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### Upcoming Events

Event	Event Date	Location	Time
Annie McDonald Studio Recital: The Works of Franz Liszt	4/11	Organ Recital Hall	7:30 P.M.
Jazz Ensembles	04/12	Griffin Concert Hall	7:30 P.M.
YPO Theatre: Lucky Stiff by Lynn Ahrens and Stephen Flaherty	04/15	2nd Floor Large Acting Lab	2:00 P.M.
Virtuoso Series: Mendelssohn Trio	04/16	Organ Recital Hall	7:30 P.M.
Graduate String Quartet, Cadena Quartet	04/19	Organ Recital Hall	7:30 P.M.
World Percussion Ensemble	04/22	Griffin Concert Hall	2:00 P.M.
Concert Band and Orchestra	04/24	Griffin Concert Hall	7:30 P.M.
Collaborative Voice Recital (East-West Week)	04/24	Organ Recital Hall	7:30 P.M.
Virtuoso Series: with Todd Queen, tenor and Joa Jin, soprano (East-West Week)	04/26	Organ Recital Hall	7:30 P.M.
Wind Ensemble & Symphonic Band	04/29	Griffin Concert Hall	2:00 P.M.
Virtuoso Series: Blue Ridge Trio	04/30	Organ Recital Hall	7:30 P.M.
Collaborative Piano Recital	05/03	Organ Recital Hall	7:30 P.M.
Creative Writing Series	05/03	University Art Museum	7:30 P.M.

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Meet Me at the UCA

### Virtuoso Series Concert:

**Tiffany Blake, soprano**  
**Caleb Harris, piano**

**April 9, 2012 7:30 P.M.**  
**Organ Recital Hall**

### Program

Als Luise die Briefe ..... W.A. Mozart  
Abendempfindung ..... (1756-1791)

*Ariettes Oubliées* ..... Claude Debussy (1862-1918)  
C'est l'extase langoureuse  
Il pleure dans mon coeur  
L'ombre des arbres  
Chevaux des bois  
Green  
Spleen

From *Die tote Stadt* ..... Erich Korngold (1897-1957)  
Glück hast mir verblieb

Intermission

Ganymede ..... Franz Schubert (1797-1828)  
Gretchen am Spinnrade

LOVE SONGS

Amor ..... William Bolcom (b. 1938)  
I carry your heart with me ..... John Duke (1899-1984)  
The Seal Man ..... Rebecca Clarke (1886-1979)  
See How they Love Me ..... Ned Rorem (b. 1923)  
Animal Passion ..... Jake Heggie (b. 1961)  
Where the Music Comes from ..... Lee Hoiby (b. 1926)

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# Program Notes and Translations

## **Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte**

(When Louise burnt the letters of her unfaithful lover)

*Gabriele von Baumberg*

Generated by ardent fantasy; in a rapturous hour brought into this world---  
Perish, you children of melancholy!

You owe your existence to flames, so I restore you now to the fire,  
with all your rapturous songs. For alas! he sang them not to me alone.

I burn you now, and soon, you love-letters, there will be no trace of you here.  
Yet alas! the man himself, who wrote you, may still perhaps burn long in me.  
-Emily Ezust

## **Abendempfindung(Evening Sensations)**

*Joachim Heinrich Campe*

Evening it is; the sun has vanished, and the moon streams with silver rays;  
Thus flee Life's fairest hours, flying away as if in a dance.

Soon Life's colorful scenes will fly away, and the curtain will come rolling down;  
Done is our play, the tears of a friend flow already over our grave.

Soon, perhaps (the thought gently arrives like the west wind-----a quiet foreboding)  
I will part from life's pilgrimage, and fly to the land of rest.

If you will then weep over my grave, gaze mournfully upon my ashes,  
Then, o Friends, I will appear and waft you all heavenward.

And you bestow also a little tear on me, and pluck me a violet for my grave,  
And with your soulful gaze, look then gently down on me.

Consecrate a tear for me, and ah! Do not be ashamed to cry;  
Those tears will be in my diadem then: the fairest pearls!  
-Emily Ezust

## **Ariettes Oubliées (Forgotten Songs)**

*Paul Verlaine*

## **C'est l'extase langoureuse**

It is the languorous ecstasy, it is the fatigue after love,  
It is all the rustling of the wood, in the embrace of breezes;  
It is near the gray branches: a chorus of tiny voices.

Oh, what a frail and fresh murmur! It babbles and whispers,  
It resembles the soft noise that waving grass exhales.  
You might say it were, under the bending stream,  
The muffled sound of rolling pebbles.

