

GODS AND MONSTERS
Baroque Solo Cantatas and Arias

Friday, October 20, 2023 at 7:00PM

Razzo Hall
Traina Center for the Arts
Clark University

CAILIN MARCEL MANSON, baritone

with

Yelena Beriyeva, cembalo
Aaron Packard and Elijah Wilson, violins
Julie Carew, violoncello

Amore Traditore, BWV 203

- I. *Aria*
- II. *Recitativo*
- III. *Aria*

Johann Sebastian Bach (1689–1750)

I rage, I melt, I burn!... O ruddier than the cherry
from Acis and Galatea, HWV 49

Georg Friedrich Händel (1689–1759)

Aquilon et Orithie, RCT 23

- I. *Récitatif – Air*
- II. *Récitative – Air*
- III. *Récitatif – Air*

Jean-Philippe Rameau (1683–1764)

Intermission

Thétis, RCT 28

- I. *Overture*
- II. *Récitatif – Air*
- III. *Récitative – Air*
- IV. *Récitatif – Air*

Jean-Philippe Rameau

Cain, che fai?... Poche lagrime dolenti
from Il primo omicidio

Alessandro Scarlatti (1660–1725)

Ah! Stigie larve!... Vaghe pupille
from Orlando, HWV 31

Georg Friedrich Händel

Artist Biographies



Baritone Cailin Marcel Manson, a Philadelphia native, has enjoyed an international career as an operatic/concert soloist, conductor, and master teacher with many organizations, including the Radio-Sinfonieorchester Stuttgart, SWR Sinfonieorchester, Taipei Philharmonic, Bayerische Staatsoper - Münchner Opernfestspiele, Choral Arts Society of Philadelphia, Chamber Orchestra of Philadelphia, Teatro La Fenice, Teatro San Carlo, Konservatorium Oslo, and the Conservatoire de Luxembourg.

Mr. Manson has also been a guest cantor and soloist at some of the world's most famous churches and cathedrals, including Notre Dame, Sacré-Coeur, and La Madeleine in Paris, San Marco in Venice, Santa Maria del Fiore in Florence, San Salvatore in Montalcino, Santa Maria Maggiore and San Giovanni in Laterano in Rome, Thomaskirche and Nikolaikirche in Leipzig, and Wieskirche in Steingaden.

Mr. Manson has built a sterling reputation over an extensive 20-year career, encompassing both baritone and tenor repertoire, for his exceptional musicianship, keen dramatic instincts, and vocal flexibility. Critics have praised his performances roles as "arresting" and "revelatory," making consistent note of his "ringing projection," "commanding presence," and "ability to bring the internal drama of the music to life." Most recently, Mr. Manson performed the role of *The Hunter* in John Aylward's new opera *Oblivion*, released on New Focus Recordings in September 2023 and in a feature film, and completed the full cycle of *Wotan/Wanderer* roles in Richard Wagner's *Der Ring des Nibelungen* at the Wagner in Vermont Festivals in 2022 and 2023.

Mr. Manson has held positions as Music Director of the Vorarlberger Musikfest, Music Director and Conductor Laureate of the Chamber Symphony of Atlantic City, Artistic Director and Conductor of the Montgomery County Youth Orchestra, Chair of Vocal Studies at the Hazleton Conservatory for the Performing Arts, Director of Music at The Putney School, and as Music Director of the Bennington County Choral Society. He has also served as a member of the faculty of the Vermont Governor's Institute on the Arts and the Performing Arts Institute of Wyoming Seminary. Mr. Manson also founded and directed the Germantown Institute for the Vocal Arts and the Germantown Concert Chorus.

Mr. Manson recently made his Carnegie Hall conducting debut with MidAmerica Productions leading Verdi's *Messa da Requiem*, becoming only the second Black person in Carnegie Hall performance history to conduct the work there. Shortly thereafter, MidAmerica Productions appointed Mr. Manson to their leadership team as Artistic Consultant and Conductor. Mr. Manson will return to Carnegie Hall numerous times this current season to conduct choral-orchestral masterworks.

