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2024-25



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Junior Recital

Witches, Bitches, and Britches

Izzy Bodley, mezzo soprano

With:

Suyeon Kim, piano

Blake Clawson, piano

4:30 p.m., Saturday, Nov. 2, 2024

Chamber Hall

PROGRAM

Bitches

Cheerily Carols the Lark *from Ruddigore*

Arthur Sullivan (1842-1900)

W.S. Gilbert (1836-1911)

Suyeon Kim, piano

Violon *from Fiançailles pour Rire*

Francis Poulenc (1899-1963)

Louise de Vilmorin (1902-1969)

Suyeon Kim, piano

Poor Unfortunate Souls *from the Little Mermaid*

Alan Menkin (b. 1949)

Howard Ashman (1950-1991)

Suyeon Kim, piano

Britches

Che farò senza Euridice *from Orfeo ed Euridice*

Christoph Willibald Gluck (1714-1787)

Ranieri de' Calzabigi (1714-1795)

Suyeon Kim, piano

Shiksa Goddess *from The Last Five Years*

Jason Robert Brown (b. 1970)

Suyeon Kim, piano

Ich lade gern mir Gäste ein *from Die Fledermaus*

Johann Strauss II (1825-1899)

Karl Haffner (1804-1879) and Richard Genée (1823-1895)

Suyeon Kim, piano

Hans und Grethe *from*

Lieder und Gesänge aus der Jugendzeit

Gustav Mahler (1860-1911)

Suyeon Kim, piano

Witches

Hexenlied (Andres Maienlied) from 12 Gesänge

Felix Mendelssohn (1809-1847)

Ludwig Christoph Heinrich Hölty (1748-1776)

Suyeon Kim, piano

A Charm from A Charm of Lullabies

Benjamin Britten (1913-1976)

Thomas Randolph (1605-1630)

Suyeon Kim, piano

Bewitched, Bothered and Bewildered from Pal Joey

Richard Rodgers (1902-1979)

Lorenz Hart (1895-1943)

Blake Clawson, piano

That Old Black Magic

Harold Arlen (1905-1986)

Johnny Mercer (1909-1976)

Blake Clawson, piano

PROGRAM NOTES

Why “Witches, Bitches, and Britches?!”

When I was in high school and I first discovered the concept of a contralto, I went on Wikipedia (naturally) to learn more about the contralto roles there are in opera. To this day, the Wikipedia page quotes an expression saying contraltos traditionally play “witches, bitches, and britches.” At the time, this made me very upset; I wanted to feel valued in the eyes of the audience, which to me meant playing ingenues or being a romantic lead in some capacity. I didn’t like that my whole life I had played evil witches, old women who were dismissed in the context of the show, and/or trouser roles (playing men/boys).

As I continued to perform, I began to feel a greater internal struggle because I knew that the ingenue characters are often not portrayed as fully fleshed-out characters either; in the context of the operas, ingenues serve the purpose of emotionally and romantically supporting the male lead. At the same time, I began to gain a deeper understanding of the characters who initially seemed simply like evil or old women. As I played more of these characters, I gained an understanding of their motivations, despite the story itself not having respect for them, in a way that parallels incomplete, superficial portrayals of the ingenues. I came to hold the opinion that these characters are viewed in such a negative light not because of their behavior (even though a lot of these characters do cruel things to other people) but because of sexism embedded in opera, performing arts, and literature. These women are often not bad—they just do not serve the male leads of the opera.

I decided to dedicate my recital to performing songs that focus on “witches, bitches, and britches” because I wanted to showcase these characters and encourage the audience to consider what formed their perspectives on these women. By highlighting their stories, I hope to inspire a deeper

appreciation for their complexities, beginning to question preconceived notions and reframe the portrayal of “witches, bitches, and britches.”

TEXTS AND TRANSLATIONS

Violon

Francis Poulenc (1899-1963)

Louise de Vilmorin (1902-1969)

Couple amoureux aux accents méconnus
Le violon et son joueur me plaisent.
Ah! j'aime ces gémississements tendus
Sur la corde des malaises.
Aux accords sur les cordes des pendus
À l'heure où les Lois se taisent
Le cœur en forme de fraise
S'offre à l'amour comme un fruit inconnu.

Violin

Trans. Richard Stokes

Loving couple of misapprehended sounds
Violin and player please me.
Ah! I love these long wailings
Stretched on the string of disquiet,
To the sound of strung-up chords
At the hour when Justice is silent
The heart, shaped like a strawberry,
Gives itself to love like an unknown fruit.

Che farò senza Euridice

Christoph Willibald Gluck (1714-1787)

Ranieri de' Calzabigi (1714-1795)

Che farò senza Euridice?

Dove andrò senza il mio ben?

Che farò?

Dove andrò?

Che farò senza il mio ben?

Dove andrò senza il mio ben?

Euridice! Euridice!

O Dio! Rispondi!

Io son pure il tuo fedele!

Euridice! Euridice!

Ah! Non m'avanza

più soccorso, più speranza

nè dal mondo, nè dal ciel!

What Will I Do Without Eurydice

Izzy Bodley

What will I do without Eurydice?

Where will I go without my good (one)?

What will I do?

Where will I go?

What will I do without my good (one)?

Where will I go without my good (one)?

Eurydice! Eurydice!

O God! Answer!

I am still your faithful one.

Eurydice! Eurydice!

Ah! I don't have any more help, more hope
neither from the world, nor from heaven!

Ich Lade Gern Mir Gäste

Christoph Willibald Gluck (1714-1787)

Ranieri de' Calzabigi (1714-1795)

Ich lade gern mir Gäste ein,
Man lebt bei mir recht fein,
Man unterhält sich, wie man mag
Oft bis zum hellen Tag.
Zwar langweil' ich mich stets dabei,
Was man auch treibt und spricht;
Indes, was mir als Wirt steht frei,
Duld' ich bei Gästen nicht!

