presents a
Senior Recital

Katlyn Thomas
Soprano

featuring
Caroline Heading, piano

Friday, October 9th, 2020
6:00 p.m.
Brown Chapel
Muskingum University

From a campus in 1837 comprised of one acre, one building, and 17 students, the former Muskingum College has grown to a campus of 215 acres, 21 major buildings, and approximately 3,000 students as Muskingum University.

The university is proud of its alumni—affectionately known as the “long magenta line”—including such outstanding individuals as William Rainey Harper, the first president of the University of Chicago, and U. S. Senator John H. Glenn, the first American to orbit the earth, and the oldest person to have gone into space.

Muskingum University is committed to offering quality academic programs in the liberal arts and sciences in the setting of a residential, coeducational, church-related university and in the context of a caring community where individual fulfillment is encouraged and human dignity is respected. Its primary purpose is to develop whole persons—intellectually, spiritually, socially and physically—by fostering critical thinking, positive action, ethical sensitivity and spiritual growth, so that they may lead vocationally productive, personally satisfying and socially responsible lives.

The Department of Music

Muskingum University’s Department of Music offers the Bachelor of Arts degree in music and music education, as well as minors in music and musical theatre. An accredited institutional member of the National Association of Schools of Music since 1937, the Department is also accredited through the North Central Association of Colleges and Schools and the Ohio Department of Education. The Department of Music is housed in Otto and Fran Walter Hall, which boasts acoustically-designed classrooms and rehearsal facilities, a state-of-the-art music technology lab, and spacious studios and practice rooms.

With its five full-time and eleven adjunct faculty, the Department is large enough to offer a variety of study and performance opportunities, yet small enough to ensure that the needs of individual students are consistently addressed. Students from across the campus participate in numerous vocal and instrumental ensembles; the Southeastern Ohio Symphony Orchestra, Muskingum Valley Symphonic Winds, and Muskingum Choral Society include members from the community and region.

Scholarships for music majors, minors, and participants are available to students by audition. For audition information or other inquiries, contact the Department of Music at (740) 826-8095, by email at music@muskingum.edu, or visit our web page at www.muskingum.edu/music.
Program

Please refrain from applause until after each set.

Villanelle Des Petits Canards
Emmanuel Chabrier
(1841-1894)

Romance De L’ Etoile

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Wade In De Water
H. T. Burleigh
(1866-1949)

Deep River
Moses Hogan
(1957-2003)

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Quando men vo
from *La Bohème*
Giacomo Puccini
(1858-1924)

***

Never
from *On the Twentieth Century*
Cy Coleman
(1929-2004)

~ Intermission ~

Pie Jesu
from *Requiem*
Gabriel Fauré
(1845-1924)

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from *Opus 10*
no. 1 Zueignung
no. 2 Nichts
no. 8 Allerseelen
Richard Strauss
(1864-1949)

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Say the Word
from *The Unauthorized Autobiography of Samantha Brown*
Brian Lowdermilk
(b. 1982)

Kait Kerrigan
(b. 1981)

The Department of Music gratefully acknowledges the members of Sigma Alpha Iota (Alpha Gamma Chapter), and Phi Mu Alpha Sinfonia (Beta Lambda Chapter) for providing ushers and technicians at this performance.
Emmanuel Chabrier

The Romantic composer and pianist Chabrier was known for his text painting, employing imagination and embellishment in his notation. *Villanelle Des Petits Canards* displays these skills beautifully. The text painting of the behavior of little ducks waddling through and beside the river is depicted through the piano accompaniment. *Romance De L’Etoile* is from Chabrier’s first successful opera was an opéra bouffe (comic opera) entitled *L’étoile* which spans three acts. Though less playful than *Villanelle*, *Romance* shows more of Chabrier’s poetic text painting.

**Villanelle Des Petits Canards**

Il vont, les petits canards,
Tout au bord de la rivière,
Comme de bons campagnards.

They go, the little ducks,
All at the side of the river,
Like good country folk!

Barboteurs et frétilleurs,
Heureux de troubler l’eau claire,
Il vont, les petits canards.

Paddlers and wriggler,
Happy to trouble the clear water,
They go, the little ducks,

Ils semblent un peu jobards,
Mais ils sont à leur affaire,
Comme de bons campagnards.

They seem a little silly,
But they are at they business,
Like good country folk!

Dans l’eau pleine de têtards,
Où tremble une herbe légère,
Il vont, les petits canards,

In the water full of tadpoles,
Where light grass trembles,
They go, the little ducks,

Marchant, par groupes épars,
D’une allure régulière
Comme de bons campagnards.

Marching in separate groups,
In a regular pace
Like good country folk!

