MSU Music

PRESENTS THE
MSU FEDERAL CREDIT UNION
SHOWCASE SERIES

A Night in Vienna

with
Jane Bunnell, mezzo-soprano
Marc Embree, bass-baritone
Richard Fracker, tenor
Melanie Helton, soprano
Patrick Johnson, piano
Elden Little, piano
Anne Nispel, soprano
Mark Rucker, baritone
Sadie Rucker, piano

Saturday, February 3, 2018, 8:00 p.m.
Fairchild Theatre, MSU Auditorium

Generously sponsored by
Doug and Brenda Jewell

College of Music
MICHIGAN STATE UNIVERSITY
PROGRAM

Elden Little, piano

From *Die Fledermaus*
What a Joy to Be Here!
Johann Strauss II
(1825-1899)
Chor

*Mozart is Vienna!*

From *Le Nozze di Figaro*
Hai già vinta la causa
Wolfgang Amadeus Mozart
(1756-1791)
Herr Mark Rucker, Frau Sadie Rucker

*In Schubert’s Salon*

Heidenröslein, Op. 3, No. 3
Franz Schubert
(1797-1828)
Frau Melanie Helton

Am Feierabend, Op. 25, No. 5
Herr Richard Fracker

Die Forelle Op.32 D 550
Frau Anne Nispel

Lebenslust, D 609
Chor

*In the Theatre*
*Operetta/Opera*

From *Blossom Time*
Song of Love
Schubert/Romberg
(1887-1951)
Frau Jane Bunnell

From *The Merry Widow*
Camille/Valencienne duet
Franz Lehár
(1870-1948)
Frau Anne Nispel, Herr Richard Fracker

From *Die Tote Stadt*
Marietta’s Lied
Erich Korngold
(1897-1957)
Frau Melanie Helton

Pierrot’s Tanzlied
Herr Mark Rucker, Frau Sadie Rucker
Vienna, City of My Dreams
Rudolph Sieczynski (1879-1952)
Herr Richard Fracker

From Giuditta
Meine Lippen, sie küssen so heis
Frau Melanie Helton

Kabarett Kuddelmuddel
Various, arr. Patrick Johnson
Herr Marc Embree, Herr Patrick Johnson

From The Chocolate Soldier
Wie schön ist dieser Männerbild
Frau Jane Bunnell

By Strauss
George Gershwin (1898-1937)
Frau Anne Nispel

From The Merry Widow
Waltz
The Company and Audience

Chor: David Anderson, Peter Boylan, Laura Broscow,
Jenna Buck, Elizabeth Dugan, Nicholas Hudak, Brandon Miller,
Anna Montgomery, Justin Payne, Gabe Reitemeier, Gillian Riesen,
Christine Roberts, Zaikuan Song, Tianxi Wang, Alexa Zeremenko
**Hai già vinta la causa**
You have already won the case?! What do I hear?
In what trap have I fallen?
Treacherous ones – I want to find a way to punish you...
At my pleasure the sentence will come.
But if he repays the old plaintiff?
Pay her? In what way?
And then there’s Antonio,
who would refuse, to a nobody like Figaro,
To give his niece in marriage.
Let’s cultivate the pride of this imbecile....
Everything benefits by a trick.... The die is cast!
While I breathe, shall I see a servant of mine happy?
And he should possess the treasure I in vain so desire?
Shall I see her joined by the hand of love
in marriage to a base servant?
She who awakened tender feeling in me-
A feeling that she does not have for me?
Ah no, I won't give you the satisfaction of leaving you in peace!
You were not born to cause me such torment!
And perhaps even laugh at my unhappiness.
Already the hope of revenge consoles my soul
and causes me to rejoice.

Translation: Bard Suverkrop

**Heidenröslein** (Hedge-roses)
Once a boy saw a wild rose growing in the hedgerow.
The rose so fresh and beautiful, he rejoiced in her beauty.
Little rose in the hedgerow.
The boy said, “I’ll break you, rose in the hedgerow!”
She replied, “Then I’ll stick you, and you’ll be sorry!”
Little rose in the hedgerow.
And the wild boy broke off the rose from the hedgerow,
And her thorns stuck him.
He moaned and sighed, his hand was painful!
Cheeky little rose in the hedgerow!

