

Hannah Sullivan Senior Recital

Accompanist Norma Roozeboom

Sunday March 26th, 2023 3:00 PM

First Presbyterian Church

PROGRAM

Messiah George Fredrick Handel
He Shall Feed His Flock

Laciatemi morire! Claudio Monteverdi

Es Corredor Manuel Garcia arr. Pauline Viardot

Canciòn de La Infanta Pauline Viardot

Si mes vers avaient des ailes Reynaldo Hahn

A Horse with Wings Ricky Ian Gordon

Me and the Sky (*Come from Away*) Sankoff and Hein

When the Chips are Down (*Hadestown*) Anais Mitchell

Emma Curry, soprano
Catherine Stagner, mezzo-soprano
Devon Autry, drum set
Connor Jones, piano
Benjamin Sampson, bongos
Jessi Solórzano, shaker

I Miss the Mountains (*Next to Normal*) Brian Yorkey

The Lonely Goatherd (*The Sound of Music*) Rogers and Hammerstein

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Acknowledgements

To start, I want to say thank you to Dr. Pittman and the Staff of First Presbyterian church for allowing me to use this beautiful space.

To Dr. Rosine, thank you for always pushing me to be my best and being my constant supporter. Your patience and kindness got me through my frustrations when success and progress didn't come fast enough or when my voice didn't meet the needs I placed upon it. I am so grateful for our time together and every lesson you've taught me, musical and non. I will never stop learning from you, so let me stay forever?

Norma, you have been such a highlight and constant of my college career. You are always quick with a joke, laugh, and hug to brighten my day. You catch me when I fall, and your efforts are so sincerely appreciated and admired.

To my Mom and Dad, sisters, grandmothers, and so many others, thank you for always believing in me. Thank you for indulging me in living room performances, reunion talent shows, and car sing a longs. My confidence and showmanship begins and ends with you. And to Tyler, for keeping up with my events and supporting me in all the ways you know how. I love you all, always.

All present in any way today, thank you for supporting me and the arts. You each mean so much to me and I am so grateful for your support.

I am so excited to put this program on for you.
Thank you all for coming and enjoy the program.

Program Notes

He shall feed his flock (*Messiah* - Handel)

“Based on texts from both the old and new testaments, He Shall Feed His Flock like a Shepherd is sung by the alto soloist. Reminiscent of the *Pifa*, this solo is also set in a lulling 12/8 time signature. This aria can also be sung by the soprano if it is moved up to the key of Bb, and it has also been performed as a duet between the two voices. The alto version is perhaps the most popular, with the lower voice really bringing out the meaning of the text. Quiet in dynamic throughout, this penultimate Part I section ends peacefully” (Burns, 2021).

Lasciateme morire (Claudio Monteverdi)

“Lasciatemi morire” by Claudio Monteverdi is the first part of a four-part lament from the opera *Arianna*, composed in 1608 and based upon the Greek legend of Ariadne, deserted by her lover, the hero Theseus, on the island of Naxos” (Singers Sticky Notes, 2020).

Lasciatemi morire!	Let me die!
E che volete voi	And whom would you
che mi conforte	want to comfort me
In così dura sorte,	in such a cruel fate,
In così gran martire?	in such great torment?
Lasciatemi morire!	Let me die!

Es Corredor / Cancion De La Infanta (Garcia/Viardot)

“Manuel del Pópulo Vicente Rodriguez García (also known as Manuel García the Senior; 21 January 1775 – 10 June 1832) was a Spanish opera singer, composer, impresario, and singing teacher. His elder daughter was the celebrated mezzo-soprano Maria Malibran, and his second daughter was Pauline Viardot, a musician of consequence and, as a singer, one of "the most brilliant dramatic stars" of her time. His son, Manuel Patricio Rodríguez García, after being a second-rate baritone, became a world-famous vocal pedagogue, "the leading theoretical writer of Rossini vocal school" (Anon. & English Translation, Lorena Paz Nieto). “Pauline Viardot, née Garcia (1821-1910) was one of the most remarkable, accomplished musical professionals of the 19th century. She enjoyed a stellar, international career initially as a singer, then as a sought-after teacher. She composed all her life, moving with protean ease between the various national styles she assimilated: Spanish, French, Italian, English, German and Russian” (Anon. & English Translation, Lorena Paz Nieto)

Together the next two songs are a collective between father and daughter of musical royalty.

Es corredor!

¡Este sí, que es corredor!
¡Este sí, que los otros no!
Ha de espantar las estrellas
Con maravillas estrañas,
Que alfin es hombre de cañas
Por parecer hecho de ellas.
Todos le siguen las huellas,
Y el vuela como un azor.