Mr. Manson is currently Associate Professor of Practice in Music, Director of Music Performance, and Director of the Music Program at Clark University, Choral Conductor at the Walnut Hill School for the Arts, Music Director of Barn Opera and Opera Vermont, Music Director of The Keene Chorale, and Artistic Director and Chief Executive Officer of the New England Repertory Orchestra. Mr. Manson studied voice performance at Temple University, and opera performance and orchestral conducting at the Universität Mozarteum Salzburg.

Pianist Yelena Beriyevea made her solo debut at the age of 5 with the Tbilisi State Symphony Orchestra. Since then, she has performed extensively as a recitalist, chamber musician, and orchestral soloist in Rep. of Georgia, Armenia, Russia, Ukraine, Venezuela, Canada, Mexico, and the United States. While pursuing her Master's Degree at the New England Conservatory, she was no stranger to prestigious Jordan Hall where audiences could hear and watch her perform works by Mozart, Beethoven, Mendelssohn, Schubert, Chopin, Barber, Bartok, Berg, Stravinsky, and others.

Ms. Beriyevea has been featured as a guest artist at the prestigious Great Romantics Festival of Canada in collaboration with Celebrity Concert Series at the McMaster University, on "Sundays with Liz Walker" at WBZ TV Channel 4, as a guest artist in "Sundays Live" of Los Angeles series of concerts in collaboration with LACMA and KCSN 88.5 FM while being broadcasted live online worldwide, as well as on Boston's WGBH radio while being aired with pianist Alexander Korsantia as piano duo partners. Ms. Beriyevea has also been



featured as a guest artist at a prestigious Georgian International Festival "From Easter to Ascension" that takes place in Tbilisi, Rep. of Georgia every year. Most recently, she was invited to perform Rachmaninov's 2nd Piano Concerto with the Southern Arizona Symphony Orchestra while being given a 2-day notice.

Ms. Beriyeve has earned countless awards at local and international Piano competitions some of which include San Marino International Piano Competition of Italy and the Hilton Head International Piano Competition of the USA to name a couple. She has appeared as soloist under the batons of such renowned conductors as Ludovic Morlot and Philippe Entremont.

Ms. Beriyeve is currently Distinguished Artist-In-Residence in Piano and Director of Chamber Ensembles at Clark University. She studied piano performance at the New England Conservatory, the University of Arizona, and the Tbilisi State Conservatory.



Violinist Aaron Packard maintains a varied career. An avid improviser and proponent of new music, he has worked closely with many contemporary composers such as Ellen Lindquist, Elizabeth Adams, Ted Hearne, Henryk Strindberg, and John Luther Adams to find and experiment with new sound ideas. He currently teaches at the Joy of Music Program in Worcester, MA, and at the Groton School in Groton, MA. Performance collaborators include Orfeo Duo, Avery Ensemble, Mantra Percussion, rapper Self Suffice, harpsichordist Gabe Shuford, violinist Vita Wallace, violist David Yang, and bassist Nick Walker.

He is a founding member of the Hartford-based Cuatro Puntos Ensemble, with whom he can be heard on many recordings on the Arkadash and Métier labels. He is also a core member of the New England Repertory Orchestra, the Massachusetts Symphony Orchestra, and the Worcester Symphony Orchestra. Since 2007, Aaron has been honored to perform in and around Saranac Lake, NY as a part of the Loon Lake Live concert series. Major violin teachers include Greg Fulkerson, Mark Steinberg, and the late Mitchell Stern, but he is proud to say he was really started on the path toward becoming a listener by the incomparable pianist Gil Kalish, and cellist Tim Eddy of the Orion String Quartet.

Based in Massachusetts, **violinist Elijah Wilson** is a recent graduate of the University of Massachusetts Amherst. He currently teaches at the Artspace in Greenfield, Massachusetts, is a core member of the New England Repertory Orchestra, and regularly freelances throughout New England. Elijah is passionate about many different genres of music, performing baroque, as well as new music most often. In the summers, he participates in the Green Mountain Chamber Music Festival, as well as other summer music programs. Elijah is considerably grateful to his teachers Elizabeth Chang, and Jesse Holstein.



