



College of Music
MICHIGAN STATE UNIVERSITY

ARTIST-FACULTY SERIES
Sponsored by WKAR

Jane Bunnell, mezzo-soprano **Marc Embree, bass-baritone**

Elden Little, piano

Thursday, January 23, 2025
Cook Recital Hall, 7:30 p.m.

PROGRAM

from *Rodelinda*, HWV 19
Art Thou Troubled?

George Frideric Handel
(1685-1759)

An Sylvia, D 891
Text: *Eduard von Bauernfeld (1802-1890)*
after Shakespeare

Franz Schubert
(1797-1828)

from *Schwanengesang*, D 957
Der Atlas
Ihr Bild
Das Fischermädchen
Die Stadt
Am Meer
Der Doppelgänger

Franz Schubert
poems of Heinrich Heine

Von ewiger Liebe,
Wir wandelten,
Sonntag
Die Mainacht
Immer leiser wird mein Schlummer
Auf dem Kirchhofe

Johannes Brahms
(1833-1897)

Abendlied

Felix Mendelssohn
(1809-1847)

So wahr die Sonne scheint,

Robert Schumann
(1810-1856)

Der Jäger und sein Liebchen
from *Martha*

Johannes Brahms
Friedrich von Flotow
(1812-1883)

Plunkett and Nancy Duet

ARTIST-FACULTY BIOS

Mezzo-soprano **Jane Bunnell** joined the faculty of MSU's College of Music in August of 2015 as professor of voice. She has enjoyed an illustrious international career for forty years. She has an especially long association with the Metropolitan Opera where she has sung 30 roles in more than 420 performances, including new productions of *Ariadne auf Naxos*, *Otello*, *Les Troyens*, *Faust*, *Romeo et Juliette*, and the Met premieres of Nico Muhly's *Marnie*, Britten's *A Midsummer Nights' Dream*, and Wolf-Ferrari's *Sly*. She has also recorded with the Met for Sony/BMG and has toured Europe and Japan. She is frequently heard on Sirius XM radio.

She has sung with the opera companies of Toulouse, Vienna, Cologne, and Schwetzingen, and with such American opera companies as Houston Grand Opera, Lyric Opera of Chicago, San Diego Opera, Minnesota Opera, Florida Grand Opera, and New York City Opera. Ms. Bunnell has collaborated with such notable conductors as James Levine, Valery Gergiev, Seiji Ozawa, and Robert Shaw. She has appeared in concert with the Boston Symphony, Lincoln Center's Mostly Mozart Festival, the St. Paul Chamber Orchestra, the Atlanta Symphony, and the Minnesota Orchestra.

Marc Embree is an associate professor of voice at MSU's College of Music. Actor, singer, educator and storyteller, Embree was a principal singer with the New York City Opera for several seasons and has performed throughout the United States, Mexico, Canada, and Europe. Embree received critical acclaim for his performance of Frank Maurant in the Berlin/Ludwigshafen production of *Street Scene*, filmed for television. It has been released on DVD and widely broadcast. He created the role of William Emmons in *The Village Singer* by Stephen Paulus. American opera and film composer Thomas Pasatieri asked him to create the role of the ghost of Ebenezer Scrooge in his opera *God Bless Us, Everyone* in 2012. This recording joins his recordings of Carlos Chavez's *The Visitors*, Kurka's *The Good Soldier Schweik*, *Rain* by Richard Owen, and *An American Howl Quartet* by George Flynn. Embree also served as the narrator for the children's book *The Juggler* by Jeanette Hopkins. A dedicated teacher, his students have been appearing with increasing frequency in opera houses and theaters both here and abroad.

ARTIST-FACULTY BIOS (cont.)

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 and 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

An Silvia, D. 891 (1826)

To Silvia. *Text: Eduard von Bauernfeld (1802-1890) after Shakespeare*

What is Silvia, now do tell,
That the far-flung fields should praise her?
I see her coming, fair and tender,
Heaven's favor and imprint evidence
That all's subservient to her.

Is she fair, and good as well?
Charm refreshes, like gentle infancy;
Amor hastens to her eye,
There he heals his blindness
And tarries in sweet repose.

Therefore Silvia, peel forth, oh song,
Fair Silvia's glory;
Every charm she's long since vanquished,
Which the earth could grant:
Garlands for her and sounds of strings

Original Shakespeare: from Two Gentlemen of Verona

Who is Sylvia? What is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admired be.

Is she kind, as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him with his blindness;
And being helped, inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

Schwanengesang, D. 957 (1828)

All Texts: Heinrich Heine

Der Atlas -Atlas

Ill-starred Atlas, I! A world,
All the world of pain must I bear,
I bear the unbearable, and
My heart would break in my body.

Proud heart, you truly wished it so!
You wished to be happy, infinitely happy,
Or infinitely wretched, proud heart,
And now are you wretched indeed.

Ihr Bild /Her Image

I stood amid dark dreams
And stared at her portrait,
And the beloved visage
Mysteriously came then to life.

About her lips was drawn
A wondrous smile,
And as if from tears of sadness
Her two eyes began to shine.

My tears did flow as well
Down from off my cheeks –
And ah, I can't believe it,
That I have lost thee!

