VIRTUAL SOPHOMORE RECITAL

Jin-Hee Catherine Lee SOPRANO

Steven Lightburn PIANO

PERFORMED IN SAN FRANCISCO, CA
SUNDAY, 30 MAY 2021 2:30 P.M.
PROGRAM

I

_Cuatro madrigales amatorios_ (1947)

“¿Con qué la lavare?”

“Vos me matásteis”

“¿De dónde venís, amore?”

“De los álamos vengo, madre”

Joaquín Rodrigo

(1901–1999)

II

“Durch Zärtlichkeit und Schmeicheln” (1782)

Wolfgang Amadeus Mozart

(1756–1791)

from _Die Entführung aus dem Serail_

III

“On the Steps of the Palace” (1987)

Stephen Sondheim

(b. 1930)

from _Into the Woods_

“I If I Loved You” (1945)

Richard Rodgers / Oscar Hammerstein II

(1902–1979) / (1895–1950)

from _Carousel_


Paul Gordon

(b. 1954)

from _Jane Eyre: The Musical_

Chateau Lafitte twenty-eight
Oh! The perfect drink!
So much more drinkable now
Than last year, I think
Make no mistake
Like the taste of the wine
When it comes to a woman
You must scrutinize the vine
These are the finer things
And she must have what is her due
Priceless engagement rings
A family jewel, or maybe two
And, but of course, my darling — you!
Ah!
Mozart and Schumann and Bach
Wrote the finest notes
Every cadenza delights
Every cadence floats
Ah, ah!
Music is glorious
But I declare
When it comes to a woman
Schumann just cannot compare
These are the finer things
That only beauty can supply
These are the finer things
And what’s more beautiful than I?
For not a soul could give you more
Arpeggios and trills
Frolics and frills
Soon you will see
Of all your things
The very finest thing
Is me!

This recital and program were prepared
under the supervision of Kathryne Jennings.

Jin-Hee would like to thank her patron, the Friends of Music Board,
for their support.
PROGRAM NOTES

JOAQUÍN RODRIGO: Cuatro madrigales amatorios

Each of the four texts in this collection of songs was taken from an anonymous source and set to music by Joaquín Rodrigo. The Spanish composer was born amidst a diphtheria epidemic and became infected at the age of three. The infection left him blind, and he lost his sight completely at the age of 47. Rather than letting his blindness deter him from his music, however, Rodrigo committed even more strongly to composing beautiful music.

Simply translated, Cuatro madrigales amatorios means “four love madrigals”. But not every song describes the happy, romantic picture of love that we might first imagine when we hear the phrase “love song”. Each text conveys a much more complex narrative; indeed, the pieces show the good, the bad, and the ugly stages of being in love.

WOLFGANG AMADEUS MOZART: “Durch Zärtlichkeit und Schmeicheln”

The plot of Mozart’s Die Entführung aus dem Serail (The Abduction from the Seraglio) centers around the protagonist Belmonte as he journeys to rescue his betrothed Kostanze and her English maid Blonde from the seraglio of Pasha Selim. Both women have been kidnapped by the Pasha and are held in his Ottoman household (seraglio). The Pasha has given Blonde as a slave to his own servant Osmin. Osmin arrogantly advances on Blonde, but she won’t have it: she rebukes him and tells him that the true way to a woman’s heart is with tenderness and pleasantries in the aria “Durch Zärtlichkeit und Schmeicheln.”

Clearly, the opera presents problems because of its outdated gender dynamics and the harmful stereotypes that it presents about the Ottoman Empire. The fact that Blonde is given to Osmin to be his concubine is morally reprehensible in a modern light. Moreover, the opera was written in a time ripe with exoticization of any sort of “otherness” outside of Western Europe — particularly Eastern cultures. Osmin is an especially brutish caricature who expresses his rage with Turkish inflections in his singing, shows wildly inappropriate romantic/sexual behavior, and doesn’t have much of an identity beyond his stereotypical traits. Of course, these harmful stereotypes are rejected by contemporary values. But it is important to fully acknowledge this harm and understand the context in which it was accepted without question. In my performance, Blonde rejects Osmin not because of where he is from, but solely because of the way he behaves.

RICHARD ROGERS: “If I Loved You
Text: Oscar Hammerstein II

When I worked in the mill weavin’ at the loom
I’d gaze absent minded at the roof
And half the time the shuttle’d tangle in the threads
And the warp’d get mixed with the woof, if I loved you

But somehow I can see
Just exactly how I’d be

If I loved you, time and again I would try to say
All I’d want you to know.
If I loved you, words wouldn’t come in an easy way
Round in circles I’d go.

