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A VOICE RECITAL

by

ELIZABETH PARCELLS, *Soprano*

DAVID TRIESTRAM, *Piano*

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SATURDAY, MAY 11, 1974

8:00 P.M.

KRESGE AUDITORIUM

+

THE LIGGETT SCHOOL CAMPUS

850 Briarcliff Drive

Grosse Pointe Woods, Michigan

Program

I.

JEAN-BAPTISTE LULLY
(1632 - 1687)

THÉSÉE
(Air de Venus)

“Revenez, revenez, Amours, revenez”

ANDRÉ E. M. GRÉTRY
(1741 - 1813)

LES DEUX AVARES
(Aria)

“Plus de dépit, plus de tristesse”

ANACRÉON CHEZ POLYCRATE
(Air D’Anaïs)

“Éprise d’un feu téméraire”

II.

VINCENZO BELLINI
(1801 - 1835)

Four **ARIETTE**

1. Bella Nice, che d’amore
2. Almen se non poss’io
3. Per pietà, bell’idol mio
4. Ma rendi pur contento

III.

RICHARD STRAUSS
(1864 - 1949)

Four **LIEDER**

1. Ständchen
2. Freundliche Vision
3. Schlagende Herzen
4. Ich schwebe

INTERMISSION
(15 minutes)

IV.

LEONARD BERNSTEIN

“I HATE MUSIC!”
A cycle of five kid songs
(1943)

V.

GIAN CARLO MENOTTI

Two scenes from “The Medium”
(1947)

The Black Swan
Monica’s Waltz

Program Notes

I.

Revenez, revenez, Amours, revenez:

LULLY

Return, return, Love, return! When you leave this calm place it loses all its charm. Return, Love. I strove on a lonely journey toward your apparition but alas, alas you were not there. Without Love nothing can please me. Return, Love! Mars himself, is here. Is it this danger that has driven you away? He has chased the Furies to this place and found an empty victory. Return, Love, return!

Plus de dépit, plus de tristesse:

GRÉTRY

There will be no more sorrow when I can fly toward you. I fill with joy and sing when I see you. Poor is the man who believes himself rich when gold is all he has. My great treasure is the love of Jérôme.

Éprise d'un feu téméraire:

GRÉTRY

I alone have incurred the wrath of my father and well I have deserved it. But if he must have revenge, let his hand strike me alone. Let him pardon the innocent victims of my love. Save my son and my husband!

II.

VINCENZO BELLINI

Four ARIETTE

1. *Bella Nice, che d'amore:*

Lovely Nice, the fated day is not far when death will break me. I have always loved you, so scatter but one flower on my tomb and less of its pain will reach me. I don't ask that you weep on my ashes. If I cannot hope, I will gladly die.

2. *Almen se non poss'io:*

If I cannot possess the lover I pursue, then let my heart follow him. Then, always near him, he will never go forth alone.

3. *Per pietà, bell'idol mio:*

Have pity, my idol, do not call me faithless. The heavens have done enough to me! Love and the gods know my struggle. My heart, and yours, know it too.

4. *Ma rendi pur contento:*

For my sake, be happy and forgive me if I am not. Each of your troubles increases mine because the more I live for you, the more you live in me.

1. Ständchen:

Come out my child but quietly. Don't wake anyone. Everything outside in the night whispers quietly. Only love is awake. Let us sit under the linden trees where nightingales dream of our kisses and the roses will awaken, glowing with the pleasure of this night.

2. Freundliche Vision:

In a daydream I saw a meadow. Beyond it, in the deep green forest, was a white house where I can walk with one who loves me. It waits for us to come.

3. Schlagende Herzen:

Over fields and forest a boy is hurrying with a bunch of flowers. Kling, klang, goes his heart. "How beautiful the meadows and mountains are! Over the meadows and inside my heart blows a spring wind." Kling, klang, goes his heart. Between meadow and forest a maiden stands. She holds her hand over her eyes and looks into the distance. Kling, klang, goes her heart. "Over fields and mountains he is coming to me. Oh, if only he were already beside me!" Kling, klang, go their hearts!

4. Ich schwebe:

I float as if on angel wings, my feet hardly touch the ground. I can hear a sound in my ears like my beloved's farewell. It sounds so lovely I am lulled to sleep. My shimmering eye beholds without veil or disguise my smiling love passing by!

