

AUGUST 4, 2011

AN AUDITIONS CONCERT

Jenness Rouse

Accompanied on the Piano by: **Ms. Gayle Bizzell & Ms. LuAnn Lane**

Videography by: **Mr. Sean Stringer; assisted by Mr. Adam Reed**

Sound by: **Mr. Josh Hoose**

Vocal Training by: **Mr. David Corman**

Facility: **Jack Rodgers Auditorium; Odessa College Campus**

Date & Time: **Thursday, August 4, 2011 @ 7:00PM**

ACT ONE

Accompanist: Ms. Gayle Bizzell

Una voce poco fa*

from Act I, Scene II of the Italian opera, *Il Barbiere di Siviglia (The Barber of Seville)* by Gioacchino Rossini Libretto: Cesare Sterbini

- **Role:** Rosina, a young woman under the care of Dr. Bartolo
- **Voice Part:** soprano|mezzo-soprano **Fach:** lyric soprano|lyric mezzo
- **Setting:** A room in Dr. Bartolo's house
- **Synopsis:** After having read the letter from Lindoro (Count Almaviva), Rosina is filled with joy. She sings of her love for him, but is supposed to marry Dr. Bartolo

Una voce poco fa
qui nel cor mi risuonò;
il mio cor ferito è già,
e Lindor fu che il piagò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò.
Il tutor ricuserà,
io l'ingegno aguzzerò.
Alla fin s'accheterà
e contenta io resterò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò.
Io sono docile, son rispettosa,
sono obbediente, dolce, amorosa;
mi lascio reggere, mi fo guidar.
Ma se mi toccano dov'è il mio debole
sarò una vipera e cento trappole
prima di cedere farò giocar.

A voice a short time ago
resounded here in my heart;
my heart is already wounded,
and it was Lindoro who plagued it.
Yes, Lindoro shall be mine;
I swore it, I shall win!
The tutor will reject me,
I shall sharpen my mind
At the end he will resign himself
And I'll be happy.
Yes, Lindoro shall be mine;
I swore it, I shall overcome.
I am docile, I'm respectful,
I'm obedient, sweet, loving;
I let people rule me, guide me.
But if they touch me where my weak point is
I will be a viper and hundred traps
I will set, before I surrender!

Non so più cosa son, cosa faccio* - No. 6

from Act I of the Italian opera, *Le Nozze di Figaro* by Wolfgang Amadeus Mozart Libretto: Lorenzo da Ponte

- **Role:** Cherubino, a young page in the Count's service
- **Voice Part:** mezzo-soprano **Fach:** lyric mezzo
- **Setting:** Seville, a room in Count Almaviva's castle
- **Synopsis:** After being dismissed from his position as the Count's page for being discovered alone with the gardener's daughter, Cherubino tells Susanna, the Count's maid, that, suddenly, every woman excites him to no end

Non so più cosa son, cosa faccio,
Or di foco ora sono di ghiaccio,
Ogni donna cangiar di colore,
Ogni donna mi fa palpitar.

I no longer know what I am or what I do,
One minute I'm on fire, the next I'm frozen,
Every woman changes my color [makes me blush]
Every woman makes my heart beat faster.

Solo ai nomi d'amor di diletto,
Mi si turba, mi s'altera il petto,
E a parlare mi sforza d'amore
Un desio ch'io non posso spiegar.

At the mere mention of love, of delight,
I become disturbed, my heartbeat changes,
I try to speak of love
[I feel] A desire which I cannot explain.

Non so più cosa son, cosa faccio,
Or di foco ora sono di ghiaccio,
Ogni donna cangiar di colore,
Ogni donna mi fa palpitar.

I no longer know what I am or what I do,
One minute I'm on fire, the next I'm frozen,
Every woman changes my color [makes me blush]
Every woman makes my heart beat faster.

