



Linda Herring, mezzo soprano
LuAnn Higgs, piano

Haï luli! Pauline Viardot (1821-1910)
Morirò
Les Filles de Cadix

Three Dream Portraits Margaret Bonds (1913-1972)
Minstrel Man
Dream Variation
I, Too

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jazz songs - for soprano and double bass
Euphonium Dance
Madam and the Minister

Oscar Aguilar, double bass

INTERMISSION

Time Trilogy Linda Herring (b.1960)
Tomorrow - Today - Yesterday

Blonde Men (*Love After 1950*) Libby Larsen (b.1950)
Preposterous Vocalises - Selections Josefa Heifetz (b.1930)

Scales
A Very Small Fish
Body Language
Sauce for the Gander

T.S. (*Men I Have Known*) Elizabeth Raum (b.1945)

*This recital is presented in partial fulfillment of the requirements
for the degree of Master of Music in Performance.
Linda Herring is a student of Professor Claudia Kitka.*



FRIDAY, 7:00 P.M.
MARCH 13, 2020
CAPISTRANO HALL 151

Linda Herring, mezzo soprano

Master of Music in Performance Recital

Friday, March 13, 2020, 7:00 pm

Notes, Texts, and Translations

PAULINE VIARDOT (1821–1910)

Born Michelle Ferdinande Pauline García Sitches, Pauline Viardot was a nineteenth-century mezzo-soprano and composer born in Paris. Her father, Manuel, was a tenor, voice teacher, and composer, who trained Viardot on piano and voice. By the age of six she was fluent in Spanish, French, English, and Italian, and later in life became fluent in Russian. As a child she traveled with her family to London and the United States, and her family were the first to perform Mozart's opera Don Giovanni in the U.S. in the presence of the librettist, Lorenzo Da Ponte. She took piano lessons with Franz Liszt but, after her father's death, her mother insisted she focus on voice and abandon her piano studies. However, she remained an outstanding pianist all her life and often played duets with Frédéric Chopin. In addition to her piano skills, she was renowned for her wide vocal range and dramatic roles. Camille Saint-Saëns dedicated Samson and Delilah to her and wanted her in the title role but she declined due to her age. She also sang the title role in Gluck's opera, Orphée et Eurydice in addition to many other important roles during this time. She never intended to become a composer, mostly writing pieces for her students to sing, but after retirement from the stage in 1863, she wrote many quality pieces including some opera, leading Franz Liszt to say, "...with Pauline Viardot, the world has finally found a woman composer of genius."

Haï luli!

I am sad and worried. I do not know what will happen. My good friend should come, and I am waiting all alone. Alas, where can my friend be? I sit down to spin some wool; the thread breaks in my hand. Oh well, I will spin tomorrow. Today I am in too much pain. Alas, how sad it is without my friend! If he ever changed his mind, if he ever abandoned me, the whole village could burn down and me with it! Alas, what good is it to live without my friend?

Morirò

I shall die, and you will be happy. You will no longer hear my pained voice. You will hear four bells ring and a little quiet one. When you hear that the deceased is being carried past, go out and look because I am the one.

Les Filles de Cadix

V.1: We had just seen a bullfight, three boys and three girls together. It was beautiful on the town green, and we danced a bolero to the rhythm of castanets. "Tell me, neighbor, do I look nice? Does this skirt suit me today? Do you think I have a good figure?" Girls from Cádiz like to hear such things!

V.2: And we were dancing a bolero one Sunday evening, when along came a fine gentleman with gold thread on his coat, a plume on his hat, and his hand on his hip. He said, "If you want anything from me, brunette with the pretty smile, you only have to ask and this gold will be yours." "Go right along on your way, handsome sir," I said. Girls from Cádiz don't listen to that kind of talk!

MARGARET BONDS (1913–1972)

Margaret Bonds was an American composer and pianist, best remembered for her frequent collaborations with Langston Hughes. Born in Chicago, Bonds grew up in a home visited by leading black intellectuals of the time. She wrote her first piece, Marquette Street Blues, at the age of five. Upon graduation from high school, she became one of the few black students at Northwestern University, graduating with a bachelor's and master's in music. Bonds performed with many prominent organizations such as the Chicago Symphony Orchestra and the Women's Symphony Orchestra of Chicago. She later moved to New York and continued studying piano and composition at Julliard. She composed many various types of music from pieces for voice and piano, to large scale works with nine movements, musical theatre pieces, and ballet. She had the ability to combine elements of various black musical traditions, such as jazz, blues, calypso, and spirituals. At the time of the Freedom March on Montgomery, Alabama, in 1965, Bonds wrote Montgomery Variations for orchestra, dedicating it to Martin Luther King, Jr. A few years later, she moved to Los Angeles, where the Los Angeles Philharmonic premiered her Credo for chorus and orchestra in 1972. Bonds died unexpectedly a few months later, shortly after her 59th birthday.