Das Fischermädchen/ The Fishermaiden

You lovely fishermaiden,
Bring the skiff to shore;
Come to me and sit you down,
We'll dally hand in hand.

Lay your little head upon my heart
And be not too afraid;
For you entrust yourself without a care
Daily to the turbulent sea.

My heart's just like the ocean,
Has storm and ebb and tide,
And many a lovely pearl
Does in its depths repose.

Die Stadt/ The City

Upon the far horizon
Appears, like an image in the mist,
The city with its towers,
In evening twilight veiled.

A moist breeze ripples
The grayish watercourse;
In melancholy cadence rows
The boatman in my skiff.

The sun rises once again
Resplendent from the ground
And shows the very place to me,
Where I lost what was dearest.

Am Meer/By the Sea

The sea lit up far distant
In final evening glow;
We sat by the lonely fisherman's house,
We sat silent and alone.

The fog arose, the water swelled,
The seagull flew on by and back;
From your eyes so lovingly
The tears were falling down.

Der Doppelgänger/The Double

Silent's the night, the alleys are quiet,
In this house my beloved had lived;
She has long since left the city,
Yet the house still stands on the selfsame spot.

A man stands there too and gazes aloft
And wrings his hands from the force of his pain;
I shudder, when I see his face –
The moon shows me my very own figure.

You my double, you pallid companion!
Why do you ape my sorrow of love,
Which tormented me here
So many a night, in times gone by?

Translations: Philipp Naegele @Marlboro Music

Von Ewiger Liebe, OP. 43, NO. 1 (1864)

Of Eternal Love

Text: Josef Wenzig (1807-1876)

Dark, how dark in wood and in field!
Evening has come, and the world is still.
Nowhere a light, and nowhere more smoke,
And yes, the lark too is keeping her peace.
From the village the lad steps forth,
Accompanying his beloved home,
He leads her past the willow bushes,
Talking of much and of sundry:
"Should you suffer shame and be distressed,
Should you suffer shame from others for me,
Then let our love be sundered quickly,
As quickly as we were once united.
It shall go with the rain and go with the wind,
As quick as we were once united."
Says the maiden, the maiden says:
"Our love cannot be sundered!
Firm are steel and iron for sure,
Our love is stronger still.
Iron and steel, you forge them anew,
Our love, who could alter it now?
Iron and steel, they may dissolve,
Our love must endure evermore!"
(Naegele)

Wir Wandelten, OP. 96, No. 2 (1884)

We Walked

Text: George Friedrich Daumer (1800-1875)

We walked, we two together,
I was so still and you so still,
Much I would give to know
What you had thought on that occasion.

What I had thought, let it remain unspoken!
One thing only I will say:
So beautiful was all I thought,
So heavenly cheerful was it all.
The thoughts in my head,
They rang like little gold bells:
As wondrous-sweet, as wondrous-fair
No other sound there is in all the world.
(Naegele)

Sonntag/Sunday, OP. 47 No 3 (1860)

Text: Johann Ludwig Uhland (1787-1862)

So now, for all this week
I've not seen my lovely sweetheart,
I saw her on a Sunday
Stand by the door, per chance:
The thousand-fold-lovely maiden,
The thousand-fold-lovely little heart,
I wish to God, I wish to God, I were with her today!
So now, for all this week
I've been laughing without end,
I saw her on a Sunday
Going into church, per chance:
The thousand-fold-lovely maiden,
The thousand-fold-lovely little heart,
I wish to God, I wish to God, I were with her today!
(Naegele)

Die Mainacht, Op. 43 No. 2 (1864) May Night

Text: Ludwig Heinrich Christoph Hölty (1748-1776)

When the silv'ry moon glistens through the brush,
And casts its slumb'ring light upon the grass,
And the nightingale flutes,
I wander sadly from bush to bush.
Bedecked beneath the leaves,
A pair of turtledoves coo their ecstasy for me;
But I turn, seeking darker shadows,
And a lonely tear runs down.
When, oh smiling face that, like the dawn,
Illumines my soul, shall on earth I find thee?
And a lonely tear trembles even more searing down my cheek!
(Naegele)

Immer Leiser Wird Mein Schlummer, OP. 105, No. 2 (1886)

Ever Softer is My Slumber

Text: Hermann Lingg (1820-1905)

Ever softer is my slumber,
My sorrow lies veiled,
Trembling over me.
Often in dream I hear thee
Calling from beyond my door,
No one wakes or opens it for you,
I awake to bitter tears.
Yes, I shall have to die,
Another you will kiss,
When I'm pale and cold.
Before the Maybreezes waft,

Before the thrush in the forest sings:
If you would see me yet once more,
Come, oh come but soon!
(Naegele)

Wir Wandelten, OP. 96, No. 2 (1884)

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I've been laughing without end,
I saw her on a Sunday
Going into church, per chance:
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But I turn, seeking darker shadows,
And a lonely tear runs down.
When, oh smiling face that, like the dawn,
Illumines my soul, shall on earth I find thee?
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Often in dream I hear thee

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No one wakes or opens it for you,

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Yes, I shall have to die,

Another you will kiss,

When I'm pale and cold.

Before the Maybreezes waft,

Before the thrush in the forest sings:

If you would see me yet once more,

Come, oh come but soon!

(Naegele)

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