Translation: Melanie Helton
Am Feierabend (At the end of the work day)
Had I a thousand arms to move!
Could I drive the wheels with a roar,
blow through every wood, turn every mill-stone—
so the fair miller’s daughter might notice my faithful nature!
Ah, how weak is my arm.
What I lift, what I carry, what I cut,
what I hammer—any young man can do as much as I.
And there I sit with the others, in the quiet cool after work,
and the master speaks to all: “Your work has pleased me!”
And the lovely maiden says: “To all good night.”
Had I a thousand arms to move!
Could I drive the wheels with a roar,
blow through every wood, turn every mill-stone—
so the fair miller’s daughter might notice my faithful nature.

Translation: Richard Fracker

Die Forelle
In a little clear brook,
there in happy haste a capricious trout
shot past me like an arrow.
I stood on the bank and watch with sweet contentment
the cheerful little fish’s bath in the clear little brook.
A fisherman with the rod stood there on the shore
and watched it with cold blood,
how the little fish wound about.
As long as the water was clear,
I thought he could not catch the trout with his rod-line.
But in the end time was too long for the thief.
He made the little brook dangerously muddy,
and before I knew it,
his rod twitched, the little fish wriggled on it.
And I with agitation looked at the deceived fish.
You who linger at the golden fountain of secure youth,
think but of the trout, see your danger,
hurry maidens, do not lack cleverness –
see the seducers with the rod-line!
Otherwise, you’ll pay for it later!

Translation: Bard Suverkrop/Bunnell

Lebenslust
He who has a love of life will not remain alone;
to be alone is bleak, so who can find pleasure in that?
To live together in an intimate circle of friends,
with a warm kiss, brings pleasure to one’s soul.

Translation: Johann Carl Unger
From *Die Tote Stadt* (The Dead City): Marietta’s Lied
Joy that stays near me.
Come to me, my true love.
Night sinks into the grove
You are my light and day.
Tremulously beats heart on heart
Hope itself soars heavenward.

How true, a sad song.
The song of a true love,
that must die.

I know the song.
I heard it often in younger,
more beautiful days.
It has another verse--
Do I still know it?

Though sorrow becomes dark,
Come to me, my true love.
Bend your pale face to me.
Death will not separate us
If you must leave me one day,
Believe that we will be together in eternity.

Translation: Melanie Helton

**Mein Sehnen, mein Wählen:** Pierrot’s Tanzlied
Through the dance I won much but lost my happiness.
It was while dancing on the banks of the Rhine in the moonlight
That she confessed her love to me with a heartfelt look
From her blue eyes.
She confessed to me with her pleading words
“Stay, oh do not leave me
Do not throw away the happiness of your home”
My yearnings, my obsessions, one relives the past in his dreams.
But the magic of distant places set my soul afire.
The magic of the dance lured me. I became an actor.
I pursued the magical sweetness of dance
And was taught by tears how to love.
Exhilaration and peril, madness and happiness,
Ah, it is a performer’s destiny.
My yearnings, my obsessions, one relives the past in his dreams.

Translation: Bard Suverkrop
Wie schön ist dieses Männernbild
How handsome this man's face!
I cannot take my eyes off him.
How bold and strict and yet how mild,
I am blinded by the sight.
His forehead so bold, his cheeks so red,
The eyes that glow full of fire and strength!
The features so noble, the attitude free,
That is a hero's countenance!
I am engaged to a man who has no finer second.
He holds me tight in his spell.
I am engaged, I am in love.
He has chosen me for his bride
And soon we will stand before the altar.
I have sworn faithfulness to him and want to keep him forever.
Refrain: Come, come, hero of my dreams, I am so anxious!
Come, come, Beloved and do not delay!
Come, come, let us embrace. Still my yearning, still my longings,
Man of my choice! Come, come, hero of my dream, my ideal.
Before your greatness, I swoon, I want to be worthy of you.
I want to believe in you, to think only of you,
I want to immerse myself in your portrait.
Refrain

