;
Forse con le faville dell'avide pupille,
Per dir come tutt'ardo, lo sguardo parlerá.

“I will not say it with my lips”

I will not say it with my lips which have not the
courage;
Perhaps the sparks Of my burning eyes,
Revealing my passion for you, My glance will speak.

“Beneath the cypress' gloomy shade”

I know the pangs that cleave the bleeding heart,
Still in my breast I feel the pointed dart.
An humble swain did all my pains create,
An humble swain best suited with my state;
But Death soon seiz'd him, an untimely prize!
And tore the youth forever from my eyes.

Beneath the cypress' gloomy shade,
Where silver lilies paint the glade,
I saw the lovely shepherd laid,
Whose loss I still deplore.
He was in truth the sweetest swain
That ever trod the flow'ry plain,
Or wak'd in virgin's heart a pain,
But is, alas, no more!

“Chastity, thou Cherub bright”

Chastity, thou Cherub bright, gentle as the dawn
of light, soft as musick's dying strain.
Teach the fair how vain is beauty, when she breaks
the bounds of duty, vain are charms and graces vain.

“Che farò senza Euridice”

Che farò senza Euridice?
Dove andrò senza il mio ben?
Euridice! Euridice!
O Dio! Rispondi!
Io son pure il tuo fedele!
Ah! Non m'avanza
più soccorso, più speranza
nè dal mondo, nè dal ciel!
Che farò senza Euridice?
Dove andrò senza il mio ben?
Che farò senza il mio ben?

“What will I do without Euridice?”

What will I do without Euridice?
Where will I go without my beloved?
Euridice! Euridice!
Oh God! Answer!
I am still your faithful one.
Ah! No one gives me
any help, any hope,
Neither from the world nor from the heavens.
What will I do without Euridice?
Where will I go without my beloved?
What will I do without my beloved?

How sweet the calm of this sequester'd shore

How sweet the calm of this sequester'd shore,
Where ebbing waters musically roll,
And solitude, sweet solitude and silent eve restore
The philosophic temper of the soul.

The sighing gale, whose murmurs lull to rest
The busy tumults of declining day,
To sympathetic quiet soothes the breast,
And ev'ry wild emotion dies away.

My rising spirits thronging

My rising spirits thronging in sportive brisk array
Inspire a plaguy longing some harmless prank to play.

Shall I assume a shepherd's part? And languish midst
The whining train, till many a pretty maiden's heart
In sighs shall own the tender part,
With heigh-ho, alas! I love, heigh-ho, 'tis so, heigh-ho.

Or with a pretty fellow's air shall I bedeck my little form?
Sing dance and ogle, whisper dance and swear.
View me ma'am, here I am, View this charming form.

Piercing Eyes

Why asks my fair one if I love?
Those eyes so piercing bright can ev'ry doubt
Of that remove, and need no other light.
Those eyes full well do know my heart,
And all its workings see, e'er since they play'd
The conq'ror's part, and I no more was free.

Recollection

The season comes when first we met, but you return no more.
Why cannot I the days forget which time cannot restore?
O days too fair, too bright to last, are you indeed forever past?

Fidelity

While hollow burst the rushing winds, and heavy beats the show'r,
This anxious aching bosom finds no comfort in its pow'r.
For ah, my love, it little knows what thy hard fate may be,
What bitter storm of fortune blows, what tempests trouble thee.
A wayward fate hath spun the thread on which our days depend,
And darkling in the checker'd shade, she draws it to an end.
But whatsoe'er may be our doom, the lot is cast for me.
For in the world or in the tomb, my heart is fixed on thee.

Performer Biographies

Robin Fisher has performed to critical acclaim in such cities as Paris, Vienna, Prague, Hamburg, Chicago and Dallas. Press reviews remark on her “amazingly precise coloratura, melting diminuendi, splendid high notes and delightful musicality” (Opernwelt) and her “mature timbre and total self-assurance...an extremely exciting singer-actress” (Westdeutsche Zeitung).

Most recently, Ms. Fisher appeared as Susanna in Mozart’s *Le nozze di Figaro* with Sacramento Opera (February 2009), as Pamina in *The Magic Flute* with Townsend Opera Players (January 2009), as the soprano soloist in *Elijah* with the U.C. Davis Symphony and Chorus (March 2009), and in an all Bach concert with the Sacramento Choral Society & Orchestra (March 2009), as well as in a late-Renaissance program with Sex Chordae Consort of Viols (March 2009).

Ms. Fisher edited *The Selected Writings of John Duke*, published in 2007 by Scarecrow Press. She is currently co-editing a new edition of the 3-volume work, *American Art Song & American Poetry* with its original author, Ruth Friedberg, to be published in 2011.

