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UT DALLAS

SCHOOL OF ARTS AND HUMANITIES presents

# Sarah Grubbaugh

## *Senior Recital*

Friday, May 1, 2015

8:30 p.m.

Jonsson Performance Hall

THE UNIVERSITY OF TEXAS AT DALLAS

# *Any Note You Can Sing, I Can Sing Higher*

Senior Recital

Sarah Grubaugh, soprano

Michael McVay, accompanist

**Porgi Amor**..... Wolfgang Amadeus Mozart (1756 – 1791)  
from *Le Nozze de Figaro*

**Ach Ich Fuhl's** ..... Wolfgang Amadeus Mozart  
from *Die Zauberflote*

**Juliet's Waltz Song**..... Charles Gounod (1818 – 1893)  
from *Roméo et Juliette*

**Body and Soul** ..... Edward Heyman, Robert Sour,  
Frank Eyton, Johnny Green (1930)

**Last Midnight** ..... Stephen Sondheim (1987)  
from *Into the Woods*

**Climbing Uphill** ..... Jason Robert Brown (2001)  
from *The Last Five Years*

**Your Daddy's Son** ..... Stephen Flaherty, Terrence McNally (1996)  
from *Ragtime*

**Everything's Coming Up Roses** ..... Jule Styne, Stephen Sondheim (1959)  
from *Gypsy*

**Life of the Party**..... Andrew Lippa (2000)  
from *The Wild Party*

- NO PHOTOGRAPHY OR RECORDING DEVICES are allowed.
- TURN OFF ALL COMMUNICATION DEVICES
- NO FOOD OR DRINK is allowed in the auditorium.

## PROGRAM NOTES & TRANSLATIONS

**"Porgi Amor"** was written by Wolfgang Amadeus Mozart in 1786, as part of his opera *Le Nozze di Figaro* (*The Marriage of Figaro*). Countess Almaviva discovers her husband, the Count, has been attempting to seduce Susannah. In this aria, which opens Act II, the Countess sings of her broken heart at the potential unfaithfulness of the love of her life.

*Porgi, amor, qualche ristoro,  
Al mio duolo, a'miei sospir!  
O mi rendi il mio tesoro,  
O mi lascia almen morir.*

O Love, give me some remedy  
For my sorrow, for my sighs!  
Either give me back my darling  
Or at least let me die.

**"Ach ich fühl's"** is from the opera *Die Zauberflöte* (*The Magic Flute*), also written by Mozart, in 1791. Before this aria, Tamino begins to play the flute, which summons Pamina. She tries to speak with him, but Tamino, bound by a spell of silence, cannot answer her. Pamina sings in this aria about how she believes he no longer loves her.

*Ach, ich fühl's, es ist verschwunden,  
Ewig hin der Liebe Glück!  
Nimmer kommt ihr Wonnestunde  
Meinem Herzen mehr zurück!  
Sieh', Tamino, diese Tränen,  
Fließen, Trauter, dir allein!  
Fühlst du nicht der Liebe Sehnen,  
So wird Ruh' im Tode sein!*

Ah, I feel it, it has disappeared  
Forever gone is love's happiness!  
Nevermore will come the hour of bliss  
Back to my heart!  
See, Tamino, these tears,  
Flowing, beloved, for you alone!  
If you don't feel the longing of love  
Then there will be peace in death!

**"Je Veux Vivre" or "Juliet's Waltz Song"** is from Charles Gounod's Opera, *Roméo et Juliette* (*Romeo and Juliet*), written in 1867. It follows the story of William Shakespeare's tragedy of the same name. This aria takes place before Juliet meets Romeo. Others speak to her of marriage and she sings of how she would rather live and be happy in her dreams of eternal springtime.

*Je veux vivre  
Dans le rêve qui m'enivre  
Ce jour encor!  
Douce flamme,  
Je te garde dans mon âme  
Comme un trésor!  
Cette ivresse de jeunesse  
Ne dure hélas! qu'un jour,  
Puis vient l'heure  
Où l'on pleure,  
Le coeur cède à l'amour,  
Et le bonheur fuit sans retour!  
Loin de l'hiver morose,  
Laisse moi sommeiller,  
Et respirer la rose,  
Avant de l'effeuiller.*

I want to live  
In the dream that exhilarates me  
This day again!  
Sweet flame,  
I guard you in my soul  
Like a treasure!  
This rapture of youthfulness  
Doesn't last, alas! but a day,  
Then comes the hour  
At which one cries,  
The heart surrenders to love  
And the happiness flies without returning  
Far from a morose winter,  
Let me slumber  
And breathe in the rose  
Before it dies.

