

K34
2012
10-6

School of Music

University of Washington Seattle, Washington

Presents a Faculty Recital:

Ah! Love But a Day

Kari Ragan, *soprano*

and

Rhonda Kline, *piano*

with

Matthew Olson, *violin*

and

Traci Hoveskeland, *cello*

7:30 PM
October 6, 2012
Brechemin Auditorium

noncirc CD # 16,509

"Music expresses that which cannot be said and on which it is impossible to be silent."

Victor Hugo

CD #16,510

PROGRAM

- 1 applause
- 2 *AH! LOVE BUT A DAY* 3:30 MRS. H. H. A. BEACH (1867-1944)
- 3 from *THE RAKE'S PROGRESS*: 8:32
NO WORD FROM TOM IGOR STRAVINSKY (1882-1971)
- 4 from *THE LAST FIVE YEARS*: 4:59
STILL HURTING JASON ROBERT BROWN (b. 1970)
- 5 *COME BACK!* 1:38 ROGER QUILTER (1877-1953)

- 6 from *LES CONTES D'HOFFMANN*: 3:43
ELLE A FUI, LA TOURTERELLE! JACQUES OFFENBACH (1819-1880)
- 7 from *FOLLIES*: 3:22
LOSING MY MIND STEPHEN SONDHEIM (b. 1930)
- 8 from *I CAPULETTI E I MONTECHI*: 7:13
OH! QUANTE VOLTE TI CHIEDO VINCENZO BELLINI (1801-1835)
- 9 from *INTO THE WOODS*: 3:13
NO ONE IS ALONE S. SONDHEIM
- 10 *O LUST, O LUST* 2:02 CLARA SCHUMANN (1819-1896)
- 11 from *ANNIE GETS HER GUN*: 2:23
THEY SAY IT'S WONDERFUL IRVING BERLIN (1888-1989)
- 12 *ZDES' KOROSHO* 2:03 SERGEI RACHMANINOV (1873-1943)

- 13 from I LOVE YOU, YOU'RE PERFECT, NOW CHANGE: 2:42
I WILL BE LOVED TONIGHT.....JIMMY ROBERTS
- 14 from THE BALLAD OF BABY DOE: 4:09
ALWAYS THROUGH THE CHANGING DOUGLAS MOORE (1893-1969)
- 15 from FOLLIES:
I'M STILL HERE.....4:20.....S. SONDHEIM
(tonight's arrangement is by Ross Hauck)

TRANSLATIONS

AH, LOVE BUT A DAY (text by Robert Browning) MRS. H. H. A. BEACH

Ah, love, but a day, and the world has changed! Ah, love, but a day, and the world has changed! The sun's away and the bird estranged. The wind has dropped and the sky's deranged. Summer, summer has stopped. Summer has stopped. Ah, love, but a day, and the world has changed!

Look in my eyes! Wilt thou change too? Look in my eyes! Wilt thou change too? Should I fear surprise? Shall I find aught new in the old and dear, in the good and true with the changing year? Ah, love, look in my eyes! Look in my eyes! Wilt thou change too?

NO WORD FROM TOM IGOR STRAVINSKY

No word from Tom. Has love no voice? Can love not keep a Maytime
vow in cities?

Fade it as a rose cut for a rich display.

Forgot, but no, to weep is not enough. He needs my help.

Love hears, love knows, love answers him across the silent miles, and goes.

Quietly, night, O find him and caress, and may though quiet find his heart,
although it by unkind, nor may its beat confess,
although I weep, it knows of loneliness.

Guide me, O moon, chastely when I depart,
And warmly be the same He watches without grief or shame;
it cannot be thou art
A colder moon upon a colder heart.

My Father! Can I desert him and his devotion for a love who has deserted me?

No, my father has strength of purpose, while Tom is weak, and needs the comfort of a helping hand.

O God protect dear Tom, support my father, and strengthen my resolve.

I go to him.

Love cannot desert;

Though it be shunned. Or be forgotten,

Though it be hurt, if love be love it will not alter,

O should I see my love in need

It shall not matter, What he may be.

I go, I go to him.

Time cannot alter a loving heart.

COME BACK

ROGER QUILTER

I dreamed I heard your voice in the night.