Cellist Julie Carew majored in Violoncello Performance at the Hartt School of Music at the University of Hartford, where she studied with Steven Thomas. Upon finishing her undergraduate work, Julie decided to pursue long-term Suzuki teacher training with Carol Tarr at the Lamont School of Music at the University of Denver. During her time in Denver, she grew immensely as a cellist and teacher and was inspired to figure out how to make the high-quality music education she was learning about and observing at Suzuki Workshops and Institutes accessible to every child and knew she wanted to work to offer that opportunity in communities where it didn't already exist. Julie is now the director of Strings for Kids in Greenfield, Massachusetts, a core member of the New England Repertory Orchestra, and the Education Programs Director for the Pioneer Valley Symphony.

Texts and Translations

Amore traditore

Aria

*Amore traditore,
Tu non m'inganni più.
Non voglio più catene,
Non voglio affanni, pene,
Cordoglio e servitù.*

Treacherous Love,
you will deceive me no more.
I no longer want (your) chains;
I don't desire anxiety, pain,
heartbreak and servitude.

Recitativo

*Voglio provar se posso sanar
L'anima mia dalla piaga fatale,
E viver si può senza il tuo strale;
Non sia più la speranza
Lusinga del dolore,
E la gioia nel mio core,
Più tuo scherzo sarà nella mia costanza.*

I want to try to heal – if I can –
my soul from the fatal wound,
and live without feeling your sting.
May hope never again
delude my grief;
and the joy in my heart,
and my faithfulness, will not be your plaything.

Aria

*Chi in amore ha nemica la sorte,
È follia, se non lascia d'amar,
Sprezzi l'anima le crude ritorte,
Se non trova mercede al penar.*

One who has fate as their enemy in love
is a fool if they do not cease from loving.
The soul should despise love's cruel bonds,
if there is no reward for that such suffering.

Scene from Acis and Galatea

I rage, I melt, I burn!
The feeble god hath stabbed me to the heart!
Thou, trusty pine, prop of my godlike steps,
I lay thee by.
Bring me one hundred reeds of growth
to make a pipe for my capacious mouth.
In soft enchanting accents let me breathe
sweet Galatea's beauty and my love!

O ruddier than the cherry, o sweeter than the berry;
O nymph more bright than moonshine night,
like killings blithe and merry!
Ripe as the melting cluster,
no lily has such luster,
yet hard to tame as raging flame,
and fierce as storms that bluster!

Aquilon et Orithie

Récitatif

*Que j'ai bien mérité la froideur d'Orithie,
s'écrioit Aquilon, rebuté des mépris
de la beauté dont il étoit épris.
Ma flâme, disoit-il, en fureur convertie
va faire succéder à mes soins les plus doux,
à mon respect, à mon obeissance,*

I deserved Orithia's coldness,
cried Aquilon, rebuked by the disdain
of the beauty by which he was smitten.
My desire, he said, converted into fury,
will cause my sweetest feelings,
my respect and my obedience,

*une barbare violence,
un impitoyable courroux!*

Air

*Un amant tel que moi, doit-il prouver sa flame,
par les désirs les plus discrets?
Et de quoi m'ont servis mille soupirs secrets,
mille voeux trop soumis
qu'avoit formé mon amè?*

Récitatif

*Peut être d'Orithie avec moins de douceur
la fierté sera surmontée.
Eprouvons du moins si son coeur,
trop insensible à la tendre langueur
peut céder aux transports d'une ardeur irritée.*

Air

*Servez mes feux à votre tour,
force indomptable affreuse rage!
Que tout l'univers en ce jour
soit en proie à votre ravage!
Pénétrez dans le sein des mers,
confondez le ciel et la terre,
portez jusqu'au fond des enfers,
toutes les horreurs de la guerre!*

Récitatif

*Après ces discours menaçants Aquilon vole,
et ses efforts puissans
inspirent aux mortels la crainte et la tristesse.
Il enlève Orithie en traversant la Grèce;
la violence de ses feux
lui fait connaître enfin quelle en est la tendresse:
par un juste retour elle écoute ses voeux.*

