

Catherine Stagner Senior Recital

Accompanied by Dr. Songhwa Chae

April 30, 2023

All Faiths Chapel, Kansas State University

PROGRAM

Nobles Seigneurs (*Les Huguenots*)Giacomo Meyerbeer

Goethe-Lieder.....Hugo Wolf

Blümengruss (Flower's Message)
Anakreon's Grab (Anakreon's Grave)
Epiphanias (Epiphany)

Canciones Clásicas Españolas.....Enrique Granados

Al Amor
El Majo Celoso
Corazón, porque pasáis?
Chiquitita la novia (*Coplas de Curro Dulce*)

Seguidilla duet (*Carmen*) Georges Bizet
Isaac Florez, Tenor

INTERMISSION

When the Chips Are Down (*Hadestown*).....Anaïs Mitchell
Hannah Sullivan, Emma Curry, Ben Sampson, Devon Autry, Jessi Solorzanos, Connor Jones

Man or Muppet (*The Muppet Movie*)..... Brett McKenzie
Dwayne "the sock" Johnson and Johann Sebastian "Sach"

I'm Breaking Down (*The Falsettos*).....William Finn

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PREFACE

Before the beginning of my final performance at K-State I would like to extend my gratitude to those who have shaped me within these last four years.

Dr. Rosine, you have been one of my greatest mentors. The patience, diligence, and dedication that you have extended to me throughout my undergraduate career did not go unnoticed and has been greatly appreciated. These last four years were full of challenges, road blocks, and periods of stagnation yet you remained consistent, reliable, empathetic, and brutally honest (the greatest and most important trait of them all). I truly owe most if not all of my progress thus far to you both musically and professionally.

Songhwa, your talent has never been anything less than phenomenal. I only hope I can achieve even half of the brilliance that you are as a musician someday. You are endlessly kind and understanding, and your selflessness in your work ethic and time management is an inspiration to us all. Thank you for teaching me to be intentional in my score study and musical interpretation. You have helped me to become more well-rounded and I will carry that with me for the rest of my career.

I'd also like to extend an additional thank you to other educators at the university who have had a hand in my progress thus far. Thank you to Dr. Pittman for being a wonderful music director for opera mainstage and workshop; you have always been so encouraging. Dr. Thompson, you were a rock for myself and my peers throughout the years. Words cannot describe how important you are. Thank you to all of K-State choirs. My experiences in collegium, collegiate chorale, and concert choir have made me a competent and adaptable ensemble musician. Finally, thank you to Jerry Jay Cranford; you are a genius and I have learned so much from you especially this year.

Finally, thank you all for attending tonight's recital. It means a lot to me to be surrounded by my closest friends, family, and talented educators and students of music. This university has contributed greatly to my personal and musical progress, and I must admit that I will miss every second of my experience here. Just maybe not the COVID part.

Now, with the sentimentality out of the way, please enjoy my senior recital.

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Nobles Seigneurs, Salut! (*Les Huguenots*)

Les Huguenots is a powerful tale of religious bigotry, fanaticism, and mob violence in 16th century France and was Meyerbeer's second opera for Paris based on St. Bartholomew's massacre. Nobles Seigneurs is the final aria of Act 1 sung by Urbain, a page who goes to a meeting to deliver a message of a marriage proposal to lead tenor Raoul from the Queen of Navarre. Urbain is a pants role, a stereotypically male character portrayed by a mezzo. The comic implication of this aria is that Urbain has a crucial message to deliver, but wants to prolong its delivery as much as possible to bask in his moment of importance. This has been one of my most challenging arias to date to both learn and perform.

Nobles Seigneurs, salut!
Seigneurs, salut!
Une dame noble et sage,
Don't les rois seraient jaloux
M'a chargé de ce message,
Chevaliers, pour l'un de vous.
Sans qu'on la nomme, honneur ici
Au gentilhomme qu'elle a choisi!
Vous pouvez croire que nul seigneur
N'eut tant de gloire ni de bonheur.
Non, jamais!
Ne craignez mensonge ou piège,
Chevaliers, dans mes discours.
Or salut, que Dieu protège vos combats,
Vos amours! Or salut, chevaliers!
Dieu protège vos amours!

Greetings, noble lords!
Greetings, my lords!
A lady, noble and discreet,
Of whom the Kings would be jealous
Has charged me with this message,
Gentleman, for one of you.
Without naming her, all honor here
To the gentleman she has chosen!
Believe me, no lord
Has had so much glory and fortune.
No, never!
Fear neither deception nor trap
In my words, gentlemen.
Salut! May god protect you in combat,
And in love! Now, salut gentlemen!
May god protect your love!