This soul, which laments and this dormant moan, it is ours, is it not?  
Is it not mine? -- tell me -- and yours, whose humble anthem we breathe  
On this mild evening, so very quietly?  
-Emily Ezust

## Performer Bios



Praised by Opera News Online for her "...truly virtuoso performance...immaculate tone, good support and breath to spare.", soprano, **Dr. Tiffany Blake**, received her DMA in Vocal Performance with a minor in Opera Stage Direction from the Eastman School of Music, where she also earned her MM and was awarded the prestigious Performer's Certificate. In 2009 Dr. Blake was one of twelve interns chosen from applicants across the U.S. and Canada to participate in the prestigious NATS Internship Program.

Dr. Blake's operatic roles include the title role in Carlisle Floyd's *Susannah*, *Despina* in *Così fan tutte*, Mercedes in *Carmen* among others. Other solo engagements have included appearances with the Rochester Philharmonic Orchestra, Missouri Symphony Orchestra and Opera Fort Collins. She is a regular performer with the Odyssey Chamber Music concert series in Columbia, Missouri. Dr. Blake has a special interest in song literature, and has given several recitals in Salzburg, Georgia, New York, Illinois, Missouri and California, including a radio broadcast for *Opus: Classics Live NPR* in Buffalo, New York, an appearance with Chicago's Arts at Large and a vocal chamber music recital with Salzburg International Chamber Music Concerts.

She has served on the faculties of the University of Missouri-Columbia, Syracuse University, Alfred University and Sonoma State University. In addition to many opera scenes programs, Dr. Blake's directing credits include *La Cenerentola* and *A Little Night Music* for Colorado State Opera Theater, *Die Fledermaus*, *Riders to the Sea*, *The Wandering Scholar*, *Suor Angelica*, *Dido and Aeneas*, *The Old Maid and the Thief*, *La Canterina* and highlights from *L'elisir d'amore* for the University of Missouri School of Music and *The Cradle will Rock* for the Eastman School of Music Opera Workshop. She currently serves as Assistant Professor of Voice and Voice Area Coordinator at Colorado State University in Fort Collins, Colorado.



**Caleb Harris** enjoys an active career as a pianist, chamber musician, conductor, and vocal coach. Possessing an unusually broad and diverse repertoire, Harris is equally at home at the keyboard or on the podium. He has appeared throughout the USA, Austria, Germany, France, Italy, and Asia at many prestigious venues including Carnegie Hall, Seiji Ozawa Hall at Tanglewood, and the National Concert Hall in Taipei, Taiwan.

In the 2008-2009 season, Harris performed with such notable musicians as violinist William Preucil, concertmaster of the Cleveland Orchestra, and tenor, Vale Rideout. The 2009-2010 season will include a solo recital at Oklahoma Baptist University, a series of performances with soprano, Tiffany Blake, a performance of Rachmaninoff's *Rhapsody on a Theme of Paganini* with the University of Northern Colorado Orchestra, as well as multiple chamber music concerts. In addition, Harris will be the musical director and conductor for UNC Opera Theatre's production of Puccini's *Suor Angelica*.

As a vocal coach, musical director, or conductor, Harris has been involved with the preparation and performance of many operas. Recent productions include, Britten's *A Midsummer Night's Dream*, Poulenc's *Dialogues of the Carmelites*, Stravinsky's *Renard*, Ravel's *L'enfant et les sortilège*, Purcell's *Dido and Aeneas*, Mark Adamo's *Little Women*, Humperdinck's *Hansel and Gretel*, Massenet's *Cendrillon*, Busoni's *Turandot*, and Donizetti's *L'elisir d'amore* and Rossini's *Il Barbiere di Siviglia*. Throughout his opera career, he has worked closely with many musical luminaries including Robert Spano, Stephan Asbury, Neil Varon, William Weinert, Robert Page, Joel Smirnoff, Phyllis Curtin, Dawn Upshaw, Martin Katz, Kenneth Griffiths, Alan Smith, and Robert McIver.

Dr. Harris holds the Bachelor of Music degree, summa cum laude, from Oklahoma Baptist University and the Master of Music degree, Doctor of Musical Arts degree, and Performer's Certificate from the Eastman School of Music. He has studied piano extensively with Billie Jo Forney, Ronald Lewis and Douglas Humpherys. Dr. Harris currently serves as Assistant Professor of Music, Piano and Collaborative Piano, at the University of Northern Colorado in Greeley, CO.

## Program Notes and Translations

### Il pleure dans mon oeur

There is weeping in my heart like the rain falling on the town.  
What is this languor that pervades my heart?

Oh, the patter of the rain on the ground and the roofs!  
For a heart growing weary, oh the song of the rain!

There is weeping without cause in this disheartened heart.  
What! No betrayal? There's no reason for this grief.

Truly the worst pain is not knowing why,  
without love or hatred, my heart feels so much pain.  
-Peter Low

### L'ombre des arbres

The shadow of the trees in the misty river fades and dies like smoke;  
while above, among the real branches, the doves are lamenting.