Translation: Jane Bunnell

Kabarett Kuddelmuddel

Wenn Ich Vergnügt bin, muß Ich auch Singen!
Everyone lives in their own way,
Be it with or without a beard,
And will in their own manner be droll.
Everyone has the right thereto,
He and she and it and you!
You should all take joy in your life.
What others may, I am allowed
As well; therefore, I amuse myself:
When I am amused, I must sing
Where I am, my songs must resound
Ene, mene, ming, mang
Ping, pang, ene, mene
Acka, dacka, ei-a, wei-a, weg!
If the others don't want to hear,
I sing with alacrity & without notice:
Ene, mene etc.
I sing every Broadway melody,
I should get it right,
I sing from morning until night!
Even if the others burst: etc.
Veronika, der Lenz ist da!
Veronika, spring is here!
The maidens are singing: tra, la, la
The whole world is bewitched
Veronika, the asparagus is sprouting

Veronika, the World is green!
Let us slip into the woods!
Even Papa is saying to Nana.
"Veronika, Spring is here!"

Schöner Gigolo, Armer Gigolo
Beautiful gigolo, poor gigolo
Think no more on the time,
where you as Husar, braided in gold,
could ride through the streets.
Your uniform passé, your loved one said: Goodbye!
Beautiful world, frayed & tattered
Even though your heart breaks,
you reveal a smiling face.
One pays, and you must dance!

Irgendwo auf der Welt
I have such longing, I've dreamed so often,
That just once happiness was within reach
I've had such yearning, I've hoped,
That soon the hour would come.
Day and night I have waited,
I never gave up hope.

Somewhere in the world,
There is a little bit of happiness.
I dream of it with every waking moment.
Somewhere in the world there is a little bliss
I have dreamed about it for a long, long time
If I knew where it was
I would go directly there
Because, just once, I would like
My heart to be happy.

Somewhere in the World
My way to heaven begins
Somewhere, Somehow, sometime

Translation: Nola Cram
Waltz from *The Merry Widow*

*When we lift our arms, please join us in singing:*

Though I say not what I may not let you hear,  
Yet the swaying dance is saying ‘Love me, dear!’  
Every touch of fingers tells me what I know  
Says for you. It’s true, it’s true,  
You love me so!
Mezzo-soprano Jane Bunnell joined the faculty at MSU’s College of Music in August 2015 as Professor of Voice. She has enjoyed an illustrious international career for almost 38 years. She has an especially long association with the Metropolitan Opera where she has sung 30 roles in more than 415 performances, including new productions of Ariadne auf Naxos, Die Frau ohne Schatten, Otello, Les Troyens, Faust and Romeo et Juliette and the Metropolitan Opera Premieres of Britten’s A Midsummer Night’s Dream and Wolf-Ferrari’s Sly. She returns next year for two new productions – Marnie and La Traviata. She has also recorded with the Met for Sony/BMG and has toured to Europe and Japan.

She has sung with the Saito Kinen Festival, and with the opera companies of Toulouse, Vienna, Cologne and Schwetzingen and with such American opera companies as Houston Grand Opera, San Diego Opera, Minnesota Opera, Florida Grand Opera and New York City Opera. She has collaborated with such notable conductors as James Levine, Valery Gergiev, Seiji Ozawa, Andrew Davis and Robert Shaw, and has appeared in concert with the Boston Symphony, Lincoln Centers Mostly Mozart Festival, the St. Paul Chamber Orchestra, the Atlanta Symphony, and the Minnesota Orchestra. Ms. Bunnell was on the faculty of New York University for nine years and the Vocal Chair at the DePaul University School of Music from 2006 to 2015.

