

2017

## Concert recording 2017-04-29b

Molly Magouyrk

Hannah Mindeman Shuman

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**Senior Vocal Recital**  
**Molly Magouyrk, *soprano***  
**Hannah Mindemann, *piano***

April 29, 2017 | 6:00pm

Stella Boyle Smith Concert Hall

**Program**

Nymphs and shepherds.....Henry Purcell (1658-1695)

In uomini, in soldati .....W. A. Mozart (1756-1791)  
from *Così fan tutte*

Deh vieni non tardar.....W. A. Mozart (1756-1791)  
from *Le nozze di Figaro*

Colombine.....Poldowski: a pseudonym for  
Regina Wieniawski (1879-1932)

Cantique.....Nadia Boulanger (1887-1979)

**Intermission**

There are worse things I could do .....Warren Casey (1935-1988)  
from *Grease* Jim Jacobs (born 1942)

In his eyes from *Jekyll and Hyde* .....Frank Wildhorn (b.1958)  
feat. Amanda Davis as Lucy Leslie Bricusse (b.1931)

You can't get a man with a gun .....Irving Berlin(1888-1989)  
from *Annie Get Your Gun*

Everything I know .....Lin Manuel-Miranda (b.1980)  
from *In the Heights*

*A reception will follow around the fountain in the Fine Arts Courtyard. FOOD will be served.*

Molly is a student of Professor-Jason Burrow. This recital is given in fulfillment of the recital requirement for a Bachelor's of Music-Music Education-Voice Emphasis major. Ushering and stage management for this concert provided by Sigma Alpha Iota and Phi Mu

## PROGRAM NOTES

### Nymphs and Shepherds

Manchester Children's Choir and Hallé Orchestra made this piece of Baroque music famous in 1929. However, it was originally written for a play by Thomas Shadwell called *The Libertine*. Although the play premiered in 1676, Purcell's music was not added until 1695. *Nymphs and Shepherds* is an interlude before Act IV of the play. During Act III of *The Libertine* a tragic death occurs. The jollity present in the music of *Nymphs and Shepherds* contrasts the tragic events to highlight the plays overarching comedy.

Flora's holiday is referenced in Nymphs and Shepherds. The Roman deity represents spring, youth, and fertility. *Floralia*, Flora's holiday, is a celebration of the renewal of the cycle of life, flowers, and drinking. During this celebration, normally forbidden costumes, nudity, and hunting would be allowed.

### In uomini, in soldati

*In uomini, in soldati* is an aria sung by Despina in *Così fan tutte*. The libretto of *Così fan tutte* and *Le Nozze di Figaro* were both written by Lorenzo Da Ponte. In English, *Così fan tutte* translates to "Thus do all (women)" and means, "Women are like that." The plot's sexist message is hotly contested.

In *Così fan tutte*, two officers (male) will trick their fiancées to expose their infidelity and the fickleness of all women. They fake a call to sea and will later come back in disguises. When the fiancées begin to bemoan being left alone, Despina, their maid, encourages them to find another man while theirs are away. Despina encourages the women to treat their fiancées as men treat women: loving for convenience's sake only. Out of fear of being exposed, the men later enlighten the astute Despina of the trick.

In uomini, in soldati, sperare fedelta? Non vi fate sentir, per carita!	In men? In soldiers you hope for fidelity? For Pete's sake, don't let anyone hear you!
Di pasta simile son tutti quanti, Le fronde mobili, l'aure incostanti	They're all made of the same dough. Windblown branches, changeable breezes
Han piu degli uomini stabilita! Mentite lagrime, fallaci sguardi	Have more stability than men! False tears, suspicious glances,
Voci ingannevoli, vezzi bugiardi Son le primarie lor qualita!	Deceiving voices, lying vices Are the foremost of their qualities!
In noi non amano che il, lor diletto	They only love us when it suits their delight

Poi ci dispregiano, neganci affetto Ne val da barbari chieder pietà!	Then they disparage us and deny us affection, It's useless to ask their pity!
Paghiam o femmine, d'ugual moneta	Let's pay them back in their own coin,
Questa malefica razza indiscreta. Amiam per comodo, per vanità!	This accursed, indiscreet race. Let's love for our convenience and vanity!

### Deh vieni non tardar

To make immediate sense of this aria, Susanna is singing to her beloved, Figaro, yet Figaro believes she is singing it towards the Count. Susanna is singing the aria to make Figaro jealous. This is one of the many ruses common in opera.

