



SCHOOL OF MUSIC

Presents

Sophie Bougeois, soprano
Andrew Packard, piano

November 5, 2021

5:30 PM

PepsiCo Recital Hall

Sechs Lieder, Op. 13

1. Ich stand in dunklen Träumen
2. Sie liebten sich beide
3. Liebeszauber
4. Der Mond kommt still gegangen
5. Ich hab' in deinem Auge
6. Die stille Lotosblume

Clara Schumann
(1819-1896)

“Lagrima mie”

- I. Lamento
- II. Arioso
- III. Aria
- IV. Adagio
- V. Lamento

Barbara Strozzi
(1619-1677)

Andrew Packard, harpsichord
Max Healy, cello

Intermission

Trois Mélodies

1. Pourquoi?
2. Le Sourire
3. La Fiancée perdue

Olivier Messiaen
(1908-1992)

Preach Sister, Preach

Simone de Beauvoir
Mae West
Gilda Radner
George Eliot
Lucille Ball
Daphne du Maurier
Lizz Winstead
Leslie Jones
Ann Landers
Gloria Steinem
Natasha Scripture
Lucille Ball (2)
Tina Fey
Ellen DeGeneres

Evan Mack
(b. 1981)

This recital is given in partial fulfillment of the requirements for a Master of Music in Vocal Performance. Sophie Bougeois is a student of Dr. James Rodriguez.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Sechs Lieder, Op. 13

Clara Schumann

Clara Schumann, née Wieck (1819-1896), was one of the most respected pianists, composers, and pedagogues of the 19th century. The daughter of an educated family, she began her esteemed 61-year concert career at age eleven. With the support of her father Friedrich Wieck, she received a thorough music education in piano, violin, counterpoint, composition, and music business practices. When performing in Leipzig in her youth she met another gifted musician, Robert Schumann, who would go on to study piano with her father. After years of courting and disapproval from her father, they married the day before her twenty-first birthday. They lived together and had eight children over the next 14 years. After suffering a mental break in February 1854, Robert Schumann was committed to a sanatorium for two years. When he was close to death in the year 1856, Clara Schumann visited him two days before he passed. Throughout the rest of her life she maintained close relationships with several prominent composers including Johannes Brahms, even after the death of her husband.

Over the course of her performing career, Clara Schumann's concerts became increasingly shorter in order to bring more attention to the individual pieces. She was known for giving incredible attention to the composers' intentions and for keeping their spirits alive in their works. Because of this, recitals became less about the virtuosic performers, and more about the composers' work. She was one of the first pianists to perform solo recitals entirely from memory, making it a standard for concert pianists.

In my interpretation of the poetry, this song cycle depicts scenes from a lifelong love story in retrospection. We begin in the present day, where the narrator muses of a portrait of their love, and go into several different scenes looking back on their life together. We end in the present day with the narrator sitting alone by a lake, a place where they and their late love used to go.

Ich stand in dunklen Träumen

Ich stand in dunklen Träumen
Und starrte ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmutstränen
Erglänzte ihr Augenpaar.

Auch meine Tränen flossen
Mir von den Wangen herab –
Und ach, ich kann's nicht glauben,
Dass ich dich verloren hab!

Text by Heinrich Heine

I Stood Darkly Dreaming

I stood darkly dreaming
And stared at her picture,
And that beloved face
Sprang mysteriously to life.

About her lips
A wondrous smile played,
And as with sad tears,
Her eyes gleamed.

And my tears flowed
Down my cheeks,
And ah, I cannot believe
That I have lost you!

Translation by Richard Stokes

Sie liebten sich beide

Sie liebten sich beide, doch keiner
Wollt' es dem andern gestehn;
Sie sahen sich an so feindlich,
Und wollten vor Liebe vergehn.

Sie trennten sich endlich und sah'n sich
Nur noch zuweilen im Traum;
Sie waren längst gestorben
Und wussten es selber kaum.