Singer, Actor, Educator, Marc Embree was a principal singer with the New York City Opera for several seasons and has performed throughout the United States, in Mexico, Canada, Germany, Switzerland, France, Italy, Austria, Denmark, Belgium, The Netherlands and Finland. In the standard repertoire he has sung such roles as Wotan, Iago, Conte d’Almaviva, Don Giovanni, Scarpia and the four villains in Les contes d’Hoffmann.

Mr. Embree has performed an impressive 20th century repertoire including Dr. Sloper in Washington Square by Thomas Pasatieri, Olin Blitch in Floyd’s Susannah, the title role in Mecham’s Tartuffe, Horace and Ben in Blitzstein’s Regina, Lukash in the Good Soldier Schweik, the Doctor in Wozzeck, Arthur in Davies’ The Lighthouse, Horace Tabor in Moore’s The Ballad of Baby Doe, the bass roles in Carlos Chavez’ The Visitors, Dr. Virgelius in Schreker’s Der Ferne Klang (American premiere), and Frank Maurrant in Weill’s Street Scene. The Berlin/Ludwigshafen production of Street Scene was filmed for television and broadcast throughout Europe (nombre d’or award), in Mexico, Japan and on the BRAVO channel.
He was invited by the composer to create the role of the "Ghost of Ebenezer Scrooge" in Pasatieri’s new opera God Bless Us Everyone! Premiered and recorded (Albany Records) in December 2010 in New York City. His recording includes The Visitors on BMG, The Good Soldier Schweiik on Cedille, Rain on Albany, Street Scene (DVD) and in 2016 American Howl Quartet by composer, George Flynn. In the musical theater genre, he has sung over 300 performances of Emile DeBeque in South Pacific and over 500 performances of Carriere in Maury Yeston’s Phantom as well as many other leading roles.

Named a Beal Outstanding Professor by Michigan State University and its current Area Chair of the Vocal Arts, tenor Richard Fracker has cultivated a distinguished performing and teaching resume. Career highlights include 14 international and national broadcasts from “Live at the MET”; world premiere productions of Philip Glass’s The Voyage, Hydrogen Jukebox and Orphée; and international and national appearances including Calaf (TURANDOT), Cavaradossi (Tosca), Nadir, (Les Pêcheurs de Perles), Edgardo (Lucia di Lammermoor), Rodolfo (La Bohème), Hoffman (The Tales of Hoffman), Tonio (La Fille du Régiment), Duke (Rigoletto), and Alfredo (La Traviata) among others. Fracker students have routinely appeared professionally in major opera, musical theater, television, and concert venues; earned prominent apprenticeships and residencies; and secured substantial merit awards and teaching assistantships to the most prestigious graduate programs in the country.

Melanie Helton is professor of voice (soprano) and director of the MSU Opera Theatre at the Michigan State University College of Music. She has been hailed by The New York Times for her “dark soprano that warms the ear.” She made her international debut as Marietta/Marie in Korngold’s Die Tote Stadt at the Brisbane (Australia) Biennial.

Her successes include the title roles in Lucrezia Borgia at the Caramoor International Music Festival and Aida with Opera Carolina, as well as Donna Anna in Don Giovanni with Caramoor, Opera Carolina, and Lake George Opera Festival. Other engagements included Alice Ford opposite the Falstaff of Sherrill Milnes at the New York City Opera, Maddalena in Andrée Chénier, Elsa in Lohengrin, Foreign Princess in Rusalka, and Leonora in Il Trovatore for Seattle Opera, Donna Elvira in Don Giovanni for New York City Opera, and the title role in Norma for Teatro de Colon, Bogotà. In addition, she has sung leading roles with the Santa Fe Opera, Houston Grand Opera, Dallas Opera, Glimmerglass Opera, Washington Opera, Central City Opera and San Francisco Opera Center.
ARTIST-FACULTY BIOS (CONTINUED)

Her recording of Ricky Ian Gordon’s song cycle "and flowers pick themselves" (commissioned for her by the MSU Sesquicentennial Foundation) with the MSU Symphony Orchestra contains the orchestral cycle plus 14 songs with piano, with Raphael Jimenez, conductor, and the composer at the piano. That recording is available on Blue Griffin Recording and was named one of American Record Guide’s “Best of 2008.” Her newest recording with MSU faculty colleague Derek Polischuk is entitled “Anxiety Attack: Schumann’s Dichterliebe and Kahane’s Craigslistlieder”, also on Blue Griffin Recording. In spring 2016 Professor Helton was awarded the Dortha J. and John D. Withrow Excellence in Teaching Award from the Michigan State University College of Music.