Deep and Tender with loving arms.

I dreamed I saw your wondrous eyes,

aglow with love and light divine.

"Come back, come back! my love," I cried.

~~Come back, come back, my love, my life.~~

ELLE A FUI, LA TOURTERELLE!

JACQUES OFFENBACH

She has fled, the turtledove!

Ah, memory too sweet,

Age too cruel!

Alas, at my knees,

I hear him, I see him!

I hear him, I see him!

She has flown, the turtledove,

She has flown far from you;

But she is always faithful

And keeps her vow

My beloved, my voice calls you

Yes, all my heart is yours.

Dear flower, just opened,

Have pity,

Answer me.

You who knows if he still loves me,

If he keeps his vow

My beloved, my voice begs you.

Ah, let your heart come to me.

She has flown, the turtledove.

She has flown far from you.

OH! QUANTE VOLTE TI CHIEDO

VINCENZO BELLINI

Behold me decked out like a victim on the altar.

Oh if only I could fall like a victim at the foot of the altar!

Oh nuptial torches, so hated, so fateful,

ah! would that you were the tapes of my doom.
I burn, a blaze, a fire all my torment.
In vain I call on the winds to cool me.
Where are you Romeo?
In what lands do you wander
Where, where shall I send them,
where my sighs where to?

Oh! How much time,
Oh! how often I beg you!
the sky weeps
with the passion of my waiting
And delude my desires!
To me the light of day
Ah! is like the flash of your presence
Ah! the air that winds around is my longings.

O LUST, O LUST

CLARA SCHUMANN

What joy, to let my song drift from the mountain
down into the valley!
The smallest tone downward moves,
as like on giant-wings!
The quietest breath from a pure breast,
born out of sorrow and joy,
is transformed into song, without its knowledge
is sung for all the world to hear.

It wings itself earth and heavenward
this ringing yearning of the soul
and goes to the heart of the entire world
whether joyful, whether in tears.
What silently otherwise only the heart
flies out upon ringing wings
What joy, to let my song drift from the mountain
down into the valley!

ZDES' KOROSHO

SERGEI RACHMANINOV

How nice it is here...
Look - far away,
The river is a blaze of fire;
The meadows lie like carpets of colour
The clouds are white.

Here there is no one...
Here it is silent...
Here is only God and I,
The flowers, the old pine tree,
And you, my dream!

Always through the changing
Of sun and shadow, time and space,
I will walk beside my love
In a green and quiet place.
Proof against the forms of fear
No distress shall alter me
I will walk beside my dear
Clad in love's bright heraldry.
Sound the battle's loud alarms
Any foe I shall withstand
In the circle of his arms
I am safe in Beulah Land.
Passion fades when joy is spent;
Lust is lure for gold and crime.

Beauty's kiss is transient -
Love alone is fixed in time.
Death cannot divide my love;
All we sealed with living vows.
Warm I'll sleep beside my love
In a cold and narrow house.
Never shall the mourning dove
Weep for us with accents wild;
I will walk beside my love
Who is husband, father, child.
As our earthly eyes grow dim
Let the ancient song be sung:
I will change along with him
So that both are ever young,
Ever young.

KARI RAGAN

Soprano KARI RAGAN holds degrees from Indiana University (B.Mus., M.Mus.) and the University of Washington (DMA). Her dissertation, "The Ballad of Baby Doe: Historical Accuracy and Gender Ideology in the Characterization of August and Baby Doe," focused on feminist perspective of Douglas Moore's 1956 opera.

In 2012, Dr. Ragan was the recipient of the Van L. Lawrence Fellowship, a prestigious award presented jointly by The Voice Foundation and the National Association of Teachers of Singing (NATS). Her research topic for this fellowship is "The Parameters and Utility of Vocal Cool Down Exercises." In 2011, she earned the Wicklund Singing Voice Specialist Certificate and in 2010 the New York Singing Teachers (NYSTA) Association's Distinguished Voice Professional Certificate. Dr. Ragan was selected to present at the 51st NATS National Conference on Voice Disorders and the Multidisciplinary Team. In 2009, she was the recipient of the NATS Pedagogy Award. Dr. Ragan's article "Intubation Considerations for Singers" was published in the NYSTA's VOICEPrints in 2010 and the augmented article co-written with anesthesiologist Dr. Kunal Gangopadhyay, will be published in the *Journal of Singing* in the fall of 2012. Additionally, her article entitled "The Connected Voice Studio" was published in the *Journal of Singing* in September 2010.