Air

*On peut toujours dans l' amoureux mystère
trouver le moyen de charmer.
Celui qui devrait allарmer
devient quelque fois nécessaire.
Une beauté peut sans être sévère
refuser l'hommage d'un coeur.
Loin de l'accuser de rigueur
essayons toujours de lui plaire.*

Récitatif

*Muses, dans vos divins concerts
chantez ce jour, fatal au repos de la terre,
ou le puissant dieu de tonnerre,
et le terrible dieu des mers,
se livrant aux fureurs d'une cruelle guerre,
blessés des mêmes traits, des mêmes feux épris,
disputèrent le coeur de l'aimable Thétis.*

followed by a barbaric violence,
a merciless rage!

Should a lover such as I show his fervor
through the most discreet desires?
And what have I gained from a thousand secret sighs,
a thousand very obedient wishes
that my soul formed?

Maybe, with less gentleness,
Orithia's pride will be overcome.
Let us try and see if her heart,
insensitive to tender patience,
will yield to fits of angry passion.

Serve my ardor in your turn,
indomitable force, frightful rage!
May the whole universe on this day
be prey to your ravage!
Pierce the bosom of the ocean,
confuse the sky and the earth,
carry to the absolute depths
all the horrors of war!

After these terrifying words, Aquilon flew,
and his powerful deeds
filled mortals with fear and sadness.
He lifted Orithia up, crossing Greece;
the violence of his passion
showed her at last what tenderness is:
by a fitting shift, she listened to his wishes.

One can always, in the mystery of love,
find a way to charm.
That which may alarm
may sometimes be necessary.
A beauty may, without cruelty,
refuse a heart's tribute.
Far from accusing one of harshness,
let us always attempt to please.

Thétis

Muses, in your heavenly concerts,
sing of this day, fatal to the world's peace,
when the powerful god of thunder
and the terrible god of the seas,
pitting themselves in a cruel combat,
wounded by the same arrows, alight by the same passions,
contested the heart of the beautiful Thetis.

Air

*Volez, tirans des airs, aquilons furieux,
de Neptune en courroux servir la rage,
excitez un affreux orage,
portez les flots jusques aux cieux.
Allez leur déclarer la guerre,
vengez son pouvoir irrité
qu'au milieu de ses feux
le fier dieu du tonnerre
ne soit pas même en sûreté.*

Fly, scourges of the air, furious north winds,
deliver the rage of Neptune's wrath,
stir up a frightful storm,
carry the waves up to the skies.
Go and declare war;
avenge his provoked power
that, even surrounded by his fire,
the fierce god of thunder,
will not feel safe.

Récitatif

*Neptune en ce moment, au gré de sa fureur,
des vents impétueux presse la violence.
L'océan soulevé jusques aux cieux s'élance,
et l'Olympe, frappé d'une soudaine horreur,
anime Jupiter pour punir cette offense,
a s'armer du secours de son foudre vengeur.*

Neptune, in this instant, at the height of his fury,
incites the violence of the impetuous winds.
The swelled ocean hurls itself up to the heavens,
and Olympus, struck with sudden horror,
rouses Jupiter to punish this attack,
armed in defense with his avenging lightning-bolt.

Air

*Partez, volez brillans éclairs,
signalez le maître du monde.
Portez vos feux jusques dans l'onde,
embrasez l'Empire des mers.
Secondez la juste vengeance du souverain des Dieux;
faites trembler l'audacieux
qui veut mépriser la puissance.*

Go, fly, blinding flashes,
herald the master of the world!
Carry your searing flames even into the waves,
set ablaze the empire of the seas!
 mete out the justified vengeance
of the sovereign of the Gods;
Let all tremble who are so bold
as to challenge my power!

Récitatif

*Quel aveugle transport vous guide!
Grands Dieux, calmez ce vain courroux.
Thétis pour un mortel décide;
son coeur ne s'aurait être a vous.*

What a blind frenzy has seized both of you!
Great Gods, calm this vain quarrel.
Thetis has chosen a mortal;
her heart cannot be yours.