Hugo Wolf's *Goëthe Lieder*

Hugo Wolf's *Goëthe lieder* is a collection of 51 art songs composed to the poetry of Johann Wolfgang Von Goethe (1749-1832). Wolf had several bursts of extraordinary productivity, particularly in 1888 and 1889 when he composed the *Goethe Lieder* (1889). Despite his impressive compositional output, depression frequently interrupted his creative periods, and his last composition was written in 1898, before he suffered a mental collapse caused by syphilis. Three of his Goethe lieder are featured today, each with a contrasting musical style and mood.

Blümengruss (*Flower's Message*)

Der Strauß, den ich gepflücket,
Grüße dich vieltausendmal!
Ich habe mich oft gebücket,
Ach, wohl eintausendmal,
Und ihn ans Herz gedrückt
Wie hunderttausendmal!

May this garland I have gathered
Greet you a thousand times!
I have often stooped down,
Ah, at least a thousand times,
And pressed it to my heart
For a hundred thousand!

Anakreon's Grab (*Anakreon's Grave*)

Anakreon was a famous Greek lyric poet whose poetry touched on universal themes of love, infatuation, disappointment, revelry, parties, festivals and the observations of everyday people and life.

Wo die Rose hier blüht,
wo Reben um Lorbeer sich schlingen,
Wo das Turtelchen lockt,
wo sich das Grillchen ergötzt,
Welch ein Grab ist hier,
das alle Götter mit Leben
Schön bepflanzt und geziert?
Es ist Anakreons Ruh.
Frühling, Sommer und Herbst
genoß der glückliche Dichter;
Vor dem Winter
hat ihn endlich der Hügel geschützt.

Where the roses bloom
Where vine interlaces with laurel,
Where the turtle-dove calls,
Where the cricket rejoices,
Whose grave lies here,
That all the gods have decked with life
And beautiful plants?
It is Anacreon's resting place.
Autumn, Summer and Spring
Rejoice the heart of the poet;
Now the mountains shield him
From cruel Winter forever.

Epiphany (*Epiphany*)

This piece is a significant mood jump from the other two in this set and is one of Wolf's more casual compositions written for the birthday of Melanie Köchert, one of his most trusted confidantes (and rumored lover). This song was performed by Köchert's children, each dressed in costumes representing the characters of the Three Magi.

Die heiligen drei König mit ihrem Stern,
Sie essen, sie trinken, und bezahlen nicht gern;
Sie essen gern, sie trinken gern,
Sie essen, trinken und bezahlen nicht gern.

The Three Kings of Orient with their star,
They eat, they drink, and don't like to pay;
They like eating, they like drinking,
They eat, drink and don't like to pay.

Die heiligen drei König sind kommen allhier,
Es sind ihrer drei und sind nicht ihrer vier:
Und wenn zu dreien der vierte wär,
So wär ein heilger Drei König mehr.

Ich erster bin der weiß und auch der schön,
Bei Tage solltet ihr erst mich sehn!
Doch ach, mit allen Spezerein
Werd ich sein Tag kein Mädchen mir erfrein.

Ich aber bin der braun und bin der lang,
Bekannt bei Weibern wohl und bei Gesang.
Ich bringe Gold statt Spezerein,
Da werd ich überall willkommen sein.

Ich endlich bin der schwarz und bin der klein,
Und mag auch wohl einmal recht lustig sein.
Ich esse gern, ich trinke gern,
Ich esse, trinke und bedanke mich gern.

Die heiligen drei König sind wohlgesinnt,
Sie suchen die Mutter und das Kind;
Der Joseph fromm sitzt auch dabei,
Der Ochs und Esel liegen auf der Streu.

Wir bringen Myrrhen, wir bringen Gold,
Dem Weihrauch sind die Damen hold;
Und haben wir Wein von gutem Gewächs,
So trinken wir drei so gut als ihrer sechs.

Da wir nun hier schöne Herrn und Fraun,
Aber keine Ochsen und Esel schau'n,
So sind wir nicht am rechten Ort
Und ziehen unseres Wegen weiter fort

The Three Kings of Orient have come to this place,
They are three in number and not four;
And if to the three a fourth be added,
There'd be one Three Kings of Orient more.

I, the first, am the handsome white one,
Just wait till you see me by day!
But ah! despite all my spices,
I'll never win a girl again.

But I'm the brown one, I'm the tall one,
Well known to women and to song.
I bring gold instead of spices,
So I'll be welcome everywhere.

I, lastly, am the little one,
And would like a good time too for once.
I like eating, I like drinking,
I like eating, drinking and saying thank you.

The Three Kings of Orient are well-disposed,
They seek the Mother and the Child;
Pious Joseph is sitting there too,
The ox and ass lie in the straw.

