

4-8-2017

Faculty Voice Recital - Dr. Yi-Lan Niu

St. Norbert College Music Department

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Faculty Recital

Dr. Yi-Lan Niu, Soprano

Ellyses Kuan, Piano

Christopher Cramer, Classical Guitar

Saturday, April 8, 2017

Dudley Birder Hall

2:00 p.m.

~ Before the Concert~

I always enjoy looking at an object from many different angles and it is always interesting to understand different cultures through different lenses. My first motivation in presenting this performance comes from an article where I learned that the opera composer Puccini decided to write his famous opera *Turandot* after he found an old music box playing a Chinese folk tune called “Jasmine” at a flea market. My second motivation is that I am working with Dr. Christopher Cramer (guitarist from the United States) and Ms. Ellyses Kuan (pianist from Hong Kong) who both have a deep admiration for Chinese literature.

This recital is a project that evolves the central topic “Chinese”. It includes music written by Western composers, such as Puccini and Mahler, who never visited the Asian continent decided to write “oriental” music based on their fascination with Chinese stories. It also includes music pieces composed by Chinese composers who received Western music training. This recital presents the idea of how original literature and music travels across the borders of continents and influences and inspires people in different ways. The preparation of this recital has been an exciting journey. I learned that as a Chinese descendant and a western-trained musician, it is extremely difficult for me to define the meaning of “authentic” music because music itself has no barrier when the audience tries to understand it. Music is about living, loving and dying and that is what life is, wherever we go.

I hope you enjoy the concert,

Yi-Lan Niu

~Program~

“Songs from the Chinese” Benjamin Britten (1913-1976)

1. “The Big Chariot”
2. “The Old Lute”
3. “The Autumn Wind”
4. “The Herd-boy”
5. “Depression”
6. “Dance Song”

Arias

“Signore ascolta” from *Turandot* Giacomo Puccini (1858-1924)

“I am a wife of Mao Tze-Tung” from *Nixon in China* John Adams (1947-)

Song

“Von der Schönheit” from *Der Lied von der Erde* Gustav Mahler (1860-1911)

Intermission

Piano Solo

Suite in E-Phrygian Mode (*Suite of Homeland*) Seng-Shih Lin (1914-1991)

- I. Allegro moderato
- II. Andante molto Sostenuto
- III. Allegretto

Songs

1. “Forget my Thoughts” Yau-Tai Hwang (1912- 2010)

2. “Longing” Seng-Shih Lin (1914-1991)

3. “A girl who is born to sing” Chinese Folk Tune

Musical Theater

“I enjoy being a Girl” from Broadway Musical, *Flower Drum Song* Richard Rodgers
(1902-1979)

Bios

Voice: Dr. Yi-Lan Niu

Dr. Yi-Lan (Elaine) Niu started her music training at the age of four. She completed her master's degree in voice at the Eastman School of Music and her doctoral degree in vocal performance at the University of Wisconsin-Madison. Throughout her academic career, Dr. Niu has been the recipient of numerous awards and scholarships including the Joyce and William Wartmann Scholarship, UW-Madison Opera Props Award, and scholarships to the Hot Springs Music Festival, the Madison Early Music Festival, and the Vancouver Early Music Festival.

Dr. Niu has served on the faculties at both Ripon College and the Madison Academy of Music. Additionally, she has taught voice as an instructor at the Summer Music Clinic at the University of Wisconsin-Madison.

Dr. Niu performs internationally, and her performances are often broadcasted by National Public Radio in both Asia and North America. She actively premieres works written for her, including Requiem by Alexander Nohai-Seaman from Long-Island, New York, and contemporary art songs by Dr. Jerry Hui from Hong Kong. She is one of the co-founders of classical guitar and voice ensemble, Niu-Cramer Duo. This ensemble collaborates closely with both experienced and young composers and performs regularly to promote all types of music written for voice and guitar. Her most famous solo repertoire includes the soprano pieces from *Messiah* by George Frideric Handel, *Carmina Burana* by Carl Orff, *Magnificat* by John Rutter. Her numerous operatic roles include Clorinda in *Combattimento di Tancredi e Clorinda*, Costanza in *La Griselda*, Serpina in *La Serva Padrona*, and Papagena in *The Magic Flute*.