Parlo d'amor vegliando,
Parlo d'amor sognando,
All'acqua, all'ombra, ai monti
Ai fiori, all'erbe, ai fonti,
All'eco, all'aria, ai venti,
Che il suon de' vani accenti
Portano via con se.

I speak of love awake
I speak of love in my dreams,
To the water, the shadows, the mountains,
To the flowers, the grass, the fountains,
To the echoes, the air, the winds,
That the sound of vain accents [speech] is
carried away with itself.

E se non ho chi m'oda,
Parlo d'amor con me!

And if nobody listens,
I speak of love to myself!

Va! laissez couler mes larmes*

from Act III of the French opera, *Werther* by Jules Massenet Libretto: Edouard Blau and Paul Milliet and Georges Hartmann

- **Role:** Charlotte, daughter of the Magistrate
- **Voice Part:** mezzo-soprano **Fach:** lyric mezzo
- **Setting:** the Magistrate's house at Christmas, Frankfurt, Germany, 1780
- **Synopsis:** Charlotte lets free her sadness that she is not married to Werther and breaks down in tears, saying that her heart is too empty for anything to fill when he is away, knowing that he may do himself harm, since he cannot have her.

Va! Laissez couler mes larmes!
elles font du bien, ma chérie!
Les larmes qu'on ne pleure pas
Dans notre âme retombent toutes,
et de leurs patientes gouttes
Martèlent le coeur triste et las.
Sa résistance enfin s'épuise;
le coeur se creuse et s'affaiblit;
il est trop grand, rien ne l'emplit;
et trop fragile, tout le brise!

Go! Let flow my tears!
they do (me) good, my darling!
The tears which one does not cry
Inside our soul fall again, all of them,
And with their patient drops
Hammer the heart sad and weary.
Its resistance finally exhausts itself;
The heart collapses and weakens;
It is too big; nothing fills it;
And too fragile, everything breaks it!

{INTERLUDE: PIANO DUET}

Hungarian Dances: No.5 (Allegro) & No.8 (Presto) || Composed by: Johannes Brahms
Played by: Ms. Gayle Bizzell & Ms. LuAnn Lane

* = Audition Piece

ACT TWO

Accompanist: Ms. LuAnn Lane

Send in the Clowns

from Act II, Scene II of the American musical, *A Little Night Music* by Stephen Sondheim Libretto: Hugh Wheeler

- **Role:** Desirée Armfeldt, Self-absorbed, once-successful actress, now touring the country-side in what is clearly not the "glamorous life"
- **Voice Part:** Alto
- **Setting:** The Armfeldt country home; somewhere in the garden.
- **Synopsis:** Desirée meets Fredrik, her one time lover, and asks if he still wants to be "rescued" from his life, a bad marriage to a teenager, who rejects him. Fredrik answers honestly that he loves Desirée, but only as a dream. Hurt and bitter, Desirée can only reflect on the nature of her life.

Isn't it rich? Are we a pair?
Me here at last on the ground,
You in mid-air.
Send in the clowns.

Isn't it bliss? Don't you approve?
One who keeps tearing around,
One who can't move.
Where are the clowns?
Send in the clowns.

Just when I'd stopped
Opening doors,
Finally knowing the one that I wanted was yours,

Making my entrance again with my usual flair,
Sure of my lines, no one is there.

Don't you love farce? My fault, I fear.
I thought that you'd want what I want Sorry, my dear.
But where are the clowns?
Quick, send in the clowns.
Don't bother - they're here

Isn't it rich? Isn't it queer?
Losing my timing this late in my career?
And where are the clowns?
There ought to be clowns.
Well, maybe next year

Ich lade gern mir Gäste ein* - No. 7, Couplets

from Act II of the German opera, *Die Fledermaus* by Johann Strauss Libretto: Carl Haffner and Richard Genée

- **Role:** Prince Orlofsky, a wealthy Russian
- **Voice Part:** mezzo-soprano **Fach** : lyric mezzo
- **Setting:** A party in Prince Orlofsky's house, Vienna, Austria, 1870.
- **Synopsis:** Prince Orlofsky is enjoying the party he has thrown and tells everyone that they must enjoy the party in their own way...or else...