We're bringing myrrh, we're bringing gold,
The ladies will like our frankincense;
And if we've wine from a fine year,
We drink enough, we three, for six.

But since we see fine squires and ladies,
But no oxen or asses here,
We cannot be in the right place,
And so must proceed on our way.

Fernando Obradors' *Canciones Clásicas Españolas*

Fernando Obradors (1897-1945) was a Spanish composer and good friend of Spanish poet and playwright García Lorca. Between 1921 and 1941 he wrote four volumes of arrangements of classic Spanish poetry titled "Canciones clásicas españolas". This selection of four songs are each from one of these volumes with different storylines.

Al Amor (Oh, My Love)

Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento tras ellos
Y tras ellos mil y ciento
Y después...
De muchos millares, tres!
Y porque nadie lo sienta
Desbaratemos la cuenta
Y... contemos al revés.

Give me, Love, kisses without number,
your hands seizing my hair,
give me eleven hundred of them,
and eleven hundred more,
and then...
many more thousands, and three more!
And so that no one may know,
let's forget the tally
and...count backwards.

El Majo Celoso (The Jealous Lover)

Part of the first volume of *Canciones*, the song tells of a rumor, a grudge, and a nonchalant lover.

Del majo que me enamora
He aprendido la queja
Que una y mil veces suspira
Noche tras noche en mi reja:
Lindezas, me muero
De amor loco y fiero
Y quisiera olvidarte
Mas quiero y no puedo!
Le han dicho que en la Pradera
Me han visto con un chispero
Desos de malla de seda
Y chupa de terciopelo.
Majezas, te quiero,
No creas que muero
De amores perdida
Por ese chispero.

From the lover who I'm falling for,
I've learned of this grudge.
He sighs endlessly
Night after night at my door:
"Darling, I'm dying
Of rash and painful love
And I'd like to forget you since
I want more and can't have it!"
Someone told him that on the prairie
I've been seen with a pauper
Wearing silk stockings
And a velvet coat.
"Sweetheart, I love you,
Don't believe that I'm dying
From a lost love affair
With a common man.

Corazón, por qué pasáis? (Heart, why do you keep awake?)

From the first volume of *canciones*, this piece tells of an unsatisfied lover, who, despite being loved, feels lonely and unsettled.

¿Corazón, por qué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos de otro dueño?

My heart, why do you keep awake
during nights of love,
if your master rests
in the arms of another?

Chiquitita la Novia (The Tiny Bride)

Chiquitita La Novia is the final piece in the first volume of *Canciones*. There are musical references to a mosquito throughout the piece, indicating that as the narrator is daydreaming of a tiny, comfortable life, a mosquito is disturbing the peace.

Chiquitita la novia,
Chiquitito el novio,
Chiquitita la sala,
Y el dormitorio,
Por eso yo quiero
Chiquitita la cama
Y el mosquitero.

Tiny is the bride,
Tiny is the groom,
Tiny is the living room,
Tiny is the bedroom.
That is why I want
a tiny bed with a
mosquito net.

Seguidilla Duet (Carmen)

With a plot based on the 1845 novella of the same name, Bizet's *Carmen* was groundbreaking in its realism, and it rapidly became one of the most popular Western operas of all time. It is the source of many memorable and widely recognized songs, notably Carmen's "Habanera." At this point in the opera, Carmen has been involved in a fight and has slashed another woman's face. While a Lieutenant drafts the order for her imprisonment, she is put into Don José's custody. Carmen seduces him into letting her escape by promising her love. This opera was written during the trend of exoticism; where European composers imagined the world beyond Western Europe as one full of fantasy, mystery, danger, and sexual license. That is why there are frequent musical and lyrical references to the cultural dance of the "seguidilla".

CARMEN:

Pres des remparts de Seville,
Chez mon ami, Lillas Pastia
J'irai danser la Seguedille
Et boire du Manzanilla.
J'irai chez mon ami Lillas Pastia.
Oui, mais toute seule on s'ennuie,
Et les vrais plaisirs sont a deux;
Donc, pour me tenir compagnie,
J'emmenerai mon amoureux!
Il est au diable!

Je l'ai mis a la porte hier!
Mon pauvre coeur tres consolable,
Mon coeur est libre comme l'air!
J'ai les galants a la douzaine,
Mais ils ne sont pas a mon gre.
Voici la fin de la semaine;
Qui veut m'aimer? Je l'aimerai!
Qui veut mon ame? Elle est a prendre.
Vous arrivez au bon moment!
J'ai guere le temps d'attendre,
Car avec mon nouvel amant,
Pres des remparts de Seville,
Chez mon ami, Lillas Pastia!
J'irai danser la seguidilla
Et boire du Manzanilla
Oui, j'irai chez mon ami Lillas Pastia.