Longing to tell you, but afraid and shy,
I’d let my golden chances pass me by!
Soon you’d leave me, off you would go in the mist of day,
Never, never to know, how I loved you, if I loved you.

PAUL GORDON: “The Finer Things”
Text: Gordon / John Caird

You have such exquisite taste
Chinese Chippendale
Walls swathed in festoons of silk
Such ornate detail
But there’s one thing that is not in this hall
In fact not in your life
Edward - this house could use a wife!
We’re lucky to live
In the great age of elegance
Poetry, opera and art
Sparing no expense
Rembrandt and Breughel and Bosch
In this room
With a rug from Chen Chou
That spent a thousand days on the loom
These are the finer things
And what is finer than a bride?
Pleasure and luxury
That only marriage can provide
The innuendo is implied
Ah!

(continued)
**STEPHEN SONDHEIM: “On the Steps of the Palace”**

Running, yet again, from the Prince’s ball, Cinderella is surprised to find herself glued to the steps of the palace. Unable to move and torn between two different realities, she is forced to make a decision about what she really wants. This feeling of being stuck that Cinderella expresses is one that I think many of us can relate to during this time.

**RICHARD RODGERS & OSCAR HAMMERSTEIN II: “If I Loved You”**

“If I Loved You” is a canonical piece in the musical theatre repertory from the Golden Age musical *Carousel*. Billy Bigelow is the tough barker for the carnival’s carousel, which is where he meets Julie Jordan, a mill worker. During this duet, the two young people entertain fantasies of what life might be like with the other person if they were in love. The further the conversation progresses, the more they begin to realize that the love they speak of could be very real.

We must acknowledge, of course, *Carousel’s* controversial depiction of domestic violence. During the first act of the musical, the book reveals that Billy has hit Julie before — seemingly more than once. Later, after he has died, Billy tries to connect with his daughter Louise from his place in the afterlife and strikes her hand during the visit. When Julie learns of this happening, she tells her daughter, “It is possible dear, for someone to hit you, hit you hard, and it not hurt at all.” When recreating this musical in any form, it is imperative that we don’t present it in a manner that excuses domestic violence. The creative team, the performers, and the audience members have a responsibility to take a deeper look at Billy’s character, Julie’s abuse, and the societal context that shapes them both. In this way, we can not only condemn Billy for his abhorrent acts, but also criticize the broader structures that perpetuate domestic violence.

**PAUL GORDON: “The Finer Things”**

Based on the famous novel by Charlotte Brontë, *Jane Eyre*, this contemporary musical’s characters include Jane Eyre, Edward Rochester, and the snooty socialite Blanche Ingram. As Blanche visits Edward’s lavish home for the first time, she excitedly sings of “the finer things” that she sees all around her. She certainly knows what she wants and isn’t afraid to go for it.
He’s a very smart Prince,
He’s a Prince who prepares.
Knowing this time I’d run from him,
He spread pitch on the stairs.
I was caught unawares.
And I thought: well, he cares —
This is more than just malice.
Better stop and take stock
While you’re standing here stuck
On the steps of the palace.

You think, what do you want?
You think, make a decision.
Why not stay and be caught?
You think, well, it’s a thought,
What would be his response?

But then what if he knew
Who you were when you know
That you’re not what he thinks
That he wants?
And then what if you are?
What a Prince would envision?

Although how can you know
Who you are till you know
What you want, which you don’t?
So then which do you pick:
Where you’re safe, out of sight,
And yourself, but where everything’s wrong?
Or where everything’s right
And you know that you’ll never belong?
And whichever you pick,
Do it quick,
‘Cause you’re starting to stick
To the steps of the palace.

(continued)
Joaquín Rodrigo: Cuatro madrigales amatorios

Texts: Anon.
Translations: Richard Stokes

“¿Con qué la lavaré?”

¿Con qué la lavaré
la tez de la mi cara?
¿Con qué la lavaré,
Que vivo mal penada?

Lávase las casadas
con agua de limones:
lávome yo, cuitada,
in pain and sorrow.

¿Con qué la lavaré,
que vivo mal penada?

“Vos me matásteis”

Vos me matásteis,
niña en cabello,
vos me habéis muerto.

Riberas de un río
vi moza virgo,
Niña en cabello,
vos me habéis muerto.

Niña en cabello
vos me matásteis,
vos me habéis muerto.

“¿De dónde venís, amore?”

¿De dónde venís, amore?
Bien sé yo de dónde.
¿De dónde venís, amigo?
Fuere yo testigo!
¡Ah!
Bien sé yo de dónde.

