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Kara Allison Shaw in a Senior Mezzo-Soprano Recital

Kara Allison Shaw

Ouachita Baptist University

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Quachita Baptist University
Bernice Young Jones School of Fine Arts
Division of Music
Presents

Kara Allison Shaw

Mezzo-Soprano



Phyllis Walker

Piano

In a Senior Voice Recital

March 18, 2002

7:30 pm

W. Francis McBeth Recital Hall
Mabee Fine Arts Center

Ah! mio cor

George Frideric Handel
(1685-1759)

Banalités

Sanglots
Fagnes de Wallonie

Francis Poulenc
(1899-1963)



Samson et Dalila

Mon coeur s'ouvre à ta voix

Camille Saint-Saëns
(1835-1921)

Winter Song

Lee Hoiby
(b. 1926)



Un ballo in maschera

Re dell' abisso affrettati

Giuseppe Verdi
(1813-1901)



Die Zauberflöte

Bist du mir nunganz ergeben

Assisted by Josh Shaw

Wolfgang Amadeus Mozart
(1756-1791)

The Producers

When You Got It, Flaunt It

Mel Brooks

(b. 1926)



Songs For a New World

I'd Give It All For You

Assisted by Jonathan White

Jason Robert Brown

(b. 1970)

Two On The Aisle

If You Hadn't, But You Did

Assisted by Jonathan White

Jule Styne

(1905-1994)



The Other Franklin

I Won't Mind

Jeff Blumenkrantz

(b. 1968)

Golden Boy

Act II, Scene II

Assisted by Stephen Boutwell

Clifford Odets

(1906-1963)



Chicago

Nowadays

Hot Honey Rag

Assisted by Julia McFerrin

B.J. Kyle, piano

John Kander

(b. 1927)

Ah! mio cor George Frideric Handel

Ah! My heart!
He scorns thy love
Hear me, Heaven, ye gods above.
Thee, O traitor, love I only
Canst thou leave me weeping lonely?
O Heaven! Canst thou leave me,
O Heaven, and why?

Banalités Francis Poulenc

Sanglots
Our love is ordered by the calm stars.
Now we know that in us
Many men have their being
Who came from very far away
And are one under our brows.
This is the song of the dreamers
Who tore out their heart
And carried it in their right hand.
(Remember, dear pride, all these
memories. Of the sailors who sang like
conquerors. Of the chasms of Thule
Of the gentle skies of Ophir.
Of the cursed sick people,
The ones who flee from their own
shadows. And of the joyous return
of happy immigrants.)

This heart ran with blood and the dreamer
went on thinking of his wound delicate.
(You will not break the chain of these
causes.)
And painful, and he kept saying to us:
(Which are the effects of other causes.)
“My poor heart, my broken heart
resembling the hearts of all men.”
(Here, here are the hands that life
enslaved.)
“...has died of love or so it seems.
Has died of love and here it is.”
Such is the way of all things
“So tear your hearts out, too!”
(And nothing will be free until the end of
time.)
Let us leave all to the dead
And hide our sobs.

Fagnes de Wallonie
Overwhelming sorrow
Seized my heart in the desolate uplands.
When tired I rested
In the fir plantation.
The weight of the kilometers
While blustered the west wind.
I had left the pretty wood.
The squirrels stayed there.
My pipe tried to make clouds
In the sky which remained obstinately
clear.
I did not confide any secret
Except an enigmatic song
To the damp peat bog.

The heather fragrant with honey
Attracted the bees
And my aching feet
Crushed the bilberries and the blueberries
Tenderly united.
North! North! Life twists itself there
In strong trees and twisted.
Life bites there, bitter death.
Ravenously, ravenously
When the wind howls.

Samson et Dalila (Samson and Delilah) *Mon coeur s'ouvre à ta voix* Act II

Samson, the Hebrew warrior, leads a revolt against the Philistines. Delilah, the Philistine temptress, is urged by the High Priest to seduce him and discover the secret of his strength. After failing three times, she vows that tonight he will yield. Samson arrives at the house of Delilah. Torn between loyalty to his people and his love, Samson tries to repel her embraces. At last, however, he is carried away by his passion and cries out “At the risk of my life, Delilah, I love you.” Delilah exultantly responds with the aria “Mon coeur s'ouvre à ta voix”. Later, Samson reveals to her that his strength lies in his long hair. Delilah cuts off his hair while he sleeps, rendering him powerless.

My heart opens up at the sound of your voice as the flowers open up at the kisses of dawn.

But, O my beloved, the better to dry my tears, let your voice speak again.

Tell me that to Dalila you return forever, repeat to my tender love the promises of bygone times, those promises I loved.

Ah! Surrender to my love, fill me with rapture!

Just as you see ears of wheat undulate in a light breeze, so my heart sways, ready to be consoled by your voice so dear to me. The arrow is less swift in carrying death than is your lover in rushing to your arms. Ah! Surrender to my love, fill me with rapure!

Samson, I love you!

Un ballo in maschera

(The Masked Ball)

Giuseppe Verdi

Re dell'abisso, affrettati

Act I, Scene II

In scene I, the Chief Justice visits Riccardo, governor of Boston, Massachusetts and demands that the fortune-teller Ulrica be banished on the grounds that her dwelling is a hotbed of intrigue and conspiracy. The page, Oscar, defends her, praising her ability to foretell the outcome of affairs of the heart. Riccardo is curious, and summons everyone to visit the fortune teller that night in disguise. Later, in Ulrica's cave, there is a fire burning and the witch's cauldron hangs steaming from a tripod. The crowd awaits her predictions.