Ich lade gern mir Gäste ein,
Man lebt bei mir recht fein,
Man unterhält sich, wie man mag
Oft bis zum hellen Tag.
Zwar langweil' ich mich stets dabei,
Was man auch treibt und spricht;
Indes, was mir als Wirt steht frei,
Duld' ich bei Gästen nicht!
Und sehe ich, es ennuyiert
Sich jemand hier bei mir,
So pack' ich ihn ganz ungeniert,
Werf' ihn hinaus zur Tür.
Und fragen Sie, ich bitte
Warum ich das denn tu'? (repetieren)
'S ist mal bei mir so Sitte,
Chacun à son gout! (repetieren)

Und fragen Sie, ich bitte,
Warum ich das denn tu'? (repetieren)
'S ist mal bei mir so Sitte
Chacun à son goût! (repetieren)

I like to invite guests,
One lives quite well at my house,
He enjoys oneself, as he likes
Often until the light of day.
Although I am bored most of the time,
Whatever one says or does;
In that, what I allow myself as host,
I will not tolerate in guests!
And should I see anyone looking bored
Here in my home,
I will seize him shamelessly
And throw him out the door.(repeat)
And ask me, I beg you
Why then this I do? (repeat)
It's simply my custom:
Each to his own taste! (repeat)

And ask me, I beg you
Why then this I do? (repeat)
It's simply my custom:
Each to his own taste! (repeat)

Mes longs cheveux*

from Act III, Scene I of the French opera, *Pelléas et Mélisande* by Claude Debussy Libretto: Maurice Maeterlinck

- **Role:** Mélisande, the mysterious young woman found by Prince Golaud in the forest and promptly marries him. At the palace, she meets his half-brother, young Pelleas, with whom she forms a romantic attachment.
- **Voice Part:** mezzo-soprano|soprano **Fach** : dramatic mezzo|lyric mezzo
- **Setting:** King Arkel and Prince Golaud's palace: Mélisande's chamber window in the tower.
- **Synopsis:** Mélisande is at the tower window, singing a song as she combs her hair

Mes longs cheveux descendent jusqu'au seuil de la tour
Mes cheveux vous attendent tout le long de la tour!
Et tout le long du jour!
Et tout le long du jour!
Saint Daniel et Saint Michel,
Saint Michel et Saint Raphaël,
Je suis née un Dimanche!
Un Dimanche à midi!

My long hair falling down to the threshold of the Tower
My hair waiting for you, (as it falls down)along the tower!
And throughout the day!
And throughout the day!
Saint Daniel and Saint Michel,
Saint Michel and Saint Raphaël,
I was born a Sunday!
A Sunday at noon!

{INTERLUDE: PIANO DUET}

Slavonic Dances: Op. 72, No.2 in E minor; Op.46, No.3 in A-flat major || Composed by: Antonin Dvorak
Played by: Ms. Gayle Bizzell & Ms. LuAnn Lane

ACT THREE

Accompanist: Ms. Gayle Bizzell & Ms. LuAnn Lane

He Was Despised, No. 23(excerpt)⁺ (accompanied by Ms. LuAnn Lane)

from Part II, "Scene 1" of the English –Language oratio, *Messiah* by George Frederick Handel Scriptural Text Compilation: Charles Jennens; KJV Bible and Book of Common Prayer

- **Role:** Alto, one of four soloists
- **Voice Part:** alto
- **Setting:** Christ's Passion and His Death
- **Synopsis:** follows the opening chorus, "Behold the Lamb of God," the alto solo "He was despised" is in E flat minor, the longest single item in the oratorio, in which some phrases are sung unaccompanied to emphasize Christ's abandonment. Described as "the highest idea of excellence in pathetic expression of any English song."
- **Inspiration:** Isaiah 53:3

He was despised,
Despised and rejected,
Rejected of men;
A man of sorrows,
A man of sorrows, and acquainted with grief,
A man of sorrows, and acquainted with grief.
He was despised, rejected,
He was despised and rejected of men;
A man of sorrows, and acquainted with grief,
A man of sorrows, and acquainted with grief.
He was despised,
Rejected;
A man of sorrows, and acquainted with grief,
And acquainted with grief,
A man of sorrows, and acquainted with grief.