Text by Heinrich Heine

They Loved One Another

They loved one another, but neither
Wished to tell the other;
They gave each other such hostile looks,
Yet nearly died of love.

In the end they parted and saw
Each other but rarely in dreams.
They died so long ago
And hardly knew it themselves.

Translation by Richard Stokes

Liebeszauber

Die Liebe saß als Nachtigall
Im Rosenbusch und sang;
Es flog der wunderschöne Schall
Den grünen Wald entlang.

Und wie er klang, - da stieg im Kreis
Aus tausend Kelchen Duft,
Und alle Wipfel rauschten leis',
Und leiser ging die Luft;

Die Bäche schwiegen, die noch kaum
Geplätschert von den Höh'n,
Die Rehlein standen wie im Traum
Und lauschten dem Getön.

Und hell und immer heller floß
Der Sonne Glanz herein,
Um Blumen, Wald und Schlucht ergoß
Sich goldig roter Schein.

Ich aber zog den Wald entlang
Und hörte auch den Schall.
Ach! was seit jener Stund' ich sang,
War nur sein Widerhall.

Text by Emmanuel Geibel

Love's Magic

Love, as a nightingale,
Perched on a rosebush and sang;
The wondrous sound floated
Along the green forest.

And as it sounded, there arose a scent
From a thousand calyxes,
And all the treetops rustled softly,
And the breeze moved softer still;

The brooks fell silent, barely
Having babbled from the heights,
The fawns stood as if in a dream
And listened to the sound.

Brighter, and ever brighter
The sun shone on the scene,
And poured its red glow
Over flowers, forest and glen.

But I made my way along the path
And also heard the sound.
Ah! all that I've sung since that hour
Was merely its echo.

Translation by Richard Stokes

Der Mond kommt still gegangen

Der Mond kommt still gegangen
Mit seinem gold'nen Schein.
Da schläft in holdem Prangen
Die müde Erde ein.

Und auf den Lüften schwanken
Aus manchem treuen Sinn
Viel tausend Liebesgedanken
Über die Schläfer hin.

Und drunten im Tale, da funkeln
Die Fenster von Liebchens Haus;
Ich aber blicke im Dunklen
Still in die Welt hinaus.

Text by Emmanuel Geibel

The moon rises silently

The moon rises silently
With its golden glow.
The weary earth then falls asleep
In beauty and splendour.

Many thousand loving thoughts
From many faithful minds
Sway on the breezes
Over those who slumber.

And down in the valley
The windows sparkle of my beloved's house;
But I in the darkness gaze
Silently out into the world.

Translation by Richard Stokes

Ich hab' in deinem Auge

Ich hab' in deinem Auge
Den Strahl der ewigen Liebe gesehen,
Ich sah auf deinen Wangen
Einmal die Rosen des Himmels stehn.

Und wie der Strahl im Aug' erlischt
Und wie die Rosen zerstieben,
Ihr Abglanz ewig neu erfrischt,
Ist mir im Herzen geblieben,

Und niemals werd' ich die Wangen seh'n
Und nie in's Auge dir blicken,
So werden sie mir in Rosen steh'n
Und es den Strahl mir schicken.

Text by Friedrich Rückert

I saw in your eyes

I saw in your eyes
The ray of eternal love,
I saw on your cheeks
The roses of heaven.

And as the ray dies in your eyes,
And as the roses scatter,
Their reflection, forever new,
Has remained in my heart,

And never will I look at your cheeks,
And never will I gaze into your eyes,
And not see the glow of roses,
And the ray of love.

Translation by Richard Stokes

Die stille Lotosblume

Die stille Lotosblume
Steigt aus dem blauen See,
Die Blätter flimmern und blitzen,
Der Kelch ist weiß wie Schnee.

Da gießt der Mond vom Himmel
All seinen gold'nen Schein,
Gießt alle seine Strahlen
In ihren Schoß hinein.

Im Wasser um die Blume
Kreiset ein weißer Schwan,
Er singt so süß, so leise
Und schaut die Blume an.