Oh traveler, how well this pale landscape mirrored your pallid self!  
And how sadly, in the high foliage, your hopes were weeping,  
your hopes that are drowned.  
-Peter Low

### Chevaux de bois

Turn, turn, good horses of wood, turn a hundred turns, turn a thousand turns,  
turn often and turn always, turn, turn to the sound of the oboes.

The red-faced child and pale mother, the boy in black and the girl in pink,  
the one pursuing and the other posing, each getting a penny's worth of Sunday fun.

Turn, turn, horses of their hearts, while all around your turning  
squints the sly pickpocket's eye —  
turn to the sound of the victorious cornet.

It is astonishing how it intoxicates you to go around this way in a stupid circle,  
nothing in your tummy and an ache in your head, very sick and having lots of fun.

Turn, wooden horses, with no need ever to use spurs  
to command you to gallop around, turn, turn, with no hope for hay.

And hurry, horses of their souls—hear the supper bell already,  
the night that is falling and chasing the troop  
of merry drinkers, famished by their thirst.

Turn, turn! The velvet sky is slowly clothed with golden stars.  
The church bell tolls sadly. Turn, to the happy sound of drums.  
-John Glenn Paton

# Program Notes and Translations

## Green

Here are some fruit, some flowers, some leaves and some branches,  
And then here is my heart, which beats only for you.  
Do not rip it up with your two white hands,  
And may the humble present be sweet in your beautiful eyes!

I arrive all covered in dew,  
Which the wind of morning comes to freeze on my forehead.  
Suffer my fatigue as I repose at your feet,  
Dreaming of dear instants that will refresh me.

On your young breast allow my head to rest,  
Still ringing with your last kisses;  
Let it calm itself after the pleasant tempest,  
And let me sleep a little, since you are resting.  
-Emily Ezust

## Spleen

The roses are all red and the ivy is all black.  
Dearest, you simply move, and all my old despairs awake!

Too blue, too tender was the sky, the air too soft, too green the sea.  
Always I fear, I know not why, some lamentable flight from thee.

I am so tired of holly-sprays and weary of the bright box-tree,  
Of all the endless country ways; of everything alas, except for you.  
-Ernest Dowson

## Glück hast mir verblieb from *Die tote Stadt*

Paul keeps the portrait and mementos of his deceased wife, Marie, in a shrine. He becomes excited when he meets a dancer, Marietta, who uncannily resembles Marie and that he has invited her to visit him. He is torn between his loyalty to Marie and his desire for Marietta. When Marie appears in a vision, Paul vows his fidelity. Paul reveals the reason for his bizarre attraction to Marietta, and declares that he never loved her. Marietta, challenging her dead rival, seduces Paul.

After Marietta and Paul meet for the first time, she sings an intensely sad song about lost love for him.

Joy, that remains near to me, come to me, my true love.  
Night sinks into the grove. You are my light and day.  
Anxiously beats heart on heart. Hope soars heavenward.

How true, a sad song. The song of true love, that must die.  
I know the song. I heard it often in younger, in better days.  
It has yet another verse—  
Do I know it still?

Though sorrow becomes dark, come to me, my true love.  
Lean your pale face towards me. Death will not separate us.  
If you must leave me one day, believe, there is an afterlife.  
-Lisa Lockhart

# Program Notes and Translations

## Ganymede

*Johann Wolfgang von Goethe*

How in the morning light you glow around me, beloved Spring!  
With love's thousand-fold bliss, to my heart presses  
the eternal warmth of sacred feelings and endless beauty!

Would that I could clasp you in these arms!  
Ah, at your breast I lie and languish,  
and your flowers and your grass press themselves to my heart.  
You cool the burning thirst of my breast, lovely morning wind!  
The nightingale calls lovingly to me from the misty vale.

I am coming, I am coming! But whither? To where?  
Upwards I strive, upwards!  
The clouds float downwards, the clouds bow down to yearning love.  
To me! To me! In your lap upwards!  
Embracing, embraced! Upwards to your bosom, all-loving Father!  
-Emily Ezust

## Gretchen am Spinnrade (Gretchen at the spinning wheel)

*Johann Wolfgang von Goethe*

My peace is gone, my heart is heavy, I will find it never and never more.  
Where I do not have him, that is the grave, the whole world is bitter to me.  
My poor head is crazy, my poor mind is torn apart.  
My peace is gone, my heart is heavy, I will find it never and never more.

For him only, I look out the window. Only for him do I go out of the house.  
His tall walk, his noble figure, his mouth's smile, his eyes' power,  
And his mouth's magic flow, His handclasp, and ah! his kiss!

My peace is gone, my heart is heavy, I will find it never and never more.  
My bosom urges itself toward him. Ah, might I grasp and hold him,  
and kiss him, as I would wish, at his kisses I should die!  
-Lynn Thompson