Three Dream Portraits

Texts: Langston Hughes

Minstrel Man

Because my mouth
Is wide with laughter
And my throat
Is deep with song,
You do not think
I suffer after
I have held my pain
So long?

Because my mouth
Is wide with laughter,
You do not hear
My inner cry?
Because my feet are gay
With dancing,
You do not know
I die?

Dream Variation

To fling my arms wide
In some place in the sun,
To whirl and to dance
Till the white day is done.
Then rest at cool evening
Beneath a tall tree
While night comes on gently,
Dark like me—
That is my dream!

To fling my arms wide
In the face of the sun,
Dance! Whirl! Whirl!
Till the quick day is done.
Rest at pale evening . . .
A tall, slim tree . . .
Night coming tenderly
Black like me.

I, Too

I, too, sing America.
I am the darker brother.
They send me to eat in the
kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed.

BETTY ROE (b.1930)

Betty Roe composes solo songs, choral and sacred music, musicals, operas, instrumental pieces, and music for schools. Born in London, England, to a fishmonger father and a bookkeeper mother, Roe began composing and arranging music for local churches during WWII. During the 1940s she attended the Royal Academy of Music but left in 1947 to take a job as a filing clerk. She continued her studies in private lessons and in the 1950s began writing for musicals. She was Director of Music at the London Academy of Music and Dramatic Art during the 1970s and founded a publishing company with her husband.

cat and mouse

more jazz songs for soprano and bass

1. nursery rhyme (words: anonymous)

There was a crooked man,
and he went a crooked mile.
He found a crooked sixpence
against a crooked style.
He bought a crooked cat,
which caught a crooked mouse
and they all lived together
in a little crooked house.

2. an appeal to cats in the business of love (words: Thomas Flatman)

Ye cats that at midnight spit love at each other,
Who best feel the pangs of a passionate lover,
I appeal to your scratches and your tattered fur,
If the business of love be no more than to purr.
Prrrrrrrrrrrr.
Old lady Grimalkin with her gooseberry eyes,
knew something when a kitten
for why she was wise;
You find by experience, the love fits soon o'er,
'Puss! Puss! Puss! Puss!' lasts not long,
but turns to 'Cat Whore!'
Men ride many miles, cats tread many tiles,
Both hazard their necks in the fray;
Only cats when they fall from a house or a wall
keep their feet, mount their tails and away!

3. mouse (words: Clifford Dyment)

I cursed the mouse that gnawed my cheese
And trespassed smoothly on my peace.
I growled and vowed I'd do him in
The wretched scrap of speed and sin!
'You haunt my dreams and days,' I cried,
'For my bread's sake it's time you died!'
I laughed to find my cunning trap

Had killed the beastly little chap.
The little chap! Yes, that's the name I used
in death and stood in shame.
The story of that righteous deed
is now a sword on which I bleed.

4. the two mice (words: James Reeves)

There met two mice at Scarborough
Beside the rushing sea,
The one from Market Harborough,
The other from Dundee.
They shook their feet, and clapped their hands,
And twirled their tails about;
They danced all day upon the sands
Until the stars peeped out.
'I'm much fatigued,' the one mouse sighed,
'And ready for my tea.'
'Come home awa,' the other cried,
'And tak' a crumb wi' me.'
They slept a while, and then next day
Across the moors they went;
But sad to say, they lost their way,
and came to Stoke on Trent
(on Trent?)
And there it soon began to rain,
At which they cried full sore
'If ever we get home again,
We'll not go dancing more.'

5. nursery rhyme (words: anonymous)

A cat came dancing out of a barn
With a pair of bagpipes under her arm;
She could sing nothing but fiddle cum fee,
The mouse has married the bumble bee,
Pipe, cat; pipe, cat; dance, dance, mouse;
We'll have a wedding at our good house.

jazz songs
for soprano and double bass

Euphonium Dance

(Lyrics: Jacqueline Froom)

A euphonium danced
With a flute by chance,
In the Strand, under the moon.
They played quartets
With a harp they met
And a treacle tongued bassoon.
The pigeons stared
In Trafalgar Square;
The harp was riding a lion,
While Nelson spied
Through the flute, one-eyed,
The glittering belt of Orion.
The euphonium slept
In St. Martin's crypt
Till the sun slid into the Thames,
Then woke with a groan
a euphonious moan
And waddled off down to St. James.