Patrick Johnson is instructor of music theory at the Michigan State University College of Music. Johnson utilizes his dual expertise as a concert pianist and a music theorist to engage his students artistically and intellectually, striving to enrich students’ aural and expressive understanding of music while helping them to analyze and to think critically about it. He has been the recipient of MSU’s Excellence-in-Teaching Citation (2013), awarded to six teaching assistants university-wide and the highest honor for instructors of that rank.

As a pianist, Johnson performs regularly throughout the Midwest as a solo, chamber, and orchestral pianist. Recent appearances include the Pittsburgh New Music Ensemble, the Lansing Symphony Orchestra’s chamber series, soloist with the Michigan Philharmonic in Detroit, and guest artist at Eastern Michigan University, where he also gave a masterclass. An avid orchestral musician, he is principal pianist for the Michigan Philharmonic and the Lansing Symphony Orchestra. Johnson received a Bachelor of Musical Arts in piano performance, with high honors, from the University of Michigan. He holds a Master of Music degree in music theory and both a Master of Music and a Doctor of Musical Arts degree in piano performance from Michigan State University.

Elden Little joined the faculty of Michigan State University College of Music in the fall of 2014 as a vocal coach. Previously, he worked as a pianist/coach in more than 70 operatic productions that range from baroque operas to contemporary works by composers such as Jonathan Dove, Carlise Floyd, Philip Glass, Jake Heggie, and Andre Previn. While working at Austin Opera, he worked as a pianist/coach, music administrator, orchestra manager and orchestra librarian. Additional collaborations include Des Moines Metro Opera, where he has been a member of the music staff since 2006, Opera Birmingham, Kentucky Opera and San Antonio Opera. Since 2012 he has been a faculty member of Opera NEO, a San Diego-based summer festival/training program. In addition to his work as a vocal coach he also was a member of the faculty of the Austin Chamber Music Summer Festival and Workshop.
He has accompanied numerous singers, most notably internationally acclaimed soprano Gilda Cruz-Romo, in recitals in Texas and Mexico. He has toured with the Austin-based choral ensemble Conspirare, and can be heard as a featured soloist on their recording "Through the Green Fuse," available on the Clarion label. He has accompanied the master classes of Jane Bunnell, Denyce Graves, Brenda Harris, Marilyn Horne, Martin Katz, Catherine Malfitano, Elizabeth Mannion, Suzanne Mentzer, Samuel Ramey, Martial Singer, and Gerard Souzay. He has a Bachelor of Music degree from the University of California at Santa Barbara in piano performance and Master’s and Doctorate degrees in applied piano from the University of Texas at Austin. His collaborative piano studies were with noted collaborative pianists Eugene Bossart, David Garvey and Gwendolyn Koldofsky.

Soprano Anne Nispel is visiting assistant professor of voice at the Michigan State University. In a review of her New York recital debut, The New York Times stated: "Ms. Nispel has... a clear, attractive timbre, ample power and a good command of languages. She also has a fine sense of style... She sang with... crisp articulation and careful shading. [Her singing] had a charged, dramatic quality, and the soprano brought a silky sensuousness to Poulenc's Courte Paille."

Since her highly acclaimed debut, Nispel has achieved national prominence in opera, concert and recital. She has performed more than 30 leading roles with opera companies throughout the United States, including Kentucky Opera, Virginia Opera, Mississippi Opera, Michigan Opera Theatre, Portland Opera, Kansas City Lyric Opera, Cleveland Opera, Opera Company of Mid-Michigan, Chattanooga Opera, Dayton Opera, Des Moines Metro Opera, and Toledo Opera, among others.