V.

Two scenes from "THE MEDIUM" by GIAN CARLO MENOTTI

"The Medium" has been called by its composer a musical drama rather than an opera. Written with the same pacing as a good stage play, this work breaks away from the traditional operatic format which usually consists of a succession of recitatives followed by arias. In this conventional format, the action and plot are developed during recitative passages. The arias are really musical soliloquies. Plot is never developed nor does action take place during an aria in this older form. "The Medium," however, marks no clear boundary between recitative and aria. The flow of action and plot runs uninterrupted throughout. This demands that one be not only a singer-musician, but also an actor in the theatrical sense. The arias must be approached as much like dramatic readings as musical pieces.

“The Medium” is a drama set in the parlor of Madame Flora who earns a dubious living conducting fraudulent seances for her gullible clients. Flora has two assistants in the deception; her young and imaginative daughter Monica, and Toby, a mute whom Flora found in the streets and raised. Disguised in veils, they provide the voice and form for Madame Flora’s spirits. During one of these fake seances, Flora is frightened by delusions of a real ghost and she sends her clients away. Monica tries to soothe Flora, who is badly shaken and bothered by conscience, by singing to her the Black Swan.

Later Monica and Toby are alone playing. Toby has been working the puppets for Monica and he takes a bow. Then, still pretending, she imagines them going dancing and sings a waltz. Toby, the mute, tries in vain to tell her of his love. Sensing and understanding his frustration, she continues the game by taking his part herself and saying his words for him. She turns now and then to speak as herself. He becomes deeply involved in her play and becomes increasingly agitated. At last, noticing that he is upset, she comforts him, assuring him that he has “the most beautiful voice in the world.”

ELIZABETH PARCELLS was born in Detroit and has been a Grosse Pointe Farms resident all her life. She sang with the Grosse Pointe Memorial Church Youth Choirs for seven years under Malcolm and Marion Johns. She began her vocal study at age 16 with Elsie Inselman of St. Clair Shores. For four years she attended the Liggett School for Girls (1965-69). She spent her senior year at the Interlochen Arts Academy (1969-70). At the Academy she studied with Janice Harsanyi. Following her graduation from IAA, she entered the New England Conservatory of Music in Boston. She sang for three years in the N.E.C. chorus which has regular appearances with the Boston



Symphony Orchestra and in 1972 went on a five week tour of Europe with the chorus, under the direction of Lorna Cooke de Varon. This year she was in the N.E.C. Opera Workshop. Elizabeth has also soloed with the N.E.C. Collegium Musicum under Daniel Pinkham. She is a regular soloist at King's Chapel, also under Daniel Pinkham's direction. She has recently soloed with the Handel and Haydn Society in Symphony Hall, Boston, under the direction of Thomas Dunn.

Elizabeth is a senior at the Conservatory and has already completed the required full recital for her Bachelor's Degree. She is currently studying with Mark Pearson, the chairman of the Conservatory's voice department. This summer Elizabeth will participate in the Phyllis Curtin Seminar at the Tanglewood Festival, Berkshire Music Center in Massachusetts. She has been accepted as a voice major in the Master of Music Degree Program at the New England Conservatory.



DAVID TRIESTRAM is a native of Kalamazoo, Michigan. He graduated from The Oberlin Conservatory in 1971 and worked as assistant conductor of The Santa Fe Opera Company the three following summers, 1971, '72 and '73. In the fall of 1971 he worked in tandem with voice teachers Audry Langford and Andrew Field in London, England. That winter, he was a coach with the American Opera Theatre at The Juilliard School of Music in New York. In 1972 Mr. Triestram became the musical director of the opera department at Boston Conservatory. He has been coach in the opera workshop at Boston University since 1972 and in 1973 he became a teaching associate there. He is currently a vocal repertoire coach at New England Conservatory. This summer, Mr. Triestram will be with the Wolf Trap Foundation Opera Theatre in the Wolf Trap National Park, Virginia, as the head vocal coach of the apprentice program.

We wish to thank the University-Liggett School, the many members of the staff, and other friends who helped so graciously with the arrangements for this evening.

Pat Sherwood designed the program cover.

Betty Brogan made the recording.

Janet Crossen turned the pages.