De los álamos vengo, madre
De los álamos de Sevilla,
de ver a mi linda amiga,
de ver cómo los menea el aire.

“De los álamos vengo, madre”

I come from the poplars, mother,
from seeing the breezes stir them.

Wolfgang Amadeus Mozart: “Durch Zärtlichkeit und Schmeicheln”

Text: Christoph Friedrich Bretzner
Translation: Camila Argolo Freitas Batista

Durch Zärtlichkeit und Schmeicheln,
Gefälligkeit und Scherzen
Erobert man die Herzen
Der guten Mädchen leicht.

Doch mürisches Befehlen,
Und Poltern, Zanken, Plagen
Macht, dass in wenig Tagen
So Lieb’ als Treu’ entweicht.

“I come from the poplars, mother”

With tenderness and coaxing,
Kindness and pleasantry,
It’s easy to conquer
A gentle maiden’s heart.

But surly commands,
Bluster, abuse and scolding
Will very quickly banish
both love and faithfulness.
Joaquín Rodrigo: *Cuatro madrigales amatorios*

Texts: Anon.
Translations: Richard Stokes

“¿Con qué la lavaré?”

¿Con qué la lavaré
la tez de la mi cara?
¿Con qué la lavaré,
Que vivo mal penada?
Lávanse las casadas
con agua de limones:
lávome yo, cuitada,
in pain and sorrow.
¿Con qué la lavaré,
que vivo mal penada?

“Vos me matásteis”

Vos me matásteis,
niña en cabello,
vos me habéis muerto.
Ríberas de un río
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Niña en cabello,
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Niña en cabello
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“¿De dónde venís, amore?”

¿De dónde venís, amore?
Bien sé yo de dónde.
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Und Poltern, Zanken, Plagen
Macht, dass in wenig Tagen
So Lieb’ als Treu’ entweicht.

“De los álamos vengo, madre”

De los álamos vengo, madre,
de ver cómo los menea el aire.
De los álamos de Sevilla,
de ver a mi linda amiga,
de ver cómo los menea el aire.
De los álamos vengo, madre,
der ver cómo los menea el aire.

“I come from the poplars, mother”

I come from the poplars, mother,
from seeing the breezes stir them.
From the poplars of Seville,
from seeing my sweet love,
from seeing the breezes stir them.
I come from the poplars, mother,
from seeing the breezes stir them.

“With what shall I wash?”

With what shall I wash
the skin of my face?
With what shall I wash it?
I live in such sorrow.
Married women wash
in lemon water:
in my grief I wash
in pain and sorrow.
With what shall I wash it?
I live in such sorrow.

“You killed me”

You killed me,
girl with hair hanging loose,
you have slain me.
By the river bank
I saw a young maiden.
Girl with hair hanging loose,
you have slain me.
Girl with hair hanging loose,
you have killed me,
you have slain me.

“Where hast thou been, my love?”

Where hast thou been, my love?
I know well where.
Where hast thou been, my friend?
Were I a witness!
Ah!
I know well where!
Jin-Hee Lee is a second-year undergraduate student intending to double major in Symbolic Systems (Cognitive Science) and Music (Vocal Performance). Falling in love with musical theater from a young age, Jin-Hee started performing in her elementary school’s musicals in kindergarten and hasn’t stopped performing since. Whether it’s theater, opera, R&B, jazz, or choir, she will find a way to sing!

She is incredibly grateful to study voice with Kathryne Jennings, and coach with Laura Dahl and Steven Lightburn in the Department of Music. She would also like to thank her high school voice teachers Jin-Hee Kim and Mary Elizabeth Enman, and her vocal coach Louise Costigan-Kerns for fostering her love for classical voice at such a pivotal time in her life.

Jin-Hee is a regular performer at the San Francisco Bay Area Chapter NATS Student Auditions. This past year, she placed first in her category for the Musical Theater Competition in the fall of 2020 and first in her category for the Classical Competition in the spring of 2021.

At Stanford, Jin-Hee is a first soprano in the Stanford Chamber Chorale, a member of the board of the Stanford Light Opera Company, and the Co-Director of a cappella group Everyday People.

She would like to thank her friends, mentors, and parents for all that they do to support her.

Steven Lightburn received a Bachelor’s degree in Music from the University of California, Los Angeles; advanced study at Durham University, England; and a Master’s degree from the University of Southern California. A pianist of many talents, he is highly regarded as a solo artist, collaborative pianist, teacher, competitive judge, and music director. He has been on the staff of the San Francisco Conservatory of Music and Sacred Heart Preparatory School. He maintains an active teaching studio and is an accompanying pianist at Stanford.

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