*Deh vieni non tardar* is an aria from *Le Nozze di Figaro* or the *Marriage of Figaro* by W.A. Mozart. The *Marriage of Figaro* continues the plot of *The Barber of Seville* by Rossini. The "Figaro, Figaro, F

igaro" sung motive that everyone knows comes from *The Barber of Seville* and is about the same character. The opera depicts a "day of madness." Susanna and Figaro, both servants of the Count, are planning to get married. There is a long standing tradition that the (male) employer of the servants bed the prospective wife before the marriage. Figaro does not want the Count (a married man) to have his future wife, Susanna, so Susanna and Figaro come up with a plan. Susanna sends for the Count and asks him to meet her in the garden to have relations. The plan is for Susanna to seduce the Count and expose his infidelity. Because the Count finds out that he is being tricked, Susanne, his wife, and another servant must devise a better plan. Susanna will dress up as the Count's wife and seduce him. They would still be able to accuse him of an affair. Susanna sends again for the Count, this time with a pin. Figaro intercepts the pin and thinks that Susanna is, in truth, seeing the Count behind his back. He is furious and waits behind a bush in the garden where Susanna and the Count are supposed to meet. Susanna sings *Deh vieni* to tease Figaro because she knows he is there. Because Figaro is hiding, he cannot see Susanna dressed as the Countess. He becomes jealous that Susanna is really singing to the Count. In proper opera fashion, there are confusing plot twists all over and they aren't integral to understanding this aria, so I will not digress.

Susanna sings the aria, embodying the Countess's nobility, however, she sings it about true love for Figaro.

Giunse alfin il momento  
 Che godro senz'affanno  
 In braccio all'idol mio  
 Timide cure  
 uscite dal mio petto!  
 A turbar non venite il  
 mio diletto.  
 O come par che  
 all'amoroso foco  
 L'amenita del loco,  
 La terra e il ciel risponda.

*(Oh, it seems that earth, heaven, and this place answer my heart's  
 amorous fire.)*

Come la note  
 i furti miei seconda  
 Deh vieni, non tardar,  
 o gioja bella  
 Vieni ove amore  
 per goder t'appella  
 Finche non splende in ciel  
 notturna face  
 Finche l'aria e ancor  
 bruna e il mondo tace.  
 Qui mormora il ruscel,  
 qui scherza l'aura.  
 Che col dolce susurro  
 il cor ristaura.  
 Qui ridono i fioretti  
 e l'erba e fresca  
 Ai piaceri d'amor  
 qui tutto adesca.  
 Vieni, ben mio,  
 tra queste piante ascose.  
 Vieni, vieni!  
 Ti vo' la fronte incoronar di rose.

The moment finally arrives  
 When I'll enjoy without haste  
 In the arms of my beloved...  
 Fearful anxieties,  
 get out of my heart!  
 Do not come to disturb  
 my delight.  
 Oh, how it seems that  
 to amorous fires  
 The comfort of the place,  
 Earth and heaven respond.

As the night responds  
 to my ruses.  
 Oh, come, don't be late,  
 my beautiful joy  
 Come where love  
 calls you to enjoyment  
 until night's torches no longer  
 shine in the sky  
 As long as the air  
 is still dark and the world quiet  
 Here the river murmurs  
 and the light plays.  
 That with sweet ripples  
 restores my heart.  
 Here, little flowers laugh  
 and the grass is fresh  
 Here, love's pleasures,  
 everything entices me.  
 Come, my dear,  
 among these hidden plants.  
 Come, come!  
 I want to crown you with roses.

### Colombine

*Colombine* mentions characters from *Commedia dell'arte*, the original professional theatre. The characters are stock characters created from stereotypical social types. Stock characters fostered an easier understanding of the meaning of the plays by using easily understood stereotypes. The first mentioned is *Pierrot*, a pantomime or sad clown. *Pierrot* pines for the love of *Colombine*, the title character. *Arlequin* or *Harlequin* in English, is a light-hearted, nimble, and astute servant in a checkered costume. *Harlequin* pursues his love interest, *Colombine*,

despite her marriage to *Pierrot*. *Harley Quinn*, of the DC comic universe takes her character type from the *Harlequin* stock character.

The character, *Colombine*, is the tricky servant type. This stock type arose from a patriarchal oppression that did not allow women to act, but permitted a dance between numbers. During these dances, the actors could relay information and stir up the gossip. The piece speaks of the troupe's trickery, specifically *Colombine's* playfulness of flirting and lifting her skirt to tease.

The author, *Poldowski*, wrote under a pseudonym. Her real name was *Régine Wieniawski*. Another pseudonym of Ms. *Wieniawski* was *Lady Dean Paul*. *Wieniawski* was born in Brussels, Belgium to a violinist father. Her mother's uncle was friends with *Chopin* and *Berlioz*, and their family was associated with composers *Rossini* and *Meyerbeer*. *Wieniawski* was performing her own compositions by age 14.