Er singt so süß, so leise
Und will im Singen vergehn.
O Blume, weiße Blume,
Kannst du das Lied verstehn?

Text by Emmanuel Geibel

The silent lotus flower

The silent lotus flower
Rises out of the blue lake,
Its leaves glitter and glow,
Its cup is as white as snow.

The moon then pours from heaven
All its golden light,
Pours all its rays
Into the lotus flower's bosom.

In the water, round the flower,
A white swan circles,
It sings so sweetly, so quietly,
And gazes on the flower.

It sings so sweetly, so quietly,
And wishes to die as it sings.
O flower, white flower,
Can you fathom the song?

Translation by Richard Stokes

“Lagrima mie”

Barbara Strozzi

Barbara Strozzi (1619-1677) was a Baroque-era Italian composer and vocalist. She published eight volumes of her compositions throughout her lifetime and had more music in print than any other composer at the time. The (perhaps illegitimate) daughter of famed poet Giulio Strozzi, he opened opportunities for her to participate in his creative and academic circles. The medium for these circles was the Accademia degli Unisoni, which he founded. At these meetings, Barbara Strozzi performed and frequently proposed themes for the participants to explore. In 1644, she published her first of eight books of compositions, a collection of madrigals for with poetry from her father. Nearly all of Barbara Strozzi's known publications are ariettas, arias, and cantatas for solo soprano voice, with the exception of her first book of madrigals and the solo motets of her fifth publication.

Today's selection, “Lagrima mie,” is one of her surviving cantatas. It features contrasting sections including arias and recitative-like passages. In this piece, the narrator laments of her love, Lydia. Lydia's father does not approve of their love, and has imprisoned Lydia in an attempt to keep them apart. The narrator blames herself for this. She knows that life without Lydia is not life at all, and pleads to God for help.

Lagrimie mie

Lagrimie mie, à che vi trattenete?
Perché non isfogate il fier dolore
Che mi toglie'l respiro e opprime il core?
Lidia, che tant'adoro,
Perch'un guardo pietoso, ahì, mi donò,
Il paterno rigor l'imprigionò.
Tra due mura rinchiusa
Sta la bella innocente,
Dove giunger non può raggio di sole;
E quel che più mi duole
Ed' accresc'al mio mal tormenti e pene,
È che per mia cagione
Provi male il mio bene.

E voi, lumi dolenti, non piangete?
Lagrimie mie, à che vi trattenete?
Lidia, ahimè, veggo mancarmi
L'idol mio che tanto adoro;
Sta colei tra duri marmi,
Per cui spiro e pur non moro.
Se la morte m'è gradita,
Hor che son privo di spene,
Dhe, toglietemi la vita,
Ve ne prego, aspre mie pene.
Ma ben m'accorgo che per tormentarmi
Maggiormente la sorte
Mi niega anco la morte.
Se dunque è vero, o Dio,
Che sol del pianto mio
Il rio destino ha sete,
Lagrimie mie, à che vi trattenete?

Text by Pietro Dolfino

My tears

My tears, why do you hold back?
Why do you not let burst forth the fierce pain
that takes my breath and oppresses my heart?
Because she looked on me with a favorable glance,
Lidia, whom I so much adore,
is imprisoned by her stern father.
Between two walls
the beautiful innocent one is enclosed,
where the sun's rays can't reach her;
and what grieves me most
and adds torment and pain to my suffering,
is that my love
suffers on my account.

And you, grieving eyes, you don't weep?
My tears, why do you hold back?
Alas, I miss Lidia,
the idol that I so much adore;
she's enclosed in hard marble,
the one for whom I sigh and yet do not die.
Because I welcome death,
now that I'm deprived of hope,
Ah, take away my life,
I implore you, my harsh pain.
But I well realize that to torment me
all the more
fate denies me even death.
Thus since it's true, oh God,
that wicked destiny
thirsts only for my weeping,
tears, why do you hold back?

