

Claire Severance
Norma Roozeboom, Piano

March 7, 2024
7:30pm
Kirmser Hall, Kansas State University

PROGRAM

Una Donna A Quindici Anni <i>Così fan tutte</i>	Mozart (1756-179)
Sweeter than Roses <i>Pausanias</i>	Purcell (1659-1695)
Rote Rosen	R. Strauss (1864-1949)
Blaues Sternlein No.5	Zemlinsky (1871-1942)
i carry your heart	J. Duke (1899-1984)
Go Not Too Far <i>Four Songs No.2</i>	A. Beach (1867-1944)

Intermission

What Lips My Lips Have Kissed <i>Sonnet XLIII</i>	G. Stitt (b.1972)
Can't Help Lovin' That Man <i>Showboat</i>	J. Kern (1885-1945)
A House Is Not a Home <i>Promises, Promises</i>	B. Bacharach (1928-2023)
You Can't Be Everything You Want <i>Next Thing You Know</i>	J. Salzman
Right Hand Man <i>Something Rotten</i>	Kirkpatrick

Program Notes

Una Donna A Quindici Anni is an aria from *Così fan tutte* written in 1789 by W.A. Mozart. This scene from *Così fan tutte* is about a serving maid named Despina, and she is giving advice to Dorabella and Fiordiligi about everything they need to know about how a woman should act in front of men.

Italian

Una donna a quindici anni
Dèe saper ogni gran moda,
Dove il diavolo ha la coda,
Cosa è bene e mal cos'è.

Dèe saper le maliziette
Che innamorano gli amanti,
Finger riso, finger pianti,
Inventar i bei perché.

Dèe in un momento
Dar retta a cento;
Colle pupille
Parlar con mille;
Dar speme a tutti,
Sien belli o brutti;
Saper nascondersi
Senza confondersi;
Senza arrossire
Saper mentire;
E, qual regina
Dall'alto soglio,
Col «posso e voglio»
Farsi ubbidir.

fra sé

Par ch'abbian gusto
Di tal dottrina.
Viva Despina
Che sa servir!

English Translation

At fifteen a woman
Should know the ways of the world,
Where the devil keeps his tail,
What's right and what is wrong.

She should know the wiles
That ensnare lovers,
How to feign laughter or tears
And to make up good excuses.

At one and the same moment
She must listen to a hundred
But speak with her eyes
To a thousand,
Hold out hope to all,
Be they handsome or plain,
Know how to hide things
Without getting flustered,
Know how to tell lies
Without ever blushing.
And, like a queen
On her lofty throne,
Get her own way
With „I can“ and „I will“
aside

It seems they're taking
To this doctrine;
Hooray for Despina,
She knows how to do!

Sweeter Than Roses is composed by Henry Purcell. Purcell was the most popular British composer during his time. This was a very important part of Purcell's life. *Sweeter Than Roses* is part of a "Semi-Opera" from *Pausanias*.

Rote Rosen

German

Weißt du die Rose, die du mir gegeben?
Der scheuen Veilchen stoze heiße Schwester;
Von deiner Brust trug noch ihr Duft das Leben,
Und an dem Duft sog ich fest mich und fester.

Ichseh' dich vor mir: Stirn und Schläfe glühend,
Den Nachen trotzig, weich und weiß die Hände,
Im Aug' noch Lenz, doch die Gestalt erblühend
Voll, wie das Feld blüht um Sonnenwende.

Um mich webt Nacht, die kühle, wolkenlose,
Doch Tag und Nacht, sie sind in eins zerronnen
Es träumt mein Sinn von deiner roten Rose
Und von dem Garten, drin ich sie gewonnen.

English Translation

Do you recall the rose you gave me?
The shy violets' proud, ardent sister,
Its fragrance still drew life from your blossom,
And I imbibed that fragrance with ever greater
glee.

I see you before me, forehead and temples ablaze,
Your nape defiant, your hands soft and white,
Spring still in your eyes, but your finger in full
Bloom, like the meadow in midsummer.

