

THE VOICE STUDIO OF CAROL JOY EVANS, M.M.
PRESENTS

SUMMER SING 2021

Anna Hermanson, Accompanist



July 31, 2021, 4-6pm
2515 Owens Avenue, #104, Fort Collins, CO
Finally Together!



Thank you for joining us today for this very special recital –
our first in-person recital since December 2019, and our first recital live via Zoom!

*Please take a moment to read the Notes & Translations at the end of this printed program to
learn a little about the nitty-gritty of applause and what the singers are singing about in
Spanish, Italian, German, Russian, and Japanese.*



Del cabello más sutil		Fernando Obradors 1897-1945
O del mio amato ben		Stefano Donaudy 1878-1925
Wie Melodien zieht es mir		Johannes Brahms 1833-1897
Del cabello más sutil (reprise)		Fernando Obradors
	Rhonda Blinne	
April Fool		George H. Gartlan
Dandelions Gold & Green		Icelandic Folk Song
He's Alive		Don Francisco b.1946
	Megan Rodgers	
Frühlingstraum'		Franz Schubert 1797-1828
	Angela Blinne	
All I Ask of You from <i>Phantom of the Opera</i>		Andrew Lloyd-Webber b.1948
I Remember It Well from <i>Gigi</i>		Alan Jay Lerner & Frederick Loewe 1918-1986; 1901-1988
	Rhonda and Rich Blinne	

Christ Our Hope In Life and Death

Keith Getty, Matt Boswell, Jordan Kauflin,
Matt Merker, Matt Papa

Resurrecting

Chris Brown, Matt Brock, Matthews Ntlele,
Steven Furtick, Wade Joye

Jake Nolan

People Will Say We're in Love from *Oklahoma*

Richard Rodgers & Oscar Hammerstein II
1902-1979; 1895-1960

The Last Unicorn from *The Last Unicorn*

Jimmy Webb
b.1946

Moon Over the Ruined Castle

Rentarō Taki
1879-1903

O mio babbino caro from *Gianni Schicchi*

Giacomo Puccini
1858-1924

Chloe Wilson (via Zoom)

Quella fiamma from *Dopo tante e tante pene*

Francesco Conti
1681/82-1732

The Doll from *The Nursery*

Modest Mussorgsky
1839-1881

Another Hundred People from *Company*

Stephen Sondheim
b. 1930

Uptown, Downtown from *Follies*

Stephen Sondheim

Isabelle Bodley



A special thank you to:

- The parents & family members who make lessons possible for these singers.
- Anna Hermanson, for her excellence as a collaborative pianist.
- Dr. Mutsumi Moteki, Japanese Diction Coach/CU Boulder
- Ekaterina Kotcherguina, Russian Diction Coach/CU Boulder
- The One who created our voices in the first place – our amazing inside instruments!

Carol Joy ("CJ") Evans, M.M.

Learn to sing, and make music for a lifetime!

[Did you enjoy this recital? Please leave a Google review - just click here!](#)

Notes

After all, our recital today is about the music learning process!

A Word About Applause (clapping!):

1. **By definition**, "applause" means "the sound of people clapping their hands repeatedly to show enjoyment or approval of something such as a performance or speech" (Cambridge English Dictionary).
2. **When should I applaud - the age old question!!** There are some different schools of thought on this but, in general, when you're listening to a complete musical work, e.g., a song cycle, where the songs were composed to be performed together; opera; oratorio; symphony, etc., wait until the work is finished entirely. Do not clap after each movement. This is to maintain the message and mood of the work as a whole. Naxos Records puts it this way:
The basic idea is to help each other focus on the music. Making noise, fidgeting, or walking around can distract other listeners, and it may interfere with the musicians' concentration. We're all used to talking and moving around while the TV is on—it's easy to forget that at a concert the performers can see and hear the audience! Your attention and silence will help the musicians to perform a better concert. They can feel your involvement, and it inspires them to give their best.
3. **In Summary:** If separate songs are performed that are not expressly written as a "cycle," feel free to clap after each song. Otherwise, wait until the entire set is performed, then applaud.

Translations

Del cabello más sutil ("Of the hair most delicate")

This song is the 6th of 7 songs from Obradors' *Canciones clásicas españolas*, settings of seven Spanish poems spanning multiple centuries and multiple poets. The overarching theme of this cycle is love, whether it is a romantic interest, family member, or friend. The influence of Spanish dances, flamenco, and Spanish guitar are highlighted through specific melodic flourishes, harmonic textures, and dance-like rhythms throughout the set. . . . The lyrics of Del cabello are from a traditional Spanish folk song.ⁱ

Of the hair most delicate that you have in your braids,
I have to make a chain to bring you to my side.
A jug in your house, darling, I would like to be
to kiss you on the mouth when you went to drink.

O del mio amato ben ("Oh, of my dearly beloved")

This song is from a collection of 36 songs published in Italy by Ricordi music publishers in two volumes (1918 and 1922) under the name *Arie di stile antico* ("Arias in Antique Style"). The poems are by Alberto Donaudy (1880-1941), with music by his younger brother Stefano.ⁱⁱ

Oh, lost enchantment of my dearly beloved!
Far from my sight is the one who was for me glory and pride!
Now throughout the silent rooms always I seek him
and call out with my heart full of hopes . . .
But I seek in vain, I call out in vain!
And weeping is to me so dear that with weeping only do I nourish my heart.