Translation by Richard Kolb

Olivier Messiaen (1908-1992) was a French organist, composer, and teacher of the 20th century. His artistic career began even before he was born; his mother, Cécile Sauvage, was a writer and wrote a series of poems during her pregnancy dedicated to her future child. These poems inspired a series of organ improvisations which Messiaen recorded later in life. He was schooled from a young age by his father, who was an English professor and Shakespeare expert. Between the ages of 7 and 9, he began playing the piano and writing music. He was musically intelligent even as a child, requesting scores of operas by Mozart, Berlioz, and Gluck, as well as piano compositions by Debussy and Ravel for Christmas. Debussy's opera *Pelléas et Mélisande*, which he received as a gift from his harmony teacher, captivated him the most. During World War II he was drafted into the military, and captured as a prisoner of war in May 1940. While imprisoned in a camp in Göllitz, Silesia (modern-day Poland) he wrote his *Quatuor pour la fin du temps*, or "Quartet for the End of Time." He wrote the piece for piano, violin, cello, and clarinet found among his fellow inmates. Its first performance was in the middle of winter for an audience of fellow prisoners of war.

One of the most influential characteristics of Messiaen is his Catholic faith. Religion is one of the greatest themes present in his music, along with numerology and birdsong. His religious beliefs were centered around moments of glory. He was attracted to moments where Christ's divinity was apparent, such as the Nativity, Transfiguration, and Ascension. We see this specifically in the third piece of *Trois Mélodies*. The second half of the piece is a prayer asking for blessings and peace of mind for the person the narrator is praising. The accompaniment also contains a constant three-note pattern, which is reminiscent of the Trinity.

In the first piece, "Pourquoi?", the narrator is experiencing a wave of depression. They see all of these beautiful things that used to inspire them, but now they feel nothing. The second piece, "Le sourire," depicts the breathless moment after a kiss, and features poetry by Messiaen's mother. The final piece, "La fiancée perdue," the narrator praises and adores someone they love, but knows that this person has struggles. They then pray to God to bless them and bring them peace.

Pourquoi?

Pourquoi les oiseaux de l'air,
 Pourquoi les reflets de l'eau,
 Pourquoi les nuages du ciel, Pourquoi?
 Pourquoi les feuilles de l'Automne,
 Pourquoi les roses de l'Été,
 Pourquoi les chansons du Printemps, Pourquoi?
 Pourquoi n'ont-ils pour moi de charmes, Pourquoi?
 Pourquoi, Ah! Pourquoi?

Why?

Why, the birds of the air,
 Why, the gleaming waters,
 Why, the clouds of heaven, Why?
 Why the leaves of autumn,
 Why the roses of summer,
 Why the songs of spring, Why?
 Why for me are they devoid of charm, Why?
 Why? Ah, why?

Text by Olivier Messiaen

Translation by Richard Stokes

Le Sourire

Certain mot murmuré
Par vous est un baiser
Intime et prolongé
Comme un baiser sur l'âme.
Ma bouche veut sourire
Et mon sourire tremble.

Text by Cécile Sauvage

The Smile

A certain word whispered
By you is a kiss,
Intimate and lingering,
Like a kiss on the soul.
My mouth wishes to smile
And my smile flickers.

Translation by Richard Stokes

La Fiancée perdue

C'est la douce fiancée,
C'est l'ange de la bonté,
C'est un après-midi ensoleillé,
C'est le vent sur les fleurs.
C'est un sourire pur comme un cœur d'enfant,
C'est un grand lys blanc comme une aile, très
haut dans une coupe d'or!

O Jésus, bénissez-la!
Elle!
Donnez-lui votre Grâce puissante!
Qu'elle ignore la souffrance, les larmes!
Donnez-lui le repos Jésus!

Text by Olivier Messiaen

The lost Fiancée

She is the gentle fiancée,
She is the angel of kindness,
She is a sun-drenched afternoon,
She is the wind on the flowers.
She is a smile as pure as a child's heart,
She is a tall lily, white as a wing,
towering in a gold vase!

