

Music

AT EASTERN

The EWU Department of Music Presents

Kelly Noelle Parks

Soprano

Voice Recital

featuring:

Carolyn Jess, collaborative pianist

Riley Gray, piano; Wyatt Wireman, bass; Ryan Chapman, drums;
and Rachel Bade-McMurphy, woodwinds

May 5th, 2018 5:00 pm

Music Building Recital Hall

Presented in partial fulfillment of the requirements for

Master of Music Liberal Arts Emphasis, Voice

Studio of Professor Susan Windham

Wentao Xing, Audio and Lighting Engineer

Program

Quella fiamma
Lied der Mignon
Si mes vers avaient des ailes!

Francesco Conti
1681-1732
Franz Schubert
1797-1828
Reynaldo Hahn
1874-1947

'Fair Robin I Love' from *Tartuffe*
'My Man's Gone Now' from *Porgy and Bess*

Kirke Mechem
1927-
George Gershwin
1898-1937

Show Me
Maybe This Time

Alan Jay Lerner / Frederick Loewe
1918-1986 / 1901-1988
John Kander / Fred Ebb
1927- / 1928-2004

Intermission

Blues for Alice
The Day In the Life Of A Fool
Dreamdancing
A Flower Is A Lovesome Thing
You're Everything
Pretty Red Truck

Charlie Parker
1920-1955
Carl Sigman / Luiz Bonfá
1909-2000/ 1922-2001
Arr. Kelly Noelle Parks
Cole Porter
1891-1964
Billy Strayhorn
1915-1967
Chick Corea / Neville Potter
1941-/
Nick Purnell / Samantha Moore
1941- / 1943-

Texts and Translations

Quella fiamma

Quella fiamma was written by Francesco Conti and was originally a part of a cantata. Unfortunately, it has gone through various changes throughout its lifespan. A publisher named Carl Banck published the aria without the rest of the cantata and added an inauthentic recitative, cut several measures, added a four-measure vocal coda, and elaborated the accompaniment in a virtuosic style, which distorted the aria from its original form. This is version that is commonly used by singers today.

<i>Quella fiamma che m'accende,</i>	That flame which sets my soul on fire,
<i>Piace tanto all'alma mia,</i>	pleases my soul so much,
<i>Che giammai s'estinguerà.</i>	That it never will be extinguished.
<i>E se il fato a voi mi rende,</i>	And if fate returns me to you,
<i>Vaghi rai del mio bel sole,</i>	lovely rays of the beautiful sun,
<i>Altra luce ella non vuole</i>	my soul does not desire any other light,
<i>Nè voler giammai potrà.</i>	Nor will it ever want any other.

Lied der Mignon

This was written by Franz Schubert, and almost two-thirds of his works are lieder. These were a principle vehicle of his fame. He also loved poetry and was always looking for verses that conveyed meaning and was fit for being set to music. "Lied der Mignon" is a perfect example of Schubert's lieder and is based on writer Johann Wolfgang von Goethe's books *Wilhelm Meister's Apprenticeship*. The character, Mignon, is longing to return to her homeland.

<i>Nur wer die Sehnsucht kennt</i>	Only one who knows longing
<i>Weis, was ich leide!</i>	Knows what I suffer!
<i>Allein und abgetrennt</i>	Alone and cut-off
<i>Von aller Freude,</i>	from all joy,
<i>Seh' ich an's Firmament</i>	I look into the firmament
<i>Nach jener Seite.</i>	In that direction.
<i>Ach! Der mich liebt und kennt,</i>	Ah the one who knows and loves me
<i>Ist in der Weite.</i>	Is far away.
<i>Es schwindelt mir, es brennt</i>	I am dizzy,
<i>Mein Eingeweide.</i>	my insides are burning
<i>Nur wer die Sehnsucht kennt</i>	Only one who knows longing
<i>Weis, was ich leide!</i>	Knows what I suffer!

Si mes vers avaient des ailes!

Reynaldo Hahn composed this piece in 1888, at age 13. It is the first melody contained in a volume of twenty songs which was published in 1895 and dedicated to his sister, Maria Hahn. Born in Venezuela, Hahn went to Paris with his family at age four and later developed a very successful career in France. His melodies capture the atmosphere of the Paris salons where he often played and sang his songs.

<i>Mes vers fuiraient,</i>	My verses would fly,
<i>Doux et freles,</i>	fragile and gentle,
<i>Vers votre jardin si beau</i>	To your beautiful garden,
<i>Si mes vers avaient des ailes</i>	If my verses had wings,
<i>Comme l'oiseau!</i>	Like a bird!
<i>Ils voleraient, étincelles,</i>	They would fly like sparks,
<i>Vers votre foyer qui rit</i>	To your cheery hearth.
<i>Si mes vers avaient des ailes</i>	If my verses had wings,
<i>Comme l'esprit.</i>	Like my spirit.
<i>Près de vous, purs et fidèles,</i>	Pure and faithful, to your side
<i>Ils accourraient, nuit et jour</i>	They would hasten night and day,
<i>Si mes vers avaient des ailes</i>	If my verses had wings,
<i>Comme l'amour!</i>	Like love.