Dubbed the "quintessential soubrette" by the Virginia Press, Nispel is noted for her interpretations of Susanna in The Marriage of Figaro, Zerlina in Don Giovanni, Laureretta in Gianni Schicchi, and Adele in Die Fledermaus.

She has appeared as guest soloist with the Detroit Symphony Orchestra, Pennsylvania Festival Orchestra, Lansing Symphony Orchestra, Virginia Symphony Orchestra, Long Beach Symphony Orchestra, and the Alabama Symphony Orchestra. Nispel debuted at Carnegie Hall as the soprano soloist in the Fauré Requiem, and made her Canadian debut in a series of concerts at Bishop's University in Lennoxville, Quebec. Nispel, in conjunction with baritone Harlan Jennings, and pianist James Wilhelmsen, has recently released “Crosslights of British and French Song,” the second CD in their Crosslights Series.
Mark Rucker, baritone, serves as professor of voice at MSU's College of Music. From the time of his debut as Renato in Un Ballo in Maschera with Luciano Pavarotti for the Opera Company of Philadelphia, the American baritone has been in demand in opera houses and on concert stages throughout the world. In addition to an active performing career, he has been the Administrative Director for the Martina Arroyo Foundation's celebrated Young Artist Program, Prelude to Performance since 2005 and Artistic Director since 2015.

Rucker made his Metropolitan Opera debut as Amonasro in Aida and has since been heard at the Met as Don Carlo in La Forza del Destino, Tonio in I Pagliacci, and as Rigoletto for the Met in the Parks and continues to be part of the Met roster. He sang the major baritone roles in Rigoletto, Macbeth, Nabucco, Un Ballo in Maschera, La Traviata, Stiffelio, Aida, Il Trovatore, Cavalleria Rusticana/I Pagliacci, Samson et Dalila and Die Fliegende Holländer for companies such as: Arena di Verona, Wiener Staatsoper, Staatsoper Unter den Linden, Teatro Comunale, Bologna, Netherlands Opera, Greek National Opera, Opéra de Wallonie, Bregenz, Savonlinna and Santander, New York City Opera, San Diego, Florida Grand, L'Opera Montreal and numerous other North American companies. He has worked with celebrated maestri, including, Richard Bonynge, Riccardo Chailly, Fabio Luisi, Daniele Gatti, Carlo Rizzi, Gianandrea Noseda, Bruno Campanella and Paolo Arrivabeni.

Last season, he sang Jack Rance in Fanciulla del West for Opera Colorado. In 2018, Rucker sings the title role of Macbeth for Opera Tampa, Balshazzar's Feast for the Flint Symphony, Elijah for MSU, Amonasro in Aida for Teatro Colon, Buenos Aires, and Paolo in Simon Boccanegra for Royal Opera House Covent Garden. Recordings include Mark Rucker Sings Lena McLin’s Songs for Voice and Piano; Amonasro in Aida for Naxos and Cambro in Opera Ebony's recording of Fosca by A. Carlos Gomes.

Sadie Rucker, pianist, joined the MSU College of Music faculty in 2016. She has been the accompanist and coach for her husband, baritone Mark Rucker, for the past 30 years. In addition to traveling internationally with her husband, attending rehearsals and performances, she has accompanied him for auditions, competitions and recitals throughout his career. She has a BA from St. Mary of the Woods College in Music Education (emphasis on voice and piano) and a MME from Drake University where she accompanied students in the Drake vocal department.
Mrs. Rucker has been part of the Martina Arroyo Foundation’s Young Artist program, Prelude to Performance, from its inception in 2005 as publicity director. She is now a Studio Pianist and Outreach Coordinator of the newly formed Vocal Arts Outreach Program. With talented MSU vocal arts graduate students, the Vocal Arts Outreach Cabaret has performed for a number of Michigan schools, rural, urban and suburban, since 2016 with great success. She is the accompanist along with Dr. Lena McLin on the Kjos recording of *Mark Rucker Sings Lena McLin’s Songs for Voice and Piano*. 