DON JOSE:

Tais-toi, je t'avais dit de ne pas me parler.

CARMEN:

Je ne te parle pas ... je chante pour moi-même,
Et je pense ... il n'est pas défendu de penser,
Je pense à certain officier qui m'aime,
Et qu'à mon tour, oui qu'à mon tour
Je pourrais bien aimer!

CARMEN:

Outside the walls of Seville,
At the inn of Lillas Pastia,
I'll dance the seguidilla
And drink Manzanilla.
I will go to Lillas Pastia.
But I'll be bored.
You need two for pleasure.
So I'll take my lover along to keep me company
What lover?
I just threw one out yesterday!

But my broken heart mends fast.
My heart is as free as the air.
I've got dozens of men,
But they don't appeal to me.
Here it is, the weekend.
Who wants my love?
I'll give him my love.
Who wants my heart?
It's yours for the taking.
I've got no time to waste,
Because with my new lover...
I'll go outside the walls of Seville,
To the inn of Lillas Pastia,
I'll dance the seguidilla
And drink Manzanilla.
I will go to Lillas Pastia.

DON JOSE:

I told you not to talk to me!

CARMEN:

I'm not talking to you. I'm singing to myself.
And I am thinking-It's not a crime to think.
I'm thinking of a certain soldier.
He loves me. And as for me...
I could fall in love with him!

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DON JOSE:

Carmen!

CARMEN:

Mon officier n'est pas un capitaine,
Pas même un lieutenant,
Il n'est que brigadier.
Mais c'est assez pour une bohémienne,
Et je daigne m'en contenter!

DON JOSE:

Carmen, je suis comme un homme ivre,
Si je cède, si je me livre,
Ta promesse, tu la tiendras .
Ah! Si je t'aime, Carmen,
Carmen tu m'aimeras .

CARMEN:

Oui...
Nous danserons la séguedille
En buvant du manzanilla.

DON JOSE:

Tu le promets!

CARMEN:

Près des remparts de Séville
Chez mon ami Lillas Pastia,
Nous danserons la séguedille
Et boirons du Manzanilla.
Tra la la la la la la...

When The Chips Are Down (*Hadestown*)

Premiered on Broadway in 2019, *Hadestown* is a modern retelling of the Greek myth of Orpheus and Eurydice. The musical is heavily influenced by a mixture of jazz and the musical styles of New Orleans. This song is performed by the three fates (picture the muses but of death) as they convince Eurydice to take Hades' offer to venture into the underworld for food and work.

DON JOSE:

Carmen!

CARMEN:

My soldier isn't a captain...
Not even a lieutenant
He's just a corporal.
But that's enough for a gypsy like me.
And I'd be content with him.

DON JOSE:

Carmen, I'm like a man gone mad!
If I give in to you...
Will you keep your promise?
If I love you...
Carmen, will you love me?

CARMEN:

Yes...
And we'll dance the seguidilla
And drink Manzanilla.

DON JOSE:

You promise!

CARMEN:

Outside the walls of Seville,
At the inn of Lillas Pastia,
I'll dance the seguidilla
And drink Manzanilla.
I will go to Lillas Pastia.

Man or Muppet (*The Muppet Movie*)

The song is a piece that reflects Gary (Man) and Walter (Muppet) questioning what their true identities are. Through the course of the film, Gary is oblivious to the desires of his longtime girlfriend, Mary and instead offers to sacrifice his time to assist the rest of the Muppets return to fame. This leads to a conflict between him and a distraught Mary, who returns to her home in Smalltown without him. Meanwhile, his younger brother, Walter, despite his respect and admiration for the Muppets, experiences an identity crisis as he comes to terms with the dilemma of having to choose between becoming part of the Muppets—which has been his lifelong dream—or continuing his ordinary life alongside Gary and Mary.

I'm Breaking Down (*Falsettos*)

Falsettos is set at the beginning of the 1980's. As the sexual revolution comes to a halting close with the appearance of a mysterious disease affecting primarily gay men, the tides of politics, social dynamics and reactionary measures begin to shift in New York and across the continent. Meanwhile, Marvin, a Jewish father, has left his wife (Trina) and son (Jason) for another man (Whizzer), but despite his personal attractions is still trying all methods of constructing a 'tight knit family.' As each of the characters enters therapy with Mendel, a psychiatrist, we learn about their hopes, fears and attitudes towards this time of significant change. *I'm Breaking Down* occurs in Act 1 as Trina is simultaneously processing her husband's infidelity and sexual identity in real time. Some dialogue and character choices are modified in the context of the recital.