Without him, every place seems sad to me,
The day seems like night to me; fire seems ice-cold to me.
Even though at times I hope to devote myself to another concern,
A single thought torments me; but without him, what will I do?
Life thus seems to me a futile thing without my beloved.

Wie Melodien zieht es mir ("Like melodies, it attracts me")

This poem was written by Brahms' good friend, Klaus Johann Groth (1819-1899). The song was composed in 1886 while Brahms was vacationing in Switzerland.ⁱⁱⁱ

Like melodies it pervades my senses softly,
Like spring flowers it blooms and drifts along like fragrance.
But when a word comes and grasps it and brings it before the eye,
Like gray mist it fades and vanishes like a breath.
And yet there remains in the rhyme a certain hidden fragrance,
Which gently, from the dormant bud, a tearful eye evokes.

Fruhlingstraum' (From *Winterreise* song cycle)

Fruhlingstraum is the 11th of 24 songs from Franz Schubert's *Winterreise* ("Winter Journey"), a set of 24 songs for voice and piano, written almost entirely in minor keys. It is the second of Schubert's two song cycles on Wilhelm Müller's poems, the earlier being [Die schöne Müllerin](#) (D. 795, Op. 25, 1823). The lyrics of the poems tell the story of a lonely traveller who ventures out into the snow on a journey to rid himself of his lost love.^{iv}

I dreamed of gay colored flowers, as they are blooming in May;
I dreamed of green meadows, and the joyous chirping of birds,
And when the cocks were crowing, my eyes became awake;
Then it was cold and gloomy, the ravens screamed from the roof.
But on the window panes, who painted the leaves there?
You may well laugh at the dreamer, who saw flowers in winter-time?
I dreamed of love for love of a beautiful maiden,
Of caressing and of kissing, of bliss and of delight.
And when the cocks were crowing, my heart became awake;
Now I sit here along and think about the dream.
I close my eyes again, my heart still warmly beats.
When will you, leaves on the window, be green?
When will I hold my love in my arms?

Moon Over the Ruined Castle (vs 1)

This song, written in 1900, was written for a middle school music textbook for elite young Japanese men to sing. The poem is by Bansui Doi. This song is considered to be the first Japanese art song that successfully combined a high quality Japanese poem with the Western style of music writing.^v

In spring, a blossom-viewing party on a high tower.
Casting light on circulating sake-cups
(the moon) rose parting thousand-year-old pine boughs.
Now, where is the light of the old days?

O mio babbino ("O my dear papa")

From Puccini's one-act opera *Gianni Schicchi* (1918), with libretto by Giovacchino Forzano, 'O mio babbino caro' is one of the most performed arias of the last 100 years. It is sung by Laetitia, who begs her father, Gianni Schicchi, to help her marry the love of her life, Rinuccio, despite her father's misgivings.^{vi}

Oh, my dear papa, I like him, he's so handsome.
I want to go to Porta Rossa to buy the ring!
Yes, yes, I want to go there! And if my love were in vain,
I would go to the Ponte Vecchio and thro myself in the Arno [river]!
I am pining, I am tormented! Oh, God, I would want to die!
Father, have pity, have pity!

Quella fiamma ("That flame")

This aria is from a cantata (a vocal composition with either sacred or secular text, written as a musical drama but not meant to be acted) by Francesco Conti. For a long time it was attributed to Benedetto Marcello, but recent research has revealed that Conti, an Italian composer who worked primarily in Vienna, was the composer.^{vii}

That flame which burns within me pleases my soul so much
that it will never be extinguished.
And if fate returns you to me, lovely rays of my beautiful sun,
my soul will want for nor seek other light.

"With the Doll" is from Mussorgsky's song cycle *The Nursery*. Both words and music are by Modeste Mussorgsky. This song is written as a child singing a lullaby to her baby doll. "'You all left feet' is a term strictly in children's vocabulary."^{viii}

You-all-left-feet, bye, bye all-left-feet, sleep, fall-asleep.
Let the calm take you! All-left-feet, you need to sleep!
All-left-feet, fall asleep! All left feet, bogeyman will eat,
grey wolf will take you into the dark woods! All-left-feet, sleep, fall asleep!
What you see in your dreams, you will tell me all about it:
about a wonderful island where they don't harvest or seed,
where juicy pears are blooming and ripening,
where golden birds are singing day and night.
Bye, lullaby, bye, all-left-feet!

ⁱ Kalli Sonnenberg, Master's Recital Program & Translations, University of North Dakota, April 11, 2021.

ⁱⁱ Richard Walters, ed., *The Art Song Anthology, Low Voice* (Milwaukee: Hal Leonard Corporation, 2009), p. 149.

ⁱⁱⁱ Ibid, p. 118

^{iv} <https://en.wikipedia.org/wiki/Winterreise>.

^v Kumiko Shimizu and Mutsumi Moteki, ed., *Japanese Art Song Anthology, Vol 1, High Voice* (Fayetteville: Classical Vocal Reprints, 2014), p. 34.

^{vi} https://en.wikipedia.org/wiki/O_mio_babbino_caro.

^{vii} John Glenn Paton, ed., *26 Italian Songs and Arias, Medium Low* (Van Nuys: Alfred Music, 1991), p. 110.

^{viii} Jean Piatak and Regina Avrashov, ed., *Russian Songs and Arias: Phonetic Readings Word by Word Translations* (English, Russian and Russian Edition) (Caldwell Publishing Company, 1991).