



College of Music
MICHIGAN STATE UNIVERSITY

ARTIST-FACULTY AND GUEST RECITAL SERIES
Sponsored by WKAR

Harlan Jennings, Anne Nispel and Elden Little

Vocal Arts Recital

Harlan Jennings, baritone
Anne Nispel, soprano
Elden Little, piano

Sunday, September 22, 2024
Fairchild Theatre, 3:00 p.m.

PROGRAM

Frühlingsglaube, D. 686
Nacht und Träume, D. 827
Der Musensohn, Op. 92, No. 1, D. 764
Anne Nispel and Elden Little
Franz Schubert
(1797-1828)

Winterreise, D. 911
XI. Frühlingstraum
Schwanengesang, D. 957
XI. Die Stadt
VIII. Der Atlas
Harlan Jennings and Elden Little
Franz Schubert

Pastoral
Damunt de tu només les flors
Alba
Anne Nispel and Elden Little
Frederic Mompou
(1893-1987)
Salvador Moreno
(1916-1999)

World War II letters of Lt. Benjamin Nispel

The White Cliffs of Dover
Walter Kent
(1911-1994)

from *This Is the Army*
Oh! How I Hate to Get Up in the Morning
This Is the Army
Irving Berlin
(1888-1989)

Johnny Has Gone for a Soldier
Irish Folk Tune

from *Songs of Wonderment and Love*
Afternoon on a Hill
Richard Hundley
(1931-2018)

from *Five Poems of Walt Whitman*
Look Down, Fair Moon
Ned Rorem
(1923-2022)

from *Ten Songs*
Will There Really Be a Morning?
Richard Hundley

Anne Nispel, Harlan Jennings, and Elden Little

ARTIST-FACULTY BIOS

A member of the MSU voice faculty since 1973, baritone **Harlan Jennings** has appeared with the Cincinnati Opera, Michigan Opera Theatre, St. Louis Municipal Opera, Starlight Theatre of Kansas City, Opera Grand Rapids, Toledo Opera, Lyric Opera of Northern Michigan, Opera Company of Mid-Michigan, Northern Indiana Opera Association, and Kalamazoo Symphony Opera.

His forty-odd roles in opera and musical theatre include Sharpless in *Madame Butterfly*, Count Almaviva in *The Marriage of Figaro*, Dr. Malatesta in *Don Pasquale*, Figaro in *The Barber of Seville*, Guglielmo in *Così fan tutte*, Belcore in *The Elixir of Love*, Mack-the-Knife in *Threepenny Opera*, and the title role in *Don Giovanni*. Jennings has sung with the Lansing Symphony Orchestra, the Midland Symphony, the Kalamazoo Symphony, the Toledo Chamber Ensemble, and the Toledo Symphony. A versatile performer, he has appeared frequently in recital, oratorio, and on Public Television in the *Artistry of...* series. Dr. Jennings is also the author of over a dozen articles concerning opera in the American West. His writings have appeared in *The Opera Quarterly*, *The Missouri Historical Review*, *Kansas History*, *Nebraska History*, *Colorado Heritage*, *Proteus: A Journal of Ideas*, and *The American National Biography*.

Soprano **Anne Nispel** joined the MSU Voice Faculty in 2004. 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." Nispel has performed more than thirty 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.

Equally at home on the concert stage, Nispel debuted at Carnegie Hall as the soprano soloist in the Fauré Requiem. 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.

ARTIST-FACULTY BIOS (cont.)

In association with pianist James Wilhelmsen, Anne Nispel and Harlan Jennings have released two CDs under the World Class Records label: *Crosslights of American Song* and *Crosslights of British and French Song*.

Elden Little has worked as a pianist/coach in numerous operatic productions that range from baroque operas to contemporary works with Austin Opera, Opera Birmingham, Kentucky Opera, Opera Neo, San Antonio Opera, and Des Moines Metro Opera, where he has been a member of the music staff since 2006. He was a frequent festival artist and chamber music coach for the Austin Chamber Music Summer Festival and Workshop and toured with the acclaimed choral ensemble Conspirare, with which he can be heard as a featured soloist on their recording, "Through the Green Fuse," available on the Clarion label. A sought-after collaborator and vocal coach, his most recent collaboration on Lee Hoiby's opera *Bon Appétit* with Grammy winning mezzo-soprano Joyce Castle was broadcast on Iowa PBS and subsequently won the Upper Midwest Regional Emmy winner for outstanding arts program.