King of the abyss, make haste,
Hurl through the ether,
And, sparing the lightning flash,
Penetrate my roof.

Three times already the owl
Has breathed it's cry;
The fiery salamander
Three times has hissed...
And moans from the grave

Three times have sounded.
It is he! It is he! Throbbing
Like thunder now
Desire is rekindled
In his powerful embrace!
The countenance of the future
He holds in the left hand.
He has answered my entreaty and
Illuminated all before me:
Nothing, nothing can conceal
Itself from my searching gaze.

Silence, Silence!

Die Zauberflöte

(The Magic Flute)

Papageno, Papagena duet

Act II, Scene VIII

Papageno, a bird-catcher, has finally met the wife he has longed for in the bird woman Papagena. At the beginning of the scene, he calls for her by playing his panpipe. When she appears, they sing a happy duet about their future lives as man and wife.

Papagena! Papagena!
Now you will be mine forever.
(Now I will be thine forever.)
Come and be my little starling.
(I will by thy heart's own darling!)
What a joy for us is near
When the gods, their bounty showing,
And their grace on us bestowing,
Will send us tiny children dear,
Such lovely, tiny children dear.
First we will have a Papageno.
(Then we will have a Papagena.)
Then comes another Papageno,
(Then comes another Papagena.)
Papageno, Papagena...
It is the greatest joy of any
When many, many Papagenos
Upon their parents blessing bring.

The Producers

Mel Brooks

When You Got It, Flaunt It

Ulla Inga Hansen Benson Yonsen
Tallen-Hallen Svan Svanson: Mrs.
Shaw

Based on the Academy Award-winning film of the same name, The Producers is the story of down-on-his-luck theatrical producer Max Bialystock and Leo Bloom, a mousy accountant. Together, they hatch the ultimate scam: Raise more money than you need for a sure-fire Broadway fiasco... and pocket the difference. Their Broadway brainchild is none other than Springtime for Hitler. They are visited in the office one day by a knockout Swedish blonde named Ulla. She wishes to audition for them, and audition she does, all over the office.

Songs for a New World

Jason Robert Brown

I'd Give It All For You

Songs For a New World is a collection of pieces that Jason Robert Brown had written for various abandoned shows. They were performed in concert as a way to introduce his songs to the world. He says that the collection is "... about one moment. It's about hitting the wall and having to make a choice, or take a stand, or turn around and go back. The moment you think you know where you stand, the things that you're sure of slip from your hand, and you're suddenly a stranger in some completely different land."

Two On the Aisle

Jule Styne

If You Hadn't, But You Did

A mix of songs and sketches, Two On the Aisle was conceived as a recreation of the old musical revues of an earlier era. The music was written by Styne and the lyrics by the team of Betty Comden and Adolph Green. Dolores Gray, one of Broadway's leading ladies in the 50's, and Burt Lehar teamed up to perform the show, which is made up of many great songs, including "If You Hadn't, But You Did."

The Other Franklin

Jeff Blumenkrantz

I Won't Mind

Elizabeth Franklin: Mrs. Shaw

After choosing this song as part of my recital, I had a difficult time finding any description of the plot or story behind it, since the show was never completed. I found the composer's website and wrote to him about it. He responded, writing, "Lizzie is the wife of William Franklin, who is Benjamin Franklin's son. After years of desperately wanting a child, becoming pregnant and ultimately miscarrying, she learns that she will never bear a child. She sings the song to her godson (her best friend's newborn) in the nursery, while everyone else is in the next room celebrating his christening."

Golden Boy
Clifford Odets
Act II, Scene II

Joe Bonaparte: Stephen Boutwell
Lorna Moon: Mrs. Shaw

The play Golden Boy opens with Tom Moody, a fight manager, arguing with his much younger girlfriend Lorna about her decision to leave him. Tired of waiting for Moody's wife to divorce him, Lorna feels trapped but is afraid to leave him. Moody, too, is trapped not only by his wife's demand for \$5,000 for the divorce but also by his failure to find a boxer who can revive his career. Then, Joe Bonaparte arrives. He is a talented young violinist who sacrifices his music for a career as a professional boxer. When Joe seems doubtful as to whether to continue fighting, Moody tells Lorna to seduce him back to the ring, not knowing that Joe and Lorna are falling in love. In this scene, Lorna, who has been hardened by a difficult life, struggles with her desire to allow herself to be truly happy with Joe and her fear of facing her emotions.

Chicago
John Kander/Fred Ebb
Nowadays, Hot Honey Rag

Velma Kelly: Julia McFerrin
Roxie Hart: Mrs. Shaw

Velma Kelly is a vaudevillian who shot the other half of her sister act when she caught her husband with her sister. With the help of prison matron "Mama" Morton, she has become the media's top murderer-of-the-week and is preparing for her big return to vaudeville (after her acquittal, naturally.) Then Roxie Hart, a chorus girl who killed her faithless lover, comes onto the scene. Velma is not happy to see Roxie, who is stealing not only her limelight but her razzle-dazzle lawyer as well. She tries to talk Roxie into recreating the sister act, but Roxie turns her down, only to find her own headlines replaced by the latest sordid crime of passion. Roxie's lawyer gets her an acquittal, but her fleeting celebrity is over. Left in the dust, she pulls herself up and extols the joy of life in "Nowadays." She ends up teaming up with Velma in the sister act, and the two merry murderesses dance their little hearts out.

*This recital is presented in partial fulfillment of the requirements for the degree
Bachelor of Musical Theatre.*

Mrs. Shaw is a student of Dr. Jon Secrest.

*A reception honoring Mrs. Shaw will be held in the Hammons Gallery
following the performance.*