(The Song continues with the following interlude before repeating the first stanza. It has been omitted in interest of time)

He gave His back
To the smiters,
He gave His back
To the smiters,
And His cheeks to them
That plucked off the hair,
And His cheeks to them
That plucked off the hair,
And His cheeks to them that plucked off the hair:
He hid not His face
From shame and spitting,
He hid not His face
From shame, from shame,
He hid not His face from shame,
And spitting.
(Isaiah 50:6)

*Sein wir wieder gut** (accompanied by Ms. Gayle Bizzell)

from Prologue of the German opera, *Ariadne auf Naxos* by Richard Strauss Libretto: Hugo von Hofmannsthal

- **Role:** The Composer, the composer of the opera being performed within this opera
- **Voice Part:** mezzo-soprano|soprano **Fach:** dramatic mezzo|lyric mezzo
- **Setting:** backstage before an operatic performance, a wealthy Viennese house, Vienna, Austria, 18th century
- **Synopsis:** Immediately before the performance of his opera begins, the Composer declares his fervent belief in the in the great art of music.

Sein wir wieder gut.
Ich sehe jetzt alles mit anderen Augen!
Die Tiefen des Daseins sind unermeßlich!
Mein lieber Freund!
Es gibt manches auf der Welt,
Das läßt sich nicht sagen.
Die Dichter unterlegen ja recht gute Worte,
Jedoch Mut ist in mir, Mut Freund!
Die Welt ist lieblich
Und nicht fürchterlich dem Mutigen.
Was ist denn Musik?
Musik ist eine heilige Kunst zu versammeln
Alle Arten von Mut wie Cherubim
Um einen strahlenden Thron
Und darum ist sie die heilige unter dem Künsten
Die heilige Musik!

We will be well again.
I see everything with different eyes now!
The depths of existence are immeasurable!
My dear friend!
There are some things in the world,
We cannot say.
Yes very good words, inferior to the poets
However, courage is in me, courage friend!
The world is lovely
And not terribly the brave.
What is music?
Music is a holy art to gather
All kinds of courage as Cherubim
For a radiant throne
And that is why it is the sacred among the arts
The sacred music!

Goodnight, My Someone (accompanied by Ms. LuAnn Lane)

from Act I, Scene 4 of the American musical, *The Music Man* by Meredith Willson Libretto: Meredith Willson and Franklin Lacey

- **Role:** Marian Paroo, the town librarian and part-time piano teacher
- **Voice Part:** soprano
- **Setting:** the Paroo home, during Marian's piano lesson for Amaryllis Shinn.
- **Synopsis:** Amaryllis secretly likes Marian's little brother, but he ignores her, and she asks Marian who she should say goodnight to on the evening star since she doesn't have a sweetheart. Marian tells her to just say goodnight to her "someone," as she does, since she doesn't have a sweetheart either.

Goodnight, my someone,
Goodnight, my love,
Sleep tight, my someone,
Sleep tight, my love,
Our star is shining its brightest light
For goodnight, my love, for goodnight.

Sweet dreams be yours, dear,
If dreams there be
Sweet dreams to carry you close to me.
I wish they may and I wish they might
Now goodnight, my someone, goodnight

True love can be whispered from heart to heart
When lovers are parted they say
But I must depend on a wish and a star
As long as my heart doesn't know who you are.

Sweet dreams be yours dear,
If dreams there be
Sweet dreams to carry you close to me.

{END}

* = Audition Piece

+ = Possible Audition or Performance piece