Fair Robin

From the three-act opera *Tartuffe* by Kirke Mechem. Based on Molière's play *Tartuffe, ou l'impostere* (*Tartuffe, or the Impostor*), it is a modern opera buffa set in Paris in the 17th century. *Tartuffe* is full of musical jokes, parody, caricature, satire and puns...

Listen Marianne,
Here's an old song about that kind of man;
And, what to do when he is away,
It's your lesson for today.

Fair Robin I love and hourly die,
But not for a lip, nor a languishing eye;
He's fickle and false, and there we agree,
For I am as false and as fickle as he.

We neither believe what either can say;
And neither believing, we neither betray.
'Tis civil to swear and say things, of course;
We mean not the taking for better or worse.
When present we love; when absent agree:
I think not of Robin, nor Robin of me.
The legend of love no couple can find,
So easy to part or so easily joined.

My Man's Gone Now

George Gershwin wrote the opera *Porgy and Bess*, based on a novel by author Dubose Heyward entitled, *Porgy*. It is about an African American community in South Carolina called "Catfish Row," and depicts the daily issues of their lives as fisherman, peddlers, and the cultural struggles they experience in their day. One character, Serena, has become widowed and she is surrounded by friends and family as she is in mourning and they are collecting money for a proper burial.

My man's gone now,
Ain' no use a-listenin'
For his tired footsteps climbin' up the stairs.
Ole Man Sorrow's come to keep me comp'ny,
Whisperin' beside me when I say my prayers.
Ain' that I min' workin',
Work an' me is travelers

Journeyin' together to the promise land.
But Ole Man Sorrow's marchin' all the way with me
Tellin' me I'm ole now since I lose my man.
Ole Man Sorrow sittin' by the fireplace,
Lysin' all night long by me in the bed.
Tellin' me the same thing morning, noon an' ev-nin',
That I'm all alone now since my man is dead.

Show Me

"Show me" is a song from the classic musical *My Fair Lady*, by Lerner and Loewe. Set in London, Eliza Doolittle is a poor flower seller, and is taken in by a man to make a bet if he can make a street girl a proper woman. After attending a horse race, Freddy, an elite, has taken to Eliza, and just completed singing his heart out to her. Unfortunately, Eliza is not impressed and is skeptical of his intentions.

Words! Words! Words!
I'm so sick of words!
I get words all day through;
First from him, now from you!
Is that all you blighters can do?

Don't talk of stars burning above.
If you're in love, show me!
Tell me no dreams filled with desire.
If you're on fire, show me!

Here we are together in the middle of the night!
Don't talk of spring!
Just hold me tight!
Anyone who's ever been in love'll tell you that
This is no time for a chat!

Haven't your lips longed for my touch?
Don't say how much;
Show me! Show me!
Don't talk of love lasting through time.
Make me no undying vow.

Show me now.

Sing me no song!
Read me now rhyme!
Don't waste my time;
Show me!
Don't talk of June!
Don't talk of fall!
Don't talk at all;
Show me!

Never do I ever want to hear another word.
There isn't one I haven't heard.
Here we are together in what ought to be a dream;
Say one more word and I'll scream!

Haven't your arms hungered for mine?
Please don't expl'in;
Show me! Show me!
Don't wait until wrinkles and lines pop out all over
my brow.
Show me now.

Maybe This Time

From the Broadway musical, *Cabaret*, the story takes place in Berlin from 1929-1930 when Hitler's regime of the Nazi party was rising. A struggling American writer, Clifford Bradshaw, explores Berlin and finds the seedy Kit Kat Klub, where he meets cabaret performer, Sally Bowles. Throughout the show, the songs being performed at the Kit Kat Klub address (in a 'tongue-in-cheek' manner): racism, religion, relationships, and various indiscreet lifestyles that are seen as taboo at that point in history.

Maybe this time
I'll be lucky.
Maybe this time he'll stay.
Maybe this time,
For the first time,

He won't hurry away.

He will hold me fast.
I'll be home at last.
Not a loser anymore,

Like the last time and the time before.

Everybody loves a winner,
So nobody loved me.
Lady Peaceful.
Lady Happy.

That's what I long to be.
All the odds are in my favor.
Something's bound to begin.
It's got to happen,
Happen sometime.
Maybe this time I'll win.