O Jesus, bless her!
Her!
Bestow on her your powerful Grace!
May she never know pain and tears!
Bestow peace of mind on her, O Jesus!

Translation by Richard Stokes

Preach Sister, Preach

Evan Mack

Evan Mack (b. 1981) is an American composer of mainly opera and song. A librettist and pianist as well, he is “considered one of the most gifted composers of his generation by industry insiders.” He has written several operas in collaboration with librettist Joshua McGuire, including *The Secret of Luca*, *The Ghosts of Gatsby*, and *Yeltsin in Texas*, which premiered at Texas Christian University in February 2020. He currently resides in Ticonderoga with his wife and children, and serves on the faculty at Skidmore College.

This song cycle *Preach Sister, Preach* features settings of quotes by famous and influential women. Mack was inspired by the Simone de Beauvoir quote that opens the cycle, and then began researching hundreds of these quotes to set to music. In these pieces he gave musical nods to each person, time period, or an extra musical reference to the text itself. He dedicated this

piece to mezzo-soprano Stephanie Blythe: “Some of the most powerful women I’ve met are from Sullivan County, NY...none are more fierce than the great Stephanie Blythe.”

Simone de Beauvoir was a French philosopher of the 20th century. Using her work in existential philosophy, she was a political activist who wrote about feminist issues and social theory. She investigates the history of a woman's existence in her most famous work, *The Second Sex*. She ponders the question, “What makes a woman a *woman*?” According to her quote featured in this song cycle, a woman is not born, but rather finds womanhood as a result of her social position as “the Other”. In her own words, “Man is defined as a human being, and woman as a female—whenever she behaves as a human being, she is said to imitate the male.” As a result, a woman is defined by the common female experience and the challenges that come with being a woman.

Mae West paved the way for unashamed female sexuality on the big screen. Her performing style is defined by sharp wit and playful double entendres. A controversial artist, she once declared, “I believe in censorship. I made a fortune out of it”

Gilda Radner was an American comedian. Most notably, she was one of the original cast members of the hit television show *Saturday Night Live*. She specialized in parodies of television tropes such as Roseanna Roseannadanna, her popular TV anchor persona. After she died of ovarian cancer in 1989, her husband Gene Wilder carried out her wish for more distribution of knowledge and early diagnosis for other cancer victims like herself.

George Eliot was a Victorian-era English novelist, journalist, and translator. Her legal name was Mary Ann Evans, but she published using the pen name “George Eliot” to avoid gender stereotypes that women's writing should be limited to romance. Her writings are characterized by their realism and psychological insight, and her book *Middlemarch* is considered a staple of English literature.

Lucille Ball was an American actress, comedian, and studio executive. She was most known for her sitcom *I Love Lucy* (and its spinoffs). She was the perfect combination of comedy and business; she was not only a great comedian, but she was also first woman to oversee a major television studio.

Daphne du Maurier was an English author and playwright. She also fell victim to the stereotype that all women’s writings were considered “romantic,” when her works are actually far from it. Her novels are dark and dramatic, incorporating themes of the paranormal. One of her most famous pieces, *Rebecca*, tells the story of a woman who marries a wealthy widower, before discovering that they are being haunted by the spirit of his previous wife, Rebecca. During her life she was a social recluse and was often depicted in pants, which was unique for women of her time.

Lizz Winstead is an American comedian and radio and television personality. She is the co-creator of *The Daily Show*, and served as its head writer. There she combined her skills as an activist and comedian to uniquely deliver news to the public. She is also a prominent abortion rights activist, and is one of the founders of Abortion Access Front.

Leslie Jones is an American actress and comedian. She served as a writer and regular performer for *Saturday Night Live* from the years 2014 to 2019. As a black woman, she is faced with a considerably larger amount of challenges than other performers. She felt the need to “break out,” and find ways where her blackness was not objectified in comedy. She has been a victim of online harassment due to the hatred of women of color, or “misogynoir,” and chose to leave SNL to “pursue other projects.” She now says she did not feel very free at SNL, and continues to spread her intellect and humor in various other routes, while also bringing to light the effects of racism in the entertainment industry.

