

OLD DOMINION UNIVERSITY

Department of Music

This Time, It's Personal!
Singers from the studio of
Dr. Kelly Montgomery in Concert
Joe Ritchie, piano
Dedicated to the ODU Vocal Alumni Reunion



Diehn Center for the Performing Arts
Chandler Recital Hall

Friday, March 29, 2019 7:30 PM

Company

Jonathan Larson

Seasons of Love from Rent

Soloists—Maria Stanley, Tracy James

New Yorkers struggle in their relationships, careers, and their ability to pay the rent as they feel the effects of the AIDS epidemic. Based on Giacomo Puccini's opera *La Boheme*, *Rent* returns this year for its 20th anniversary in the form of a touring production. This ensemble number is often associated with World AIDS Day and Awareness Month because four of the main leads have AIDS. The lyrics encourage us to measure our lives in love, instead of time. *Rent* won four Tony Awards and a Pulitzer Prize for Drama for its message of hope in the face of fear. This song was chosen for this message.

Tracy James, tenor

Adolphe Schlösser

He That Keepeth Israel

He That Keepeth Israel was assigned to me during my second semester here at Old Dominion. I chose this piece because it was a breakthrough moment for me in my lessons working with this particular art song. I remember all the work it took to bring this piece to life, with the various phrasings and dynamics throughout it, and just the feeling of accomplishment after it was all said and done. I feel like this piece was made specifically for my voice, and I enjoy creating a moment of awe each time I perform it.

James Nicholson, tenor

Marcel Khalife

Promises of the Storm

The title song of a 1983 album recorded by acclaimed Lebanese musician and UNESCO Artist for Peace Marcel Khalife. The text of the piece is drawn from the writings of the Palestinian national poet Mahmoud Darwish. It employs the central metaphor of the storm as a portrayal of the ensuing tumult and strife of social and political revolutions. The text of the poem is also very carefully calculated, as was its necessity to be published amidst the scrutiny of government censors. The tradition of Arabic poetry has been one of invisible protest against persisting authority and repression of free speech. In this way, the (at times) nonsensical words of this and many other poems in the Arab tradition often employ double or even triple entendre. This song is of great personal significance to me as well. When my mother grew up in Damascus, it was one of the songs my grandmother would play for her. After moving to America, pressure to assimilate in light of catalytic political and societal events and changes pushed my mother, and much of her family with her, away from the traditions of her homeland. My singing of this song is a bridging of the gap of sorts. In its arrangement I have merged the very classical and ornamented vocal style of the Arab tradition with the piano accompaniment and setting of Western art song. This juxtaposition is much in the same fashion as myself, a dual identity straddling both worlds.

وعود من العاصفة
Promises of the Storm

و ليكن ...
And so, let it be...
لا بد لي أن أرفض الموت
I can assure you that I will refuse death.
و أن أحرق دمع الأغنيات الراحه
And I will burn the tears of the bleeding songs,
و أعري شجر الزيتون من كل الغصون الزائفة.
And strip the olive trees of all their counterfeit branches.
فإذا كنت أغني للفرح
I have been singing for joy
خلف أجفان العيون الخائفة
Somewhere beyond the eyelids of frightened eyes
فلأن العاصفة
Because the storm
وعدتني بنبيذ.. وبأناخاب جديدة وبأقواس قزح.
Promised me new toasts of wine and rainbows.
فلأن العاصفة
For, the storm
كنست صوت العصافير البليدة
Has swept away the cacophony of complacent birds
والغصون المستعارة
And swept away the counterfeit branches
عن جذوع الشجرات الواقفة.
From the trunks of standing trees.
و ليكن...
And so, let it be...
لا بد لي أن أتباهي، بك، يا جرح المدينة
I must be proud of you, Oh wounded city
أنت يا لوحة برق في ليالينا الحزينة.
You are a bolt of lightning seen on my saddest night.
يعبس الشارع في وجهي
When the street scorns me,
فتحميني من الظل ونظرات الضغينة.
You guard me from shadows and looks of hatred.
سأغني للفرح
And so, I will go on singing for joy
خلف أجفان العيون الخائفة.
Somewhere beyond the eyelids of frightened eyes.
منذ هبت، في بلادي، العاصفة
For when the storm began to rage in my country,
وعدتني بنبيذ.. وبأناخاب جديدة وبأقواس قزح.
It promised me new toasts of wine and rainbows.

Javonne Anthony, soprano
What the World Needs Now is Love

Burt Bacharach

The reason being I chose this song for our recital is because of the exact name, “What the world needs now is love”. I feel it’s perfect timing for the things currently going on, not only in our nation, but also in the world as a whole. Sometimes when we go through the hardest of trials, it’s so easy to overlook all the beautiful things our world has to offer us. So this song included in the program will help to alleviate that gap between our hardships and our world around us.