Amoureux et nasillards,
Chacun avec son cromière,
Il vont, les petits canards,
Comme de bons campagnards.

Amorous and nasal,
Each one with its hearsay,
They go, the little ducks,
Like good country folk.

**Romance De L’Etoile**

Ô petite étoile
Du destin c’est par toi
Que je vais soulever le voile
O petite étoile, réponds-moi
Et dis-moi l’avenir,
Ah! ma petite étoile!

O little star!
My fate follows you,
I’ll lift the veil!
O little star! Answer me,
And tell me,
Tell the future, little star!

Tu peux, gentille prophétessse,
Tu peux me donner la richesse
Ou bien promettre à mes désirs
Et la puissance et les plaisirs.
Ah! tu peux au gré de ton caprice,
Oui tu peux, étoile protectrice,
Faire de moi un prince, un roi.

You can, kind prophetess,
Say what fate will come;
Or promise to do my wishes
For the power and pleasures.
You can, according to your whim,
You can, protective star,
Make me,
A prince or a king!
Henry Burleigh

“Wade In De Water” was arranged by Burleigh, one of the first published African American composers, having composed and published more than two hundred songs. He is best known for his African American art songs and arrangements of African American spirituals. Historically, spirituals were often used as instruction, symbolism, as prayers, and a sign of hope. The text and tunes of spirituals were originally created by and for slaves and were orally passed down from one generation to the next. This spiritual instructs runaway slaves that they must get off their path and go to the water because the search dogs of the slave owners are unable to follow their scent if they are in the water.

**Wade in de water,**
Wade in de water, children,
Wade in de water,
God’s a-goin’ to trouble de water.

See dat band all dressed in white,
God’s a-goin’ to trouble de water.
De leader looks like de Israelite,
God’s a-goin’ trouble de water.

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Moses Hogan

“Deep River” is only one of many African American spirituals that Moses Hogan arranged. An African American composer and arranger of both choral and vocal music, Hogan is best known for his arrangements of African American spirituals. This spiritual a longing for hope, freedom, and peace in the present and after life ends. “Deep River” encourages hope of eventual freedom to the enslaved and is considered a prayer.

**Deep River,**
My home is over Jordan.
Deep River, Lord,
I want to cross over into campground.

Oh, don’t you want to go,
To that gospel feast,
That promised land
Where all is peace.

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Giacomo Puccini

“Quando m’en vo”, also known as “Musetta’s Waltz”, is from the opera *La Bohème*, written in 1896. Known as one of Puccini’s greatest accomplishments, *La Bohème* is embedded in the traditional late 19th Century Romantic Italian Operatic style. In this scene of the opera, Musetta is dining with her dull husband, Alcindoro, though she is constantly drawn to her ex-lover, Marcello, who is sitting across the café. She uses her feminine wiles to own Marcello’s attention and to try and rekindle what they once had. To get her husband out of the way, she says her shoe is feeling tight and ask him to take it to be repaired. Once he is gone, Musetta and Marcello embrace and leave the café bill in her husband’s name.

**Quando me’n vo soletta per la via,**
La gente sosta e mira,
E la bellezza mia tutta ricerca in me
Da capo a pie.

When walking alone in the streets,
People stop and stare
And examine my beauty
From head to toe.

Ed assaporo allor la bramosia
Sottìl che dagli occhi traspíra
E dagli occhi vezzì intender sa
Alle occulte beltà.
Così l’effluvio del desio tutta m’aggira,
Felice mi fa, felice mi fa!

And then I savor the cravings
which from their eyes transpires
And from the obvious charms the perceive
The hidden beauties.
So the scent of desire is all around me,
It makes me happy!
E tu che sai, che memori e ti struggi,  
Da me tanto rifuggi?  
So ben:  
le angoscie tue non le vuoi, dir,  
Ma ti senti morir!  

And you who know, who remembers and yearns  
You shrink from me?  
I know why this is:  
You do not want to tell me of your anguish.  
But you feel like dying!

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Cy Coleman
The musical *On the Twentieth Century* was composed to text from the book and lyrics by Betty Comden and Adolph Green and is partly based on the 1930’s movie be the same name. This musical introduces the character of Lily Garland. She is a movie star aboard a terminal where she runs into her former lover, Oscar Jaffee. Having difficulty with his current film project, Oscar wants to persuade Lily to be a part of his upcoming film in order to save his career. Lily is aboard the terminal with her current lover and costar, Bruce Granit. When Oscar asks a few members of his film crew to convince her to be a part of his current film, Lily denies ever having a relationship with Oscar and expresses her feelings about returning to his company in “Never”.

Never

Let me see,  
Let me see,  
He wants me to come back to him.  
When could that date be?  
March, September,  
June, November,  
You tell him from me.