Blues for Alice

Blues for Alice is a classic be-bop chart written by Charlie Parker. Bebop is a style of jazz that was developed in the 1940s that contains fast, complex melodic phrases and improvisation based on expanded harmonic structures. In this case, it was less important to emote feeling and more important to show off one's virtuosity and technicality. This was quite the contrast to the big band songs of World War II, as their melodies were easy to sing along with and dance to. Charlie Parker was one of the most prominent musicians of the BeBop style. Many of his jazz ensembles included jazz greats Max Roach, Miles Davis, and Bud Powell.

A Day In the Life of a Fool

Written by Brazilian composer and guitarist Luiz Bonfá, he was known for developing the bossa nova sound. This piece was originally named "Manha de Carnaval" and was written for a movie soundtrack that French film director Marcel Camus approached Bonfá for. The film was called *Orfeu Negro*, translated as *Black Orpheus*, and was a Brazilian adaptation of the classic legend of *Orpheus*. "Manha de Carnaval" is one of Bonfá's most well-known pieces and is played by musicians from all over the world.

A day in the life of a fool,
A sad and a long lonely day.
I walk the avenue and hope I'll run into
The welcome sight of you coming my way.

I stop just across from your door,
But you're never home anymore.
So back to my room and there in the gloom
I cry tears of goodbye

Dreamdancing

Written by composer and lyricist Cole Porter, "Dreamdancing" is one of his lesser known songs. Many of Cole Porter's songs were witty and cynical. His lyrics were rarely sentimental and contained *doubles entendres* and smart rhymes, sometimes referring directly to sex and drugs. His music also displayed clever harmonic progressions from major to minor modes in a single melody. Some of his pieces even used triplet figures against duple meters.

When day is gone and night comes on,
Until the dawn what do I do?

I clasp your hand and wander through slumberland,
Dreamdancing with you.

We dance between a sky serene
And fields of green, sparkling with dew.
It's joy sublime,
Whenever I spend my time
Dreamdancing with you.

Dreamdancing, oh, what a lucky windfall!
Touching you, clutching you all the night through.
So say you love me, dear,
And let me make my career
Dreamdancing, to paradise prancing
Dreamdancing with you

A Flower Is A Lovesome Thing

Written by Billy Strayhorn, he spent almost thirty years collaborating with jazz composer and band leader Duke Ellington. Many of his songs were introduced by the Duke Ellington Orchestra such as, "Take the 'A' Train" and "Satin Doll." Strayhorn's piano skills were technically fluent and among the most sophisticated in jazz.

A flower is a lovesome thing.
A luscious living lovesome thing.
A daffodil, a Rose, no matter where it grows
Is such a lovely lovesome thing.

Playing in the breeze
Swaying with the trees
In a silent night or in the morning light
Such a miracle.

A flower is the heart of spring.
That makes the lonely hillside sing.
The gentle winds that blow,
blow gently for they know
A flower is a lovesome thing.

Azaleas drinking pale moonbeams
Gardenias floating through day dreams
Wherever they may grow
No matter where you go
A flower is a lovesome thing.

You're Everything

"You're Everything" is from Chick Corea's 1973 album entitled, *Light As a Feather*. His group was an acoustic jazz ensemble called Return to Forever and they demonstrated Latin influences in their music. Flora Purim, who sang on the album, was one of the best jazz singers at the time and wrote lyrics for some of the songs.

In my life nothing seems so right
As to be with you, and
When I'm with you
I always sing you're everything.

Oh, days are so much fun
For those who know that in love all life's a game,
And as we go dancing through the sun in love.

And as time goes by,
Floating like a bird am I;
Even songbirds all seem to sing
You're everything.

And as time goes by,
Floating like a bird am I;
Even songbirds all seem to sing
You're everything.

Pretty Red Truck

This song was recorded with bassist Glen Moore, and jazz singer Nancy King, who lives in Portland, Oregon. It has appeared on two of their albums, *King and Moore: Cliff Dance*, and, *King On the Road*. Information has been difficult to find on the lyricist and the composer, but I have learned a lot from these recordings. It represents a groove that is unified throughout the performers and their improvised ideas complement each other very well. I have had the opportunity to see Nancy King perform live, and she is a great story-teller. Her unique interpretation of the melody is inspiring and her quirky improvisations encourage me to take risks, even if I don't agree with the sounds that I make in my own improvisation.

Thank You

Thank you for coming and celebrating me on this great milestone in my education. Thank you to Professor Kristina Ploeger, Professor Susan Windham, Dr. Tara Haskins, Dr. Jane Ellsworth, Dr. Jonathan Middleton, Ms. Colleen Hegney, Riley Gray, Rachel Bade-McMurphy, Wyatt Wireman, Ryan Chapman, Carolyn Jess, Dr. Abbigail Coté, Dave Cazier, my family, friends, and all of the music department staff and faculty at Eastern Washington University.