In 2008, Robin Fisher performed Bach's Motet “Jauchzet Gott in allen Landen” with the Yakima Symphony Orchestra in Washington. Following this was a performance of the Dvorak Mass in D with the Napa Valley Chorale and a Broadway concert with the Bear Valley Music Festival. Ms. Fisher appeared as Hannah Glawari with West Bay Opera in their 2007 production of *The Merry Widow* and with Sacramento Opera as Frasquita in their 2007 production of *Carmen*. Ms. Fisher appeared on tour in Europe with the Sacramento Choral Society & Orchestra performing works by Haydn and Dvorak in the cities of Munich, Prague, Vienna and Budapest. Of her performance with them in concert at the Mondavi Center for the Performing Arts (Davis, CA) in Mendelssohn's *Lobgesang* Symphony, the Sacramento Bee critic found “Soprano soloist Robin Fisher was thrilling...” Other performed oratorio repertoire includes Mozart's C-minor Mass and Requiem, Haydn's *Creation*, Handel's *Messiah*, Fauré's Requiem, as well as works by Bach and Schubert with the Vienna Chamber Orchestra and the Chicago Chamber Orchestra. She was a featured soloist in the North American premiere of works by Spanish composer Francisco Courcelle with the Orchestra of New Spain in Dallas.

Ms. Fisher's many recital appearances in both Europe and the United States attest to her love for the art song. She has recorded works for flute and soprano with Laurel Zucker (“The Nightingale Sings”), and a compact disc recording of sacred American art songs in collaboration with pianist Dalton Baldwin was issued in 2003 (“God be in my Heart”). National Public Radio broadcast an interview and concert excerpts in 2002 from her lecture-recital series “Poetry and Music in the American Art Song.” Austrian Radio recorded her world premiere performance of several avant-garde works from the Styrian Fall Festival. Swiss Radio invited Ms. Fisher to record Mozart lieder accompanied by fortepiano for broadcast during a Mozart festival.

Ms. Fisher won both the prestigious Fulbright-Hayes Scholarship and a Rotary Foundation Award to pursue studies in Europe, and received the coveted Artist's Diploma cum laude from the University of Vienna. She holds a D.M.A. degree from the University of Texas at Austin. A native of California, she began her vocal studies at San José State University. Her students have won many competitions and are active performers and teachers throughout the United States. Ms. Fisher is currently Associate Professor of Voice at Sacramento State University in California.

John Cozza is in demand throughout California as teacher, coach/accompanist, chamber musician, adjudicator and clinician; he teaches accompanying and piano in the Conservatory of Music at the University of the Pacific in Stockton, California, as well as holding the position of Staff Accompanist at Sacramento State University. A graduate of the University of Southern California, Northwestern University and the Hochschule für Musik in Vienna, Austria, Dr. Cozza was named Director of Accompanying at Baylor University (Waco, TX) in 1994 to design and implement the Masters of Music degree program in Piano Accompanying. Graduates of the program he administrated from 1994-2001 hold teaching and accompanying positions regionally, nationally and internationally.

Collaborating with singers and instrumentalists throughout the United States, Dr. Cozza's international engagements have included performances as soloist, accompanist and chamber musician in such European cities as Vienna, Bologna, Milan, Cologne, and Budapest.

Dr. Cozza holds a DM degree in piano performance, vocal accompanying and chamber music from Northwestern University. He earned his Bachelor's and Master's degrees at USC, where he was named valedictorian of the School of Music. His principal teachers have been Daniel Pollack in Los Angeles, Dr. David Kaiserman in Chicago, and Professors Hans Graf (solo piano performance) and Georg Ebert (chamber music) in Vienna. He originally attended the Hochschule für Musik as a Rotary Foundation Scholar in 1986-87, then returned for further study from 1988-1991 when he received the coveted Diplom in both Piano Performance and Chamber Music.

Dr. Cozza is the current President of the Sacramento Saturday Club, the oldest musical organization in Sacramento, and one of the oldest west of the Rockies. As stated in its Constitution of 1893, the aims of the organization are: "the musical improvement of its members and the stimulation of musical interests in Sacramento."

Fashions from the Salon of Jane Austen

Fashion Presenter: Shelly Monson

Guest Speaker: JoAnn Peterson

Fashion Show Announcer: Rivkah Sass

Fashion Show Organizer: Stephenee Borelli

Shelley Monson has been studying and creating historical costume since 1969. She has worked with the Renaissance and Dickens Christmas Fairs since college, and is now the Costume Director for the Guild of St. George North (the Court). She is interested in the fashion of many historical periods, is an active member of the Costume Society of America and of the Greater Bay Area Costumers' Guild. She collects nineteenth-century fashion magazines and fashion plates. She made her first Regency gown far too many years ago to admit. In daily life she is a librarian.

JoAnn Peterson brings and introduces a vintage men's costume. She has her certificate in Fashion Design and Production. She is the designer and owner of Laughing Moon Mercantile sewing patterns. Ms. Peterson owns Sacramento City Dry Goods which supplies goods catering to the 19th century reenactor. It is located in Old Sacramento at 114 J Street on the lower level.

Rivkah Sass is Director for the Sacramento Public Library. A life member of the Jane Austen Society of North America, Ms. Sass has been instrumental in bringing a celebration of Austen's life to the public through an annual birthday tea, first in Omaha, Nebraska, and now here in Sacramento.

Stephenee Borelli, in addition to being a librarian for the Sacramento Public Library, is an amateur costumer. She has been sewing since she was a child and has been interested in the study and reproduction of historical clothing since 1993. Many of the costumes worn today are her hand-sewn creations.

Thank you

In addition to our performers and speakers, we gratefully acknowledge:

Jeffrey and Sarah Wentworth who lent the vintage Regency gown on display.

The models and costumers who made the fashion show possible.

The anonymous donor who paid for the piano to be moved.

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