

Music

AT EASTERN

The EWU Department of Music presents

Caitlin Sybouts **Senior Voice Recital**

Yi-Chun Chen, piano

Whitney Huskey, soprano
Jeremy Larson, baritone

Saturday, October 13, 2012
2:00 p.m.
Music Building Recital Hall

Presented in partial fulfillment of the requirements for
Bachelor in Music Education, Voice

Studio of Susan Windham

Mein gläubiges Herze Johann Sebastian Bach
(1685-1750)

Quia respexit humilitatem Johann Sebastian Bach
Magnificat (1685-1750)

Sull' aria Wolfgang Amadeus Mozart
Le Nozze di Figaro (1756-1791)

Whitney Huskey, soprano

Si mes vers avaient des ailes Renaldo Hahn
(1875-1947)

Les Cloches Claude Debussy
(1862-1918)

Romance Claude Debussy
(1862-1918)

Papagena-Papageno Duet Wolfgang Amadeus Mozart
Zauberflöte (1756-1791)

Jeremy Larson, baritone

Das Verlassene Mägdlein Hugo Wolf
(1860-1903)

The Monk and His Cat Samuel Barber
(1910-1981)

O mio babino caro Giacomo Puccini
Gianni Schicchi (1858-1924)

Anyone Can Whistle Stephen Sondheim
(1930-present)

Notes and Translations

Mein gläubiges Herze is a famous Soprano Aria from Bach's *Cantata 68*. It truly expresses the happiness of the heart for their savior has arrived. This Cantata was written in 1725 for an Easter cycle, and was used for other sacred events afterwards.

Mein gläubiges Herze,
Frohlocke, sing, scherze,
Dein Jesus ist da!
Weg Jammer, weg Klagen,
Ich will euch nur sagen:
Mein Jesus ist nah.

My faithful heart,
rejoice, sing, be merry,
your Jesus is here!
Away with sorrow, away with lamentation
I shall just say to you :
My Jesus is close.

Quia respexit is a Soprano Aria from Bach's *Magnificat*. Scored for five soloists, the Aria is the third movement of this twelve movement masterpiece. It was first scored for a Christmas in 1723, and later reworked for the feast of Visitation.

Quia respexit
humilitatem ancillae suae;
ecce enim ex hoc beatam
me dicent.

Because he has regarded
the lowly state of his slavegirl;
for look! from now on [they] will say
that I am blessed.

Sull'aria is a duettino from Mozart's Opera *The Marriage of Figaro*, which tells of a Countess dictating to Susanna a letter for her husband trying to expose his infidelity.

Sull'aria . . .
Che soave zeffiretto . . .
Questa sera spirerà!
Sotto i pini del boschetto.
Ei già il resto capirà.
Certo, certo il capirà.
Canzonetta sull'aria . . .

On the breeze . . .
What a gentle zephyr . . .
Will sigh this evening!
Beneath the pine grove.
He will understand the rest.
Certainly, he'll understand.
Little tune on the breeze . . .

Reynaldo Hahn composed **Si mes vers avaient des ailes** in 1888 to a poem by Victor Hugo. Hahn was fourteen at the time and dedicated the song to his sister, Maria Hahn.

Mes vers fuiraient, doux et frêles, Vers votre jardin si beau, Si mes vers avaient des ailes, Des ailes comme l'oiseau.	My verses would flee, sweet and frail, To your garden so fair, If my verses had wings, Like a bird.
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Ils voleraient, étincelles, Vers votre foyer qui rit, Si mes vers avaient des ailes, Des ailes comme l'esprit.	They would fly, like sparks, To your smiling hearth, If my verses had wings, Like the mind.
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Près de vous, purs et fidèles, Ils accourraient, nuit et jour, Si mes vers avaient des ailes, Des ailes comme l'amour!	Pure and faithful, to your side They'd hasten night and day, If my verses had wings, Like love!
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Le Cloches, from *Deux Romances*, was set to a Paul Bourget poem along with *Romance*. It tells of the bells that ring and remind one of the years that have gone by.

Les feuilles s'ouvraient sur le bord des branches délicatement. Les cloches tintaient légères et franches, Dans le ciel clément.	The leaves opened on the edge of the branches delicately. The bells tolled, light and free, in the clear sky.
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Rythmique et fervent comme une antienne, Ce lointain appel Me remémorait la blancheur chrétienne Des fleurs de l'autel.	Rhythmically and fervently, like an antiphon, this far-away call reminded me of the Christian whiteness of altar flowers.
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Ces cloches parlaient d'heureuses années, Et, dans le grand bois, Semblaient reverdir les feuilles fanées, Des jours d'autrefois.	These bells spoke of happy years, and in the large forest they seemed to revive the withered leaves of days gone by.
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Romance is another part of the *Deux Romances with Les Cloches*. Written early in Debussy's compositional career, this song expresses the feelings of hope and wistfulness. Blending his earlier and new styles, the rolling accompaniments and symmetrical phrasing creates an illusion of the tormented soul.