Dr. Ragan joined the University of Washington voice faculty in the fall of 2010 where she teaches graduates and undergraduates applied voice, vocal pedagogy, Italian diction, and French art song literature. Additionally, she has developed and maintained a thriving and collaborative independent voice studio for over twenty-five years.

Although her primary training, performing, and teaching is in the classical genre, she has also specialized in Contemporary Musical Theater (CMT) pedagogy and as a Singing Voice Specialist (SVS)—a voice teacher with specialized training in helping the injured voice. Her work in this area is in association with a team including Laryngologists and Speech Language Pathologists (SLP). As a result of her three specialties (classical pedagogy, CMT pedagogy and an SVS) she is frequently sought after as a clinician and adjudicator for workshops and master classes throughout the Pacific Northwest. Dr. Ragan is a member of NYSTA, an organizing member of the Northwest Chapter of the Voice Foundation (NWCVF), has served on the board of the Puget Sound Chapter of NATS, and is a member of Northwest Artists.

As an active performer she has sung with such companies as Seattle Opera, Spokane Opera, Fort Collins Symphony, Helena Symphony, Washington East Opera, Spokane Symphony, Lyric Opera Northwest, and Opera Idaho, among others. In addition, she is a frequent recitalist, having recently presented a series of recitals throughout the Northwest, with Maestro Dean Williamson at the piano. She has been recognized as the Regional finalist for the Metropolitan National Council Competition and the MacCallister Competition.

RHONDA KLINE

An accomplished and versatile pianist cited as a “tour de force at the piano” (*Klarinet*), RHONDA KLINE has been presented with recitalists in Europe and across the United States. A resident of Seattle since 1996, she has collaborated in performance with singers, instrumentalists, and choral groups, in settings ranging from elementary schools to the Seattle Bumbershoot Festival. Passionate about fostering both the young emerging professional and veteran performer alike, Ms. Kline serves as general manager and music director for Northwest Opera In Schools, Etc. (NOISE, www.noiseforkids.org), an opera education program now in its thirtieth year, which performs live adaptations of operas for kindergarten through sixth grade students in Washington state. She is also managing director for Black Box Opera Theater (www.blackboxoperatheater.com), a Seattle-based ensemble company focused on performing contemporary and lesser-known works.

A member of the University of Washington music faculty since 1999, Ms. Kline has coached over 50 opera and music theater productions. Annually she serves as a coach/accompanist with *Canta in Italia*, a summer program for singers based in Italy. Recent performance highlights include a European tour with Metropolitan Opera soprano Joyce Guyer, a recital with Slovenian clarinetist Joze Kotar, and a cabaret of songs by Stephen Sondheim, Kurt Weill and Randy Newman at Seattle's 2010 Bumbershoot Festival. An upcoming release of Finnish songs with soprano Mimmi Fulmer is planned for 2012 by Centaur Records.

MATTHEW OLSON was fortunate to study with some of the world's finest teachers including Almita & Roland Vamos, Ruggiero Ricci, Benny Kim, Zakhar Brohn, and Dorothy DeLay. He has been playing since the age of three and has performed as a soloist, chamber musician, and orchestral musician across the country and abroad. He was the Concertmaster of the Kansas City Ballet Orchestra at the age of 18 and has been Associate Concertmaster and Assistant Concertmaster of several orchestras and chamber orchestras. For the last two years Matthew was the Musician-in-Residence for the Orcas Island Chamber Music Festival.

TRACI HOVESKELAND performs primarily with her bassist husband, ~~Spencer in The Bottom Line Duo~~ which has recorded six albums and toured throughout the U.S., Canada, Mexico and Europe in the last 17 years. As a recording artist she appears in genres from rock to classical with Grammy Award-winning artists. Traci continues to perform Broadway musicals as principal cellist in the Paramount and 5th Avenue Theaters in Seattle and has backed Tony Curtis, Richard Chamberlain, and Patty LuPone in the process.

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