Und sehe ich, es ennuyiert
Sich jemand hier bei mir,
So pack' ich ihn ganz ungeniert,
Werf' ihn hinaus zur Tür.
Und fragen Sie, ich bitte
Warum ich das denn tu'?
'S ist mal bei mir so Sitte,
Chacun à son gout!

Wenn ich mit andern sitz' beim Wein
Und Flasch' um Flasche leer',

Muss jeder mit mir durstig sein,
Sonst werde grob ich sehr.
Und schenke Glas um Glas ich ein,
Duld' ich nicht Widerspruch;
Nicht leiden kann ich's wenn sie schrein:
Ich will nicht, hab' genug!

Wer mir beim Trinken nicht pariert,
Sich zieret wie ein Tropf,
Dem werfe ich ganz ungeniert,
Die Flasche an den Kopf.

I Happily Welcome My Guests

Izzy Bodley

I happily welcome my guests,
One lives with me quite fine,
Everyone behaves how they would like
Often until the daylight.

Although I am always bored here,
What people do and say;
Therefore what for me I can do freely
I do not allow with my guests!

And should I see any of my guests looking bored
Someone here with me,
So I pack their things quite openly,
and throw him out the door.

And you ask me,
Please, why do I do this?
Because for me, this is simply my custom

To each his own taste!

When I sit with others over wine,
And empty one bottle after another,
Everybody must be thirsty with me
Otherwise I will become very offensive.
And I give out glass after glass,
I do not allow for contradiction;
I can not stand when they whine:
“I do not want to, I've had enough!”

Who can not keep up with my drinking
He trembles like a drop (wet blanket),
I throw, quite unabashedly,
The bottle at his head.

Hans und Grethe

Gustav Mahler (1860-1911)

Ringel, ringel Reih'n!
Wer fröhlich ist, der schlinge sich ein!
Wer Sorgen hat, der lass' sie daheim!
Wer ein liebes Liebchen küßt,
Wie glücklich der ist!
Ei, Hänsel, du hast ja kein's!
So suche dir ein's!
Ein liebes Liebchen, das ist was Fein's. Juchhe!

Ringel, ringel Reih'n!
Ei, Gretchen, was stehst denn so allein?
Guckst doch hinüber zum Hänselein!?
Und ist doch der Mai so grün?

Und die Lüfte, sie zieh'n!
Ei, seht doch den dummen Hans!
Wie er rennet zum Tanz!
Er suchte ein Liebchen, Juchhe!
Er fand's! Juchhe!
Ringel, ringel Reih'n!

Hans and Grete

Richard Stokes

Ring-a-ring, dance in a ring!
Whoever's happy, let him join in!
Whoever has troubles, let him leave them behind!
Whoever kisses a sweetheart,
How lucky he is!
Why Hans, you haven't got one!
So look for one!
A loving sweetheart is wonderful. Hurrah!

Ring-a-ring, dance in a ring!
But Grete, why are you all alone?
Yet you're glancing at Hans over there!?
And the month of May is so green!
And the breezes are blowing!
Oh just look at foolish Hans!
How he rushes to the dance!
He was looking for a sweetheart, sing-ho!
He has found one! Sing-hey!
Ring-a-ring, dance in a ring

Hexenlied

Felix Mendelssohn (1809-1847)

Ludwig Christoph Heinrich Hölty (1748-1776)

Die Schwalbe fliegt,
Der Frühling siegt,
Und spendet uns Blumen zum Kranze!
Bald huschen wir
Lies' aus der Tür,
Und fliegen zum prächtigen Tanze!

Ein schwarzer Bock,
Ein Besenstock,
Die Ofengabel, der Wocken,
Reißt uns geschwind,
Wie Blitz und Wind,
Durch sausende Lüfte zum Brocken!

Um Beelzebub
Tanzt unser Trupp,
Und küßt ihm die kralligen Hände!
Ein Geisterschwarm
Faßt uns beim Arm,
Und schwinget im Tanzen die Brände!

Und Beelzebub
Verheißt dem Trupp
Der Tanzenden Gaben auf Gaben:
Sie sollen schön
In Seide gehn
Und Töpfe voll Goldes sich graben!

Ein Feuerdrach'
Umflieget das Dach
Und bringet uns Butter und Eier:
Die Nachbarn dann sehn
Die Funken wehn,
Und schlagen ein Kreuz vor dem Feuer.

Die Schwalbe fliegt
Der Frühling siegt,
Die Blumen erblühen zum Kranze.
Bald huschen wir
Leis' aus der Tur,
Juchheisa! zum prächtigen Tanze!

Witches Song

Richard Stokes

Swallows are flying,
Spring's triumphant,
Dispensing flowers for wreaths!
Soon we'll flit
Quietly outside,
And fly to the splendid dance!

A black goat,
A broomstick,
The furnace rake, the distaff
Whisk us on our way,
Like lightning and wind,
Through whistling gales to the Brocken!

Our coven dances
Around Beelzebub
And kisses his claw-like hands!
A ghostly throng
Seizes our arms,
Waving firebrands as they dance!

And Beelzebub
Pledges the throng
Of dancers gift after gift:
They shall be dressed
In beautiful silk
And dig themselves pots full of gold!

A fiery dragon
Flies round the roof
And brings us butter and eggs:
The neighbors catch sight
Of the flying sparks,
And cross themselves for fear of the fire.

Swallows are flying,
Spring's triumphant,
Flowers are blooming for wreaths.
Soon we'll flit
Quietly outside –
Tally-ho to the splendid dance!

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