Air

*Beautés qu'un sort heureux destine
a choisir vous-même un vainqueur.
Que l'amour seul vous détermine,
ne consultez que votre coeur.
Le brillant éclat de la Gloire
ne doit point éblouir vos yeux;
ne cédez jamais la Victoire
qu'un celui qui vous plaît le mieux.*

Beauties, your happy fate allows
that you have your choice of your own victor;
that love alone can guide you,
and you only must consult your own heart.
The brilliant flash of glory
may not impress you in the least;
never concede victory
except to the one who pleases you the most.

Scene from Il primo omicidio**Voce di Lucifero**

*Cain, che fai? Che pensi?
Anima vile,
de tuoi scorni l'appaghi, e ti compiacci;
soffri l'oltraggio e taci?
Se pur del Re del mondo primogenita prole?
E chi nacque secondo già ti medita al pie nodo servile.
Il ciel che ti prescelse – il ciel t'esclude;
dunque il ciel ti delude.
Sprezzalo s'ei ti sprezza.
Uccidi Abelle;*

Cain, what are you doing? What are you thinking?
Poor soul,
are you satisfied and complacent with this shame?
You suffer this outrage and are silent?
Are you not the firstborn of the king of the world?
And the second-born already plans to shackle your feet.
The heavens, who chose you, now exclude you;
even now, the heavens deceive you.
Despise them as they despise you.
Kill Abel;

morto ch'ei sia, che ti faran le stele?

once he is dead, what can the stars do to you?

*Poche lagrime dolenti
sull'estinta amata prole
spargeranno i genitor.
Ma poi, solo come il sole,
saran tuoi tutti gl'armenti,
sarà tuo tutto l'amor.*

Few sad tears
over their dead beloved son
will your parents shed;
but then, alone – like the sun –
you will have all of the flocks;
you will have all of the love.

Scene from Orlando

Orlando

*Ab! Stigie larve, ah! scellerati spettri,
che la perfida donna ora scondete,
perchè al mio amor offeso, al mio giusto furor non la rendete?
Ah! misero e schernito l'ingrata già m'ha ucciso!
Sono lo spirito mio da me diviso,
sono um ombra, e qual ombra adesso io voglio varcar là giù
ne' regni del cordoglio!
Ecco la stigia barca; di Caronte il dispetto,
Già solco l'onde, l'onde nere.
Ecco di Pluto le affumicate soglie, e l'arso tetto!
Già latra Cerbero,
e già dell'Erebo ogni terribile squallida furia sen viene a me!
Ma la furia, che sol mi diè martoro, dov'è?
Questa è Medoro!
A Proserpina in braccio vedo che fugge,
or a strapparla io corro...
Ah! Proserpina piange?
Vien men il mio furore, se si piange all'inferno anco d'amore!*

O, Stygian shades, treacherous ghosts
that now hide that unfaithful woman,
why do you not give her up to my offended love and just fury?
Miserable and forsaken, that ingrate has already killed me!
I am now a spirit split from myself;
I am just a shadow, and this shadow will now descend
to the realm of eternal woe!
There is the Stygian boat, and in spite of Charon,
I already cross the black waves.
Behold the smoke-enshrouded throne of Pluto and his burnt-black palace!
Already Cerberus howls,
and every hideous fury in the underworld has come to taunt me!
But the fury that singularly torments me: where is he?
That is Medoro!
I see him, fleeing to the arms of Proserpina...
I must hurry and snatch him from her!
Proserpina weeps?
My fury wanes; even in Hell, love can cause tears.

*Vaghe pupille non piangete no;
che del pianto ancor nel regno
può in ognun destar pietà.
Ma sì, pupille, piangete sì;
che sordo al vostro incanto,
ho un core d'adamanto
nè calma il mio furor.*

Lovely eyes, do not weep;
tears, even in this realm,
arouse pity in everyone.
Yes, eyes, weep!
for I am deaf to your charms;
I have an unyielding heart,
and my wrath will not abate.