L'âme évaporée et souffrante,
L'âme douce, l'âme odorante
Des lys divins que j'ai cueillis
Dans le jardin de ta pensée,
Où donc les vents l'ont-ils chassée,
Cette âme adorable des lys?

The vanishing and suffering soul,
The sweet soul, the fragrant soul
Of divine lilies that I have picked
In the garden of your thoughts,
Where, then, have the winds chased it,
This charming soul of the lilies?

N'est-il plus un parfum qui reste
De la suavité céleste
Des jours où tu m'enveloppais
D'une vapeur surnaturelle,
Faite d'espoir, d'amour fidèle,
De béatitude et de paix?...

Is there no longer a perfume that remains
Of the celestial sweetness
Of the days when you enveloped me
In a supernatural haze,
Made of hope, of faithful love,
Of bliss and of peace?

Das Verlassene Mädlein tells the story of a forsaken maiden abandoned by her faithless lover. Hugo Wolf set the music to Eduard Morike's poem, creating a soprano melody line that illustrates the agony of a tormented woman.

Früh, wann die Hähne kräh'n,
Eh' die Sternlein verschwinden,
Muß ich am Herde stehn,

Early, when the cock crows,
before the stars disappear,
I must stand at the hearth;

Muß Feuer zünden.
Schön ist der Flammen Schein,
Es springen die Funken.
Ich schaue so drein,
In Leid versunken.

I must light the fire.
Beautiful is the blaze of the flames;
the sparks fly.
I gaze into the fire,
sunk in grief.

Plötzlich, da kommt es mir,
Treuloser Knabe,
Daß ich die Nacht von dirthat
Geträumet habe.

Suddenly, it comes to me,
unfaithful boy,
last night
I dreamed of you.

Träne auf Träne dann
Stürzt hernieder;
So kommt der Tag heran -
O ging er wieder!

Tears upon tears then
pour down;
So the day comes -
O would it were gone again!

The Monk and His Cat is the eighth song in Samuel Barber's *Hermet Song* cycle. These songs were written in 1953 due to the generous grant from the Elizabeth Sprague Coolidge Foundation. The text was taken from a collection of anonymous Irish monks and scholars. **The Monk and His Cat** is a witty piece telling the story of the life of a scholar and the cat.

O mio babbino caro is a soprano aria from Giacomo Puccini's Opera, *Gianni Schicchi*. The aria tells of a father threatening to separate his daughter from her lover. She creates a scene of compassionate love, which is a nice interlude between the feuds developing in Florence.

O mio babbino caro,
mi piace, è bello bello,
vo'andare in Porta Rossa
a comperar l'anello!
Sì, sì, ci voglio andare!
E se l'amassi indarno,
andrei sul Ponte Vecchio
ma per buttarmi in Arno!
Mi struggo e mi tormento,
O Dio! Vorrei morir!
Babbo, pietà, pietà!

Oh my dear father,
I like him, he is very handsome.
I want to go to Porta Rossa
to buy the ring!
Yes, yes, I want to go there!
And if my love were in vain,
I would go to Ponte Vecchio
and throw myself in the Arno!
I am pining and I am tormented,
Oh God! I would want to die!
Daddy, have mercy, have mercy!

I want to extend thank-you's to my teachers and family for the continuous support throughout the years. Tammy Seaton was my first voice teacher, and I would like to thank her for starting my journey as a singer. Susan Windham continued that journey and transformed my voice into what I am sharing with you today.

Upcoming Events at EWU

Trombone Choir Concert

Monday, November 5th, 7:30 p.m., Music Building Recital Hall

Repertory Jazz Band Concert

Wednesday, November 7th, 7:30 p.m. Music Building Recital Hall

Composers' Forum

Tuesday, November 13th, 7:30 p.m., Music Building Recital Hall

Jazz Combos

Thursday, November 15th, 7:30 p.m., Gatto's Pizzeria in Cheney

Choral Concert

Wednesday, November 28th, 7:30 p.m., Our Lady of Lourdes Cathedral in Spokane, WA

Band and Orchestra Concert

Thursday, November 29th, 7:30 p.m., Showalter Auditorium

Aethos EWU Faculty Pizzazz Concert

Friday, November 30th, 7:30 p.m., Bing Crosby Theater in Spokane, WA.