Madam and the Minister

(Words: Langston Hughes)

Reverend Butler came by
My house last week.
He said "Have you got a little time,
a little-ittle time to speak?"
He said "I am interested In your soul.
Has it been saved,
Or is your heart stone-cold?"
I said "Reverend, I have you, have you know I was
baptised, baptised
Long, long ago."
He said "What have you done since then?"
I said "None of your business, friend."
He said "Sister, Have you back-slid?"
I said "It felt good If I did."
He said "Sister, Come time to die
The Lord will surely Ask you why.
I'm gonna pray For you! Goodbye!"
I felt kinder sorry I talked that way,
After Reverend Butler Went away.
So I ain't in no mood, For sin today.

INTERMISSION

LINDA HERRING (b.1960)

TIME TRILOGY

Tomorrow

I wish tomorrow would hurry up and come
There's so much more I want to do
I try to be patient with each passing minute
When will it happen, when?

Christmas and birthdays are always tomorrow
A trip to the beach, I will play in the sun
I wish today would just plum go away
So tomorrow will finally come!

Everything happens tomorrow
I just can't wait anymore
Maybe if I just hold my breath,
I'll get what I'm waiting for

Today

I never press snooze on my alarm
I awake with a quiet excitement
The early morning has a special charm
It must be the peace and quiet

All the dreams that I was dreaming
Slowly slip away
But they're soon forgotten
As I look forward to today

They're waking up!
Where is my coffee cup?
Get in the car!
We're running late!

What do you mean you need two dozen cupcakes for school today?

They're all at school, I'm all alone
Just need to catch my breath
I had a plan so many years ago
There's never enough time left

And for all I've given
Losing all my dreams
My life is perfect
I wouldn't change a thing
Another perfect day today

Yesterday

Yesterday, yesterday
So many more of them than my tomorrows
And memories, sweet memories
Outnumber all my sorrows

I want the hours to slow down, to slow down
And be like days that I lived back then
Oh, to do it all over again
Why can't I do it all again?

Missed opportunities, wasted worries
Always running around in a hurry
They said slow down, they said slow down
Now all I have are memories of yesterday

LIBBY LARSEN (b. 1950)

According to her website, Libby Larsen "is one of America's most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over 15 operas. Grammy award-winning and widely recorded, including over 50 CDs of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory. As a vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony."

JOSEFA HEIFETZ (b.1930)

Josefa Heifetz is a pianist, teacher, and lexicographer well-versed in the idiomatic languages of both the keyboard and the English language. Her 24 Exercises at the Piano contains a series of trills, scales, chromatics, and arpeggios. She is also the author of Mrs. Byrne's Dictionary of Unusual, Obscure and Preposterous Words and From Bach to Verse. Heifetz lives in Marin County in California and is the daughter of renowned violinist Jascha Heifetz.

The following is a quote from the "INTRODUCTION" to the Preposterous Vocalises score:

I don't know about you, but I rarely read introductions. They are, more often than not, exercises in beating a dead horse. But the publisher said, "do it." And you don't argue with someone whose name you can't pronounce.

Unfortunately, I have found, after twenty-five years of playing and teaching, that repetition is necessary in the acquisition of a solid technique. It is also necessary in order to guide memories to their long-term home in the cerebellum.

This being so, why go crazy bleating your way to vocal stardom by ma-ma-ma-ing endless scales and arpeggios with their predictable harmonies when there is, at long last, an alternative? Repetition is still required, but because of the silly words and updated harkmonies, the danger of boredom is lessened, thereby making it easier to concentrate on intonation, legato, and the growing beauty of your tone!

Another reason for using words, rather than syllables, is that singers need practice with diction, especially English.

And from her "PRACTICE TIPS" which follows the Introduction in the score:

Obviously, since vocal ranges differ, transposition will be necessary. Lots of luck.

ELIZABETH RAUM (b.1945)

Elizabeth Raum is a Canadian oboist and composer with a career in music that spans over 45 years. She studied oboe performance at Eastman School of Music, graduating in 1966. Born in New Hampshire, she became a Canadian citizen in 1985. She is a prolific composer and has produced opera, chamber pieces, choral works, vocal works, and ballets. She has also written extensively for film and video.