Never, I hear his misery is fantastic.  
Never, without me I hope he’ll do something drastic.  
Never, it’s his turn to duffer alone in sorrow.  
Never, and that means for ever not just tomorrow.  
Never, that is the word I seek.  
Never, that is the word I shriek.

Never, that is the word I use,  
Never, that is the word I choose.  
Tell him, tell him you really tried,  
Tell him, tell him that really I’d  
Rather die.

Never, tell him you heard it here,  
Tell him, tell him you heard it clear,  
Tell him, if he comes through the floor,  
I will trample him to the floor,  
Tell him, tell him I’ll strangle him,  
Tell him, tell him I’ll mangle him.

Never, never is much to quick,  
Never, he makes me much to sick.  
Let him save his own hateful hide,  
Let him know he’s so hateful I’d  
Rather die.

Go back with him,  
Here’s my reply.  
I’d rather die.  
Never!

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Gabriel Fauré
“Pie Jesu” is from Fauré’s *Requiem*, written between 1887-1890. Fauré was a French composer, organist, and pianist who influenced many twentieth century composers including Maurice Ravel, Nadia Boulanger and others. *Requiem* contains seven movements and is scored for soprano, baritone, mixed choir, orchestra, and organ. “Pie Jesu” is text from the final couplet of a Latin hymn, “Dies irae”.

Pie Jesu

Pie Jesu Domine,  
Donna eis requiem,  
Sempiternam requiem.

Merciful Jesus,  
Grant them rest,  
Everlasting rest.
Richard Strauss

Romantic German composer Strauss is well known for his vocal works including operas and lieder (art song). Most of Strauss works were composed before 1900; Opus 10 being one of them. These lieder, full of symbolism and themes of adoration towards nature and love, are some of his most popular. All of his works were considered to be very lyrical and his accompaniments show profound passion.

Zueignung

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an’s Herz dir sank,
Habe Dank!

Nachts

Nennen soll ich, sagt ihr, meine
Königin im Liederreich!
Toren, die ihr seid, ich kenne
Sie am wenigsten von euch.

Frage mich nach der Augen Farbe,
Frage mich nach der Stimme Ton,
Frage nach Gang und Tanz und Haltung,
Ach, und was weiß ich davon.

Ist die Sonne nicht die Quelle
Alles Lebens, alles Licht’s
Und was wissen von derselben
Ich, und ihr, und alle? – nichts.

Allerseelen

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Astern frag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich drücke,
Und wenn man’s sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm am mein Herz, daß ich dich wieder habe,
Wie einst im Mai.
Kait Keriggan/Brian Lowdermilk

“Say the Word” is a song written by the dynamic collaborative duo Kait Kerrigan and Brian Lowdermilk. This duo writes musical theatre, teach, and have produced many hits. “Say the Word” is from the musical The Unauthorized Autobiography of Samantha Brown and is told from the perspective of Samantha. She is her high school’s valedictorian, and is struggling with decisions about her future and how her parents, friends and boyfriend fit into her life. During this song, she’s hoping her boyfriend, Adam, will say the word ‘I love you’ or anything to convince her to stay with him instead of going away to college.

Say the Word

Sometimes when I look at you,
I don’t know why you’d wait.
School girl in a little world
Who learns everything late.
Now I don’t have a clue.

Some nights when the clouds are thick,
And the wind starts to blow.
I stare out my window
Wondering where I will go.
I turn the light out
Under the covers all I think of is you.
Just you.

Say the word
And I just might listen.
Say the word,
And you might get your way.
Loving you should be easier
But say the word,
And I might have to stay.

Meanwhile there’s so many thing
That I don’t understand.
I don’t know why I tremble
When you reach for my hand.
I didn’t know how to love
Until you swept me away.

I would like to begin with thanking my father. The guidance, support, and love given to me over the years has shaped my passion to become the best teacher and human I can be. I would also like to thank my voice professor, Dr. Gebhardt. At each voice lesson, I was challenged to grow beyond what I thought was possible. The guidance you have given me will forever impact my future. Every music professor I have encountered at Muskingum has impacted me. Dr. Abeyaratne, Dr. Turrill, and Dr. Sarsany, thank you for believing in me when I didn't always believe in myself. There were many times I was unsure of my path in music, but you all always guided me back to believe and trust in myself. Thank you Caroline Heading for not just collaborating with me today, but for helping me these last four years. My final thank you goes out to all of my music teachers throughout my elementary, middle, and high school experience. My love for music and teaching started with you and I am where I am today because of you. Thank you to all of named here and others named on my heart. Without all of you, I wouldn't be performing this recital today. Thank you from the bottom of my heart.