**“Body and Soul”** was written by Edward Heyman, Robert Sour, Frank Eyton, and Johnny Green. It debuted in 1930 in the Broadway revue *Three’s A Crowd*. It is considered a jazz standard and has been recorded dozens of times by such jazz greats as Ella Fitzgerald and Billie Holliday.

**“Last Midnight”** was written by Stephen Sondheim for *Into The Woods*. The show takes place in a village on the edge of a large wood where the various storybook characters, including Cinderella, her stepmother and stepsisters, Rapunzel, Jack, his mother, the Baker, his wife, two princes, Little Red Riding Hood, the Witch and many others, venture to find true love, break a spell, sell a cow and go to a festival. In this song, the witch laments that the other characters refuse to sacrifice Jack to the giant that is terrorizing the Kingdom, and she sings of their impending doom.

**“Climbing Uphill”** is from the musical *The Last Five Years* by Jason Robert Brown. The story centers around Kathy and Jamie, a couple, and their five year relationship. In this fascinating musical, Kathy starts at the end of their relationship, heartbroken and alone, and Jamie starts at the beginning, hopeful and full of life. In this song, Kathy, an aspiring but not very successful actress, shows us what it really feels like to audition for casting directors in the real world.

**“Your Daddy’s Son”** comes from the show *Ragtime*, written by Stephen Flaherty and Terrence McNally. The musical tells the story of three groups in the U.S. in the early 20<sup>th</sup> century: white upper class suburbanites, African Americans and Eastern European immigrants. This song is sung by Sarah, a young African American woman with a child fathered by Coalhouse, a Harlem musician. Coalhouse never knew about their child as he traveled away before Sarah could tell him. In her fear and despair, Sarah buries the baby after giving birth. The child is found alive by Mother, a white suburbanite, and she takes both Sarah and the baby under her care.

**“Everything’s Coming Up Roses”** from the musical *Gypsy*, by Jule Styne and Stephen Sondheim, tells the story of stage mother Momma Rose and her two daughters, who she forces into show business. Dainty June, the younger and more talented of the daughters, tires of her mother’s ways and runs off with a young man. In this song, Rose turns to her older, shier, and less stage-experienced daughter Louise and claims that everything is going to be fine because Louise will now be the star of the act and “everything’s coming up roses”.

**“Life of the Party”** was written by Andrew Lipa for his version of *The Wild Party*. The plot of the show centers around a party put on by Burrs, a vaudeville clown with violent tendencies, and Queenie, his girlfriend and vaudeville dancer who is tired of Burrs’ violent ways. Kate, a hooker, cocaine addict, and guest at the party, sings about how she is the epitome of how a partygoer should act and that the others should let loose and be like her.

## ABOUT SARAH GRUBAUGH

Sarah Grubaugh was born in San Antonio, TX where she began her study of music at a young age. Through church choir at First Baptist San Antonio, under the direction of Stephen Carrell, Sarah learned the importance of music, and singing became her passion. In the 5<sup>th</sup> grade, Sarah discovered her love of musical theater in a church Vacation Bible School musical. The next year she would star as Queen Esther in First Baptist's production of *Malice in the Palace*. During her years at UT Dallas, she has continued in music performance, making her debut as Meg in *Little Women* and Cosette in *Les Mis* for UT Dallas's production of Best of Broadway VI. She was also Amy in *Company* for Best of Broadway VII. She most recently played Charlotte in UT Dallas's production of *A Little Night Music*.

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## THANK YOU

Sarah Grubaugh, a senior Political Science student, would like to thank Kathryn Evans for this opportunity, Michael McVay for his incredible hard work for her and each of his students; her wonderful roommates Melissa, Clarissa and Skyla for their unending support; the FOCUS community for all they have done for her; and all her choir directors and vocal coaches. Most importantly she would also like to thank Breezy, Ian, Garrison, Scarlett, Lillian and Sunny for being her inspirations; her parents, Shawn and Tammy; and her Aunt Nonny for being a constant, her touchstone. In addition, she wants to thank all the casts of the shows she's done. She wants to thank her friends, especially the family, for being a light in dark places, when all other lights go out.

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