This one yes, he is a runner!
This one yes, the others are not!
He is going to scare the stars away
with strange wonders,
For he is captivating
and he is as tall and strong as the reeds.
Everyone follows in his footsteps,
and he flies like a hawk

Canción De La Infanta

Hablando estaba la reina
En su palacio real
Con la infanta de Castilla,
Princesa de Portugal.
Ay! que malas penas!
Ay! que fuerte mal!
Allí vino un caballero
Con grandes lloros llorar:
Nuevas te traigo, señora,
Dolorosas de contar.
Ay! que malas penas!
Ay! que fuerte mal!
Ay, no son de reyno estraño,
De aquí son, de Portugal.
Vuestro príncipe, señora,
Vuestro príncipe real
Es caído de un caballo,
El alma quiere a Dios dar.
Si le queredes ver vivo,
No queredes detardar.
Allí está el Rey su padre,
Que quiere desesperar.
Lloran todas las mujeres
Casadas y por casar.

The queen was speaking
In her Royal Palace.
With the Infanta of Castile,
the Princess of Portugal.
Oh! What terrible pain!
Oh! What awful woe!
There came a knight
With great tears in his eyes:
"News I bring you, my lady,
So painful to tell"
Oh! What terrible pain!
Oh! What awful woe!
"Oh, it is not from a far off kingdom,
It's from here, from Portugal.
Your prince, my lady,
Your royal prince"
"He has fallen from a horse,
He wants to give his soul to God.
If you want to see him alive,
You must not delay"
There is the King, his father,
Who is in despair.
All the women are crying,
both the married and the unmarried.

Si Mes Vers avaient des ailes (Hahn)

“The composer Reynaldo Hahn (1874-1947) was active in many different aspects of French musical life: he was a singer and a director, a conductor and a critic, and last, but not least, a composer and an artist. He entered the Paris Conservatoire at age 10, having composed his first songs at age 8. His first major song, “Si mes vers avaient des ailes,” was written when he was 14 to a poem by Victor Hugo. Hugo (1802-1885), poet and novelist, is best known today for *Notre-Dame de Paris* 1831, better known in English as *The Hunchback of Notre-Dame* (1831), and *Les Misérables* (1862)” (Buja, 2022).

Mes vers fuiraient, doux et frêles, Vers votre jardin si beau, Si mes vers avaient des ailes, Des ailes comme l’oiseau.	My poems would run away, sweet and frail, To your garden so fair, If my poems 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, sparkling, To your happy home, If my poems had wings, Like wit.
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Près de vous, purs et fidèles, Ils accouraient, nuit et jour, Si mes vers avaient des ailes, Si mes vers avaient des ailes, Comme l’amour!	To be close to you, pure and loyal, They’d speed, night and day, If my poems had wings, If my poems had wings, like the wings of love!
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A Horse With Wings (Gordon)

Gordon’s compositions spread a wide range of genres including Opera, Musical Theatre, Choral, and music for solo voice with varying accompaniments as large as orchestra and as simplified as voice and piano duets. “A Horse with Wings” is the title of Ricky Ian Gordon’s 2010 album for voice and piano. This piece is the plea of a girl who longs for a better life and future but these things seem too far away or unrealistic. She wants to see that her life meant something and impacted people in a positive way.

Me and the Sky (Sankoff and Hein)

Come from Away (Irene Sankoff and David Hein 2015) is a musical about the true events of 9/11’s aftermath in a town called Gander. The small cast of this show portrays multiple characters across the duration of the work, this specific actor playing a pilot, a vet, and others. In this song specifically, she portrays one of the pilots that was diverted to this small Canadian town. She talks about her journey to her life today, becoming a pilot, a mother, and now a witness to one of America’s darkest days.

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When the Chips are down (Mitchell)

“The *Fates* — Clotho, Lachesis, and Atropos — were divinities in Greek mythology who presided over human life. Together, the Fates represented the inescapable destiny of humanity” (Williams, 2022). In “When the Chips are Down”, from the musical *Hadestown* (Anais Mitchell, 2006), the Fates call to question what one will choose to do once all the cards are laid out - when there isn't much that can be changed about a situation.

I miss the mountains (Yorkey)

“*Next to Normal* (Brian Yorkey 2008) is a contemporary family drama about a mother's (Diana) struggle with mental illness, and the effects of this illness on her family”(Alliance Theatre). This song captures a pivotal moment in Diana's' journey where she realizes that while she is not feeling depressed, she also feels no joy. Although the depression was terrible, it was better than feeling nothing at all. This is by far my favorite piece of this recital, as it has pushed me both musically and emotionally to dig deeper.

The Lonely Goatherd (Rodgers and Hammerstein)

In *The Sound of Music* “The Lonely Goatherd” was written for Maria to comfort and distract the children after they find their way to her bedroom, frightened by the thunderstorm. The notion that Maria would invent a whole story for the children is very much in keeping with her spirit. For the movie, “The Lonely Goatherd” was adapted into a puppet show, which Maria and the children present to the Captain, Elsa and Max”(Main Publishing, 2021). This song utilizes yodeling, one of my favorite and most challenging skills.

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