His educational training includes a Bachelor of Music degree from the University of California at Santa Barbara in piano performance, and Master 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.

TEXT AND TRANSLATIONS

Spring Faith (Frühlingsglaube)

Gentle breezes are awake,
Murmuring and stirring day and night,
Everywhere active and creative.
Oh fresh breeze, oh new sounds!
Now poor heart, be not afraid.
Now must all things change.
The world grows fairer with each day
What may come we do not know,
To blooming there is no end;
The farthest, deepest valley blooms,
Now poor heart, forget your torment.
Now must all things change.

Night and Dreams (Nacht und Träume)

Holy night, down you sink;
Down too, float dreams,
As does your moonlight through space,
Through the silent hearts of humankind.
To these they hearten with joy,
Crying out when day awakes.
Come again sweet night!
Sweet dreams, come again.

The Son of the Muses (Der Musensohn)

Through field and forest, piping my song
Is how I roam from place to place!
And the whole world keeps time and moves in rhythm with me.
I can barely await the first bloom in the garden and the first blossom on the tree.
I greet them in my songs, and when winter returns,
I still sing of them as in a dream.
I sing them far and wide throughout the icy realm.
Then winter blossoms fair!
The flowering, too, passes, and new delight
Is found in the villages of the hills.
For when by the lime tree, I find young folks,
I quickly rouse them.
The stolid lad puffs out his chest,
The prim maiden twirls in time to my melody.
You give wings to your favorite's feet
Driving them over hill and dale far from home.
Dear, kindly Muses, when on her bosom shall I find rest?

Dream of Spring (Frühlingstraume)

I dreamt of gay flowers such as bloom in May;
I dreamt of green meadows, the merry calling of birds.
And at sunrise my eyes awoke,
It was cold and dark, ravens croaked from the roof.
But there on the windows, who painted those leaves?
Are you mocking the dreamer who saw flowers in winter?

I dreamt of requited love, of a beautiful girl,
Of caressing and kissing, joy and rapture.
At dawn my heart awoke and now I sit here recalling my dream.
Again, I close my eyes, my heart still beats so warm.
When, leaves, will you turn green?
When shall I hold my love in my arms?

The Town (Die Stadt)

On the far horizon appears, as a misty shape,
The town with its spires shrouded in dusk.
A dank breeze ruffles the grey waterways;
With dreary rhythm the boatman rows my boat.
The sun appears once more gleaming from the earth,
And shows me the place where I lost my love.

Atlas (Der Atlas)

I, unhappy Atlas! A world---
The whole world of sorrow must I bear.
I bear what cannot be born,
And my heart would break within me.
You, proud heart, you willed it!
You wished to be happy, boundlessly so,
Or boundlessly wretched, proud heart,
And now you are wretched!

Pastoral (Pastoral)

The roads in twilight unite with the night,
For I must go to you, as the night completely hides you from me.
For I must go to you as the light over the mountains,
The breeze from the sea
And the fragrance of the flowers.

Above You Only Flowers (Damunt de tu només les flores)

Above you, only flowers,
Like a white light, their offering
Would never be the same as that on the branch.
They gave you an entire life of perfume with their kisses
You were resplendent in that light.
And kept as a treasure by your closed eyes.
If I could have been the sigh of that flower,
I would offer myself as a lily
So that my life could wither on your bosom
And no longer would I know that night would have vanished.

Dawn (Alba)

Bells of Córdoba at the break of day.
Bells of dawn in Granada.
They hear you—all the girls who cry for the grieving soléa.
The girls of Andalusia, both high and low,
The young girls of Spain, with tiny feet and trembling skirts,
Who filled the crossroads with lights.
Oh bells of Córdoba at the break of day,
Oh bells of dawn in Granada!

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