Léandre le sot, Pierrot qui d'un saut, De puce Franchit le buisson, Cassandre sous son capuce, Arlequin aussi, Cet aigrefin si Fantasque Aux costumes fous, Les yeux luisants sous son masque, - Do, mi, sol, mi, fa, - Tout ce monde va, Rit, chante et danse devant	Leander the fool, Pierrot hopping too like a flea And leaping the wood, Cassander with hood monkishly. And then Harlequin, That scoundrel of sin fantastic, Mad-costumed so, His eyes a-glow can't mask it, Do, mi, sol, mi, fa All from wide and far go laughing, sing for her, dancing that arch little thing enchanting. Whose eyes perverse Green or something worse like a cat, Cry in her charms' cause 'Ah, mind where your paws are! Ever and on they go! Fateful stars that flow the faster, Oh say, towards what cruel or dismal lot, what disaster. This implacable flirt, Nimbly lifting her skirt, her troops, A rose in her hair, Leads onward there, her dupes?
Une belle enfant méchante Dont les yeux pervers Comme les yeux verts des chattes Gardent ses appas Et disent: "À bas les pattes!" - Eux ils vont toujours! - Fatigue cours des astres, Oh! dis-moi vers quels mornes ou cruels désastres L'implacable enfant, preste et relevant ses jupes, La rose au chapeau, Conduit son troupeau de dupes?	

## Cantique

*A poetic translation of the text read by Kristen Smith*

I hold to every sin,  
To every soul that weeps,  
My hands with pardon filled  
Out of the starry deeps.  
There is no sin that lives  
If love have vigil kept;  
There is no soul that dies  
If love but one have wept.  
And though in many paths  
Of Earth love lose its way,  
Its tears shall find me out,  
And shall not go astray.

This poem makes me think about parents that lose their children.  
There is no pain greater than that.

Nadia Boulanger was a French composer, conductor, and pianist. When she decided to give up writing music because of her perceived lack of talent in the area, her teacher was Gabriel Fauré. She began teaching instead. Her students included Aaron Copland and Philip Glass, among many others. She was the first woman to conduct the BBC Symphony, the Boston Symphony, the Hallé Orchestra, the New York Philharmonic, and the Philadelphia Orchestra. She wrote Cantique in 1909.

The poet, Maurice Maeterlinck, born in Ghent, Belgium, was a leading figure in Symbolism, which was a term to describe a more gothic style of the Decadent movement in which Verlaine was involved. Many of his poems were about death. The text of Cantique comes from Maeterlinck's play, *Sœur Beatrice*, which was not about death. The play depicts a nun who decides that the vow of virginity is not for her. The poem appears translated into English verse by Bernard Miall in 1906. The Virgin says the prose after she decides to go away with a man.

À toute âme qui pleure,  
à tout péché qui passe,  
J'ouvre au sein des étoiles  
mes mains pleines de grâces.  
Il n'est péché qui vive  
quand l'amour a parlé;  
Il n'est d'âme qui meure  
quand l'amour a pleuré...  
Et si l'amour s'égare  
aux sentiers d'ici-bas,  
Ses larmes me retrouvent  
et ne se perdent pas...

To all weeping souls,  
to all sin to pass,  
I open in the midst of the stars  
my hands full of grace.  
No sin lives  
where love speaks;  
no soul dies  
where love weeps...  
And if love gets lost  
on the paths of the earth  
its tears will find me  
and not go astray...

INTERMISSION will last about 5 minutes

## There are Worse Things I Could Do

Rizzo, the leader of the Pink Ladies in *Grease*, becomes talk of the town when the possibility of her pregnancy gets around school. She begins to sing about all of the worse things she could do than sleep with a guy. I encourage you to listen for themes of "slut shaming," bullying, and the undertones of gender bias in the text.

*There are Worse Things I Could Do* was written by Jim Jacobs and Warren Casey for the original 1971 musical. *Grease* was a groundbreaking musical broaching themes of bullying, teen pregnancy, and gang violence in high school. At its close in 1980, it was the longest running Broadway show to date. It has been surpassed since, yet its reach is apparent in popular culture even today.

## In His Eyes feat. Amanda Davis as "Lucy"

*In His Eyes* is a moving song from the musical *Jekyll and Hyde*. *Jekyll and Hyde* are two people inside one body. Some interpret Jekyll as the real man and Hyde as a persona. The piece depicts two very different women singing about different sides of one man. Emma (Molly) is Jekyll's fiancée and Lucy (Amanda) works in the gentleman's club that Mr. Hyde (the persona) attends. The two women are not interacting, but their lyrics overlap and they sing the same song but in different worlds. This mirrors the different sides of the same man that they love. *Jekyll and Hyde* is based on Robert Louis Stevenson's novel *The Strange Case of Dr. Jekyll and Mr. Hyde*.