Shannon Schubert, mezzo-soprano
Santa Fe from Newsies

Alan Menken

Jack Kelly's chase for his dream of leaving New York City to escape to Santa Fe resonates deep with my journey to become a music educator. So many times you are told in your life that your dreams are too out of reach and not worth it, but to pursue that dream regardless requires a passion. There is a chance that what you want may not be what you need, but if you don't go for it, you'll live your life regretting it. As I round out my last year here at ODU, I'm ready to go after my own Santa Fe.

Natalie Dyke, Tina Bow
What is This Feeling? from Wicked

Stephen Schwartz

T—It’s Wicked! One of my absolute favorite duets of all time. What’s a more personal feeling than unadulterated loathing!
N—*Wicked* was one of the first shows I ever saw. It is a dream to get to perform this piece.

Goodness Napper, soprano
Your Daddy’s Son from Ragtime

Stephen Flaherty

This song means a lot to me because it’s from the Musical Ragtime, which was my first real theater production that I was apart of. My character is Sarah, who was a poor black woman who didn’t have a lot of resources, so she did what she had to do to support her child. Doing this musical I got a lot of positive feedback, which really opened the door for me to experience more genres of music and to love the theater aspect as well.

Aliya Reed, mezzo-soprano

Henry Krieger

And I am Telling You from Dreamgirls the Musical

I selected this song because it was a song that I have sung in private, but never had the confidence to perform. It is one of my favorite musical scenes and I have a deep love for the song. It means a lot to me because I feel that I can emotionally connect to the words being sung and really understand the pain that the woman who sings it (Effie) feels. This piece was one of the first songs that fostered my love for singing. I hope to have a future in musical theatre and Effie is my dream role.

INTERMISSION

Maria Stanley, soprano

Alan Menken

Beyond My Wildest Dreams from The Little Mermaid

Maids: Tina Bow, Shannon Schubert

Carlotta: Tracy James

This song is personal to me because I've loved The Little Mermaid since I was 2. When I was 17, I received the CD as a Christmas gift. Of course, I loved most of the songs I heard, but when Beyond My Wildest Dreams played, my eyes lit up and I also had the biggest grin on my face. This song was on repeat on my mp3 player for a while! Another reason I chose this as a "personal" song because it reminds me of the days I first got to ODU. I was stuck in community college for so long. When I finally came to ODU, I was able to study what I really wanted to study – Music Education. Everything felt "Beyond My Wildest Dreams" and I hold on to that feeling as finish up my time here at ODU.

Natalie Dyke, soprano

Lauren Aqualina

King

I have chosen to perform Lauren Aqualina's hit song 'King'. This is a song I discovered when I was a senior on high school while I was in therapy. This song has helped me through difficult times, and has always reminded me that I can get through whatever difficult days are ahead of me.

Tina Bow, mezzo-soprano

Barbra Anselmi

A Little Bit Less Than from It Shoulda Been You

This song brings me back to my junior year of high school and the place I was in mentally at that point. I was really starting to come to terms with who I was and how I wanted to present myself to the world. This song helped me find my way back then and will always have a special place in my heart because of it.

Alexis Gravelly, soprano

Tori Kelly

Psalms 42

This song holds great value in my life, especially now. The significance of the song isn't necessarily that it's based on the book of Psalms but it speaks volumes to many areas of my life. It reminds me of my relationship with God and is part of what He is to me. There have been moments where I've found myself running out of options and this song is a reminder when life's calamities become so overbearing, God is able to fill my soul with living water. This song is the epitome of strength to me especially during stressful moments. I know that when my strength is weak, I can always go to the one that strengthens me!

Caitlyn Kidd, soprano

Buddy Greene

Mary, Did You Know?

This song means a lot to me because my faith is very important to me. Gospel music is what made me realize that I wanted to pursue music as a career. I had a realization that I had something special and I needed to continue using it. Music is something that continues to make me happy and gospel music especially is something that continues to allow me to express myself. This song shows exactly how strong my creator is and how important he is to me.

Company

John Debeny & Joseph Trapanese

This is Me from The Greatest Showman Musical Film

Lettie—Aliya Reed

This recent movie musical is loosely based on the life of entrepreneur P.T. Barnum. Its thematic focus is the importance of family taking precedence before business. Barnum was an entrepreneur and showman known for blurring the lines between imagination and reality in his commercialization of human anomalies. These unusual people were popularly known as Freaks for over 60 years. The remnants of these original human anomalies today live in a small community in Florida during the winter, traveling and struggling for work predominately associated with carnivals the rest of the year. The origins and traditions of viewing those deemed exotic or unusual began in early European and American museums. As circuses gained in popularity, they became a permanent and integral feature of circus sideshows, most notably, *The Barnum and Bailey Circus*. *This is Me* was chosen for its anthem-like style and strong message that encourages the belief in oneself, no matter what you look like or where you come from.

Senior Recognition

Tracy James—Music Education

Shannon Schubert—Music Education

Maria Stanley—Music Education



*Special Thanks to Mr. Joe Ritchie
for his undying dedication to the art,
and our studio*



*Additional Thanks to Sam Press
for the production of this program*