Ann Landers is the pen name of Ruth Crowley, an American advice columnist. She founded the column “Ask Ann Landers” in the *Chicago Sun-Times* newspaper in the year 1943. After her death in 1955, the column was taken over by Esther Lederer, who assumed Ann Landers’ identity for 47 years. Though she was a fictional woman, Ann Landers became a cultural icon with over 90 million readers.

Gloria Steinem is an American journalist and social political activist. The founder of *Ms.* magazine, she was first publically recognized during the second-wave feminist movement of the 1960s and 1970s. While the first-wave movement focused mainly on suffrage, the second-wave movement included reproductive rights, sexuality, the workplace, and family. As of May 2018, Steinem travels internationally as a lecturer and media spokeswoman on issues of feminism, equality and access.

Natasha Scripture is a writer based in New York with a passion for transformational nonfiction. An advocate for taking a “man fast,” she shares stories of self-reflection and aims to empower other women through these shared experiences.

Tina Fey is a household name of American pop culture. An actress, comedian, producer, and writer, she is best known for her work on *Saturday Night Live* from the years 1997 to 2006, and for creating the comedy series *30 Rock*. She has also gone on to create and perform in iconic movies such as *Mean Girls*, even helping bring the movie to the Broadway stage.

Ellen DeGeneres is an American television icon. An actress, comedian, and producer alike, she is best known for hosting *The Ellen DeGeneres Show*. Her public coming out was a milestone in entertainment because it did not end her career. If anything, it paralleled the current political climate and brought her into the mainstream. She even appeared on the cover of *Time* magazine after her coming out. DeGeneres was actually invited this evening, but I am not sure if she received the invitation.

Simone de Beauvoir

This has always been a man's world,
And none of the reasons that have been offered
in explanation have seemed adequate!
One is not born,
But rather becomes a woman.

Mae West

There are no good girls gone wrong,
Just bad girls found out.
When I'm good I'm very good,
But when I'm bad I'm better.
Good girls go to heaven,
Bad girls go everywhere!

Gilda Radner

I'd much rather be a woman than a man.
Women can cry, they can wear cute clothes,
And they're the first to be rescued off sinking ships.

George Eliot

I'm not denyin' that women are foolish.
God Almighty made 'em to match the men.

Lucille Ball

A man who correctly guesses a woman's age,
May be smart, but he's,
He's not very bright.

Daphne du Maurier

Women...
Women want love to be a novel.
Women...
Women want love.
Women want love to be a novel.
Men...
A short story.

Lizz Winstead

I think.
I think.
I *think*.
Therefore, I'm single.

Leslie Jones

It's hard to date now.
Remember back in the day...
Remember back in the day
All you had to ask a man was:
Are you single? *Now?*
It's a whole interview.
Now, it's a whole damn interview.
Are you single? Are you on drugs?
Are you gay? Are you sure?
Baby... I gotta few questions to ask you before we go out...

Ann Landers

This just in...
Women complain about sex more often than men.
Their gripes fall into two major categories.
One. Not Enough.
Two. Too much!

Gloria Steinem

A liberated woman is one who has sex before marriage...
And a job after.

Natasha Scripture

The notion that wearing makeup is anti-feminist is silly.
Cleopatra pretty much invented eyeliner,
And *she* ruled a kingdom.

Lucille Ball (2)

The secret to staying young is to live honestly,
Eat slowly,
And lie about your age!

Tina Fey

If retaining nothing else, always remember
The most important thing of beauty, which is:
Who cares?

Ellen DeGeneres

Follow your passion...
Stay true to yourself, never follow someone else's path.
Unless... you're in the woods
And you're lost and you see a path.
By all means, you should follow that!