*Thank you, Amanda Davis, for always chatting with me about musical theater, for your endless friendship, and for agreeing to sing with me despite all of your other obligations. It has been a joy to work with you on "In His Eyes".*

## You Can't Get A Man With a Gun

*Annie Get Your Gun* was originally performed in 1946, and tells the story of an unrefined girl from the backwoods who is a perfect shot. She competes against Frank Butler, the star of the traveling wild west shooting show, in a shootout. Before the shootout begins, she falls for the handsome and charming Frank Butler. She didn't know he was her opponent. When she wins the shootout, she laments that you can't charm a man by being a perfect shot. (*Spoiler alert*) By the end of the show we learn that she did charm Frank Butler despite not following social norms of femininity.

The character, "Annie", is based on a real woman who went by the same name, Phoebe Ann Mosey, who lived from 1860-1926 in a cabin

in the wilds of Ohio (most of America was wild at the time). Her parents were Quakers. When her father passed away, she, her mother, and her seven siblings lived in poverty and hardly attended school. Ann trapped and hunted to support the large family. When she was nine, she was put in the care of another couple, for whom she labored as a servant. The real Frank E. Butler dropped \$100 (\$2,125 today) in Cincinnati betting that nobody could outshoot him. Ann, age 15, sure enough outshot him. They married and joined *Buffalo Bill's Wild West* show in 1885 and she adopted "Annie Oakley" as her stage name.

*Annie Get Your Gun* was produced by Rodgers and Hammerstein. The plan was for the music to be written by Jerome Kern with lyrics and book by Dorothy and Herbert Fields. Dorothy Fields had the original idea for the play to star her friend, Ethel Mermen (sorry, Dr. Caldwell). When Kern suddenly passed away, Irving Berlin took over the score and lyric writing and wrote the most enduring tunes for the musical such as *Anything You Can Do* and *There's No Business Like Show Business*.

### Everything I Know

When I first heard *Everything I Know*, my Grandma had just passed away. It was playing in our Drama classroom and I fought the tears. That was in 2009. In the summer of 2016, I brought it to Jason Burrow's studio to start working on. I thought I could keep my eyes dry. HA. However, now I am able to sing it to every person that has taught me something along the way: teachers, parents, friends, and family.

*In the Heights* is a story of teens in Washington Heights, a prominently Dominican-American neighborhood in New York. In 2005, *In the Heights* was innovative for its distinctive rhythm and rapping styles. Ten years later, the same man, Lin Manuel-Miranda wrote and starred in *Hamilton*, another record setting musical that brought the pop-culture light to musical theater and Broadway. *In the Heights* went on to win four Tony awards for Best Musical, Best Original Score, Best Choreography, and Best Orchestrations. It won a Grammy Award for Best Musical Show Album and was also nominated for the 2009 Pulitzer Prize for Drama.

*In the Heights* documents the American dream with a Latin and hip-hop beat. The stories of immigrants that Miranda is telling with *In the Heights* and *Hamilton* are poignant today.

### COME EAT IN THE COURTYARD!

#### Thanks.

*This recital was given with the help of the community around me. My family rearranged their plans when I had to move my recital and I am so thankful that they can be here. Thank you for the support, guidance, and patience with me especially during this second bachelor's degree. Thanks, Blake, for putting up with me. This recital is for ya'll.*

*Thank you, friends, for welcoming me into your community when I came back to school. I would not have made it through without you.*

*To the faculty of the Music Department. Thank you for your time and commitment to the students here. It is evident in your work and the way you treat us.*

*Thank you, Dr. Caldwell, for expecting excellence out of all of your students and not letting anyone slide by without it. Thank you for letting me come back to Schola. I would have never considered getting a music degree if you had not been at the UofA.*

*Thank you, Jason, for accepting me as your voice student and guiding me into a new voice. Your acceptance and patience with me has not only fueled my development but has taught me about life and teaching.*

*The outpouring of love and support around this recital and my degree greatly humbles me. Thank you.*

Nymphs and Shepherds, The Libertine (play), Thomas Shadwell, Restoration comedy, Flora (deity), Così fan tutte, The Marriage of Figaro, Commedia dell'arte, Pierrot, Harlequin, Columbina, Paul Verlaine, Poldowski, Maurice Maeterlinck, There Are Worse Things I Could Do, In His Eyes, Annie Get Your Gun, and In the Heights all accessed at Wikipedia.com  
Text of In uomini, in soldati and Deh vieni by Naomi Gurt Lind, accessed at ariadatabase.com  
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