Night, cool and cloudless, weaves itself around
me, but day and night are blended into one.

I dream of your red rose
And of the garden where I won it.

Blaues Sternlein

German

Blaues Sternlein, du sollst schweigen,
Das Geheimnis gib nicht kund. Sollst nicht allen
Leuten zeigen Unsern stillen Herzensbund.

Mögen andre steh'n in Schmerzen, Jeder sage, was er
will; Sind zufrieden unsre Herzen, Sind wir beide
gerne still.

English Translation

little star, be silent –
do not reveal the secret. Do not show everyone
the silent bond between our hearts

Others may stand their sorrows –
Let them say what they will;
Our hearts are satisfied, and we happily keep silent

i carry your heart was composed by John Duke in 1960. The poetry is by e.e. cummings and was first published in 1952.

Go Not Too Far is from the song cycle *Four Songs, Op. 56* by Amy Beach. The poetry is written by Amy Beach's husband, Florence Earle Coates, and William Black.

What Lips My Lips Have Kissed is composed by Georgia Still. It is set to text by Edna St. Vincent Millay. In the poem the speaker reflects on her previous lovers, and all whom she has forgotten.

Can't Help Lovin' That Man does not have the same activist legacy, it however does have a similar specific racial content that must be negotiated in performance, whether that's within or outside of the context of the musical. In *Show Boat*, "Can't Help Lovin' Dat Man" plays a central role in the subplot surrounding Julie, the leading lady onboard. She reads as white, but her performance of "Can't Help Lovin' Dat Man" hints at her mixed-race background. After Julie sings the chorus, Queenie, the boat's black cook, immediately becomes suspicious, commenting that she has only heard black people sing that song. Not only does Queenie draw a musical color line, but the music and lyrics of the song itself also suggest blackness. Hammerstein wrote the lyrics in a stereotypical black dialect, replacing th's with d's ("dat" for "that"), dropping the endings off words ("lovin'" rather than "loving"), and intentionally misspelling words to approximate speech patterns ("sumpin,'" not "something").

Kern's music also reflects what was considered a "black" sound: "many blue notes and a verse built on the twelve-bar blues realized in the full-voice quarter-note chords typical of bluesy Broadway songs at the time," as Decker explains. It's up to the singer to decide how to perform the song. Black American jazz singers Ella Fitzgerald and Billie Holiday both opt for a more standard pronunciation than Hammerstein's written dialect, but they retain a bluesy vocal tone; Charlotte Church, a white Welsh recording artist, does the opposite. Though none of these singers completely rid the song of its color, their choices create different effects. To fully deviate from the inscribed blackness of "Can't Help Lovin' Dat Man" erases the racial tension between performer and song that makes the piece so crucial to the story. Without its racialized content and delivery, "Can't Help Lovin' Dat Man" fails to signify blackness; it is simply a musical number.

Source: <https://glimmerglass.org/2019/08/cant-help-lovin-dat-song/>

KANSAS STATE
UNIVERSITY

School of Music,
Theatre, and Dance

A House Is Not a Home is from the musical *Promises, Promises* and premiered on Broadway in 1968. The story concerns a junior executive at an insurance company who seeks to climb the corporate ladder by allowing his apartment to be used by his married supervisors for trysts.

You Can't Be Everything You Want is from a musical called *Next Thing You Know*. This song is sung by Lisa, a musician who performs at a local dive bar in Manhattan. She is struggling with the difficult decision of leaving New York and starting a new chapter in a different city.

Right Hand Man is from the musical *Something Rotten*. The musical opened on Broadway in 2015 and played 708 performances. The story is set in 1595 and follows the Bottom brothers, Nick and Nigel, who struggle to find success in the theatrical world as they compete with the wild popularity of their contemporary William Shakespeare

Special Thanks

Voice Teacher: Cheryl Richt

Accompanist: Norma Roozeboom

Voice Area Faculty

My parents: Jim & Claudia