Piano: Ms. Ellyses Kuan

Concert pianist and a native of Hong Kong, Ellyses started taking piano lessons at age three. She received a full scholarship for her Masters Degree, studying Piano Performance with Barry Snyder at the Eastman School of Music, and was selected to represent Hong Kong at the International Kirishima Music Festival in Japan. Among her other major teachers and mentors were Dr. Siu-Wan Chair Fang, Paul Odette and WU Dao-Wai. She also performed in masterclasses by John Perry, Dang Thai Son and Malcolm Bilson. Ellyses is enthusiastic about chamber music and collaborates with artists from all over the world. She also performs as a soloist and is particularly passionate about Baroque and Classical performance practices, striving to bring authentic music interpretation to her audiences. Aside from being an active performer, Ellyses is currently the music director of EKS Music School. She taught piano master classes in Boston, New York, Toronto, San Diego and recently Hong Kong. She also organizes and hosts house concerts at the Alida House Concert Series in the South Shore area in Boston. In 2014, Ellyses was invited by the Boston GuitarFest Roundtable Panel to speak about Entrepreneurship and Making a Career in Music Work, and her music school was also featured in the Boston Globe the same year. Ellyses also holds an Information and Library Science degree and practiced as Collection Development and Technical Services librarian for over 10 years before she transitioned to full-time pursuit of her musician dream. Her goal is to build a community, promote performing arts awareness, and support local young musicians through advocacy, inspiration and performance. She has recently set up a music scholarship fund at her school to support quality music programs in the area. Ellyses is also a member of The Duo Amie, a Boston-based cello and piano duo with the vision of bringing people together through the beauty and universality of classical music, while supporting non-profit organizations dedicated to caring for and enriching our shared community. (www.duoamie.org)

Guitar: Dr. Christopher Cramer

As a solo recitalist, concerto soloist, and chamber musician, classical guitarist Christopher Cramer has performed in the United States, Canada, and Asia. From college campuses to performing arts centers, Dr. Cramer has presented numerous solo recitals featuring an expansive repertoire that includes masterworks of the past, as well as newly composed works by contemporary composers. Dr. Cramer made his concerto debut in 2005 performing Antonio Vivaldi's Concerto in D major for guitar and strings with the Madison East Orchestra. More recently, he has appeared as soloist with the Manitowoc Symphony Orchestra in a performance of Joaquín Rodrigo's Concierto de Aranjuez. As a chamber musician, Dr. Cramer has collaborated with a variety of instrumentalists and performs regularly with award-winning soprano Yi- Lan Niu. Concert season highlights have included the world premieres of new works by Hong Kong composer Chiwei Hui and New York-based composer Alexander Nohai-Seaman, a broadcast performance on Wisconsin Public Radio's Sunday Afternoon Live from the Chazen concert series, and tours of the U.S. and Taiwan, including a featured performance at the prestigious National Taiwan University in Taipei.

Dr. Cramer currently serves on the faculty at Beloit College, where he teaches studio guitar lessons and directs the guitar ensemble program. He also teaches guitar related courses at the University of Wisconsin-Madison and the University of Wisconsin-Rock County. Former faculty engagements have included Edgewood College and the University of Wisconsin-Manitowoc. In addition to academic teaching, Dr. Cramer also presents programs in schools and community centers for those interested in learning more about the guitar and its music.

Dr. Cramer began his music studies at the University of Wisconsin-Manitowoc, where he won a number of awards including the UW-Manitowoc County Fine Arts Award in the Area of Music. He went on to complete his undergraduate training at the University of Wisconsin-Milwaukee and the Wisconsin Conservatory of Music, where he won first place in the annual WCM scholarship competition in classical guitar. Continuing his studies at the University of Wisconsin-Madison, Dr. Cramer earned both his masters and doctorate degrees in music performance under the direction of renowned guitarist Javier Calderón.

While at the University of Wisconsin-Madison, Dr. Cramer undertook an intensive study of instrumental conducting with respected conductor and pedagogue David E. Becker, ultimately leading to a doctoral minor in the discipline and the opportunity to work with the UW-Madison Symphony Orchestra.

Program Notes

Songs from the Chinese, Op.58

Songs from the Chinese is a song cycle for soprano/tenor and guitar. The first performance of these songs was given by tenor Peter Pears and guitarist Julian Bream at Aldeburgh Festival on June 17th 1958. The texts of the songs are from the books *A Hundred and Seventy Chinese Poems* and *The Book of Songs* translated by British Chinese Scholar Arthur Waley. Most of the poems are over one thousand years old. After doing some archival research and studying the original poems in Chinese, I found that some of the poems actually carry deeper meanings. There are six short songs in this collection. Each song deals with different feelings in life. “The Big Chariot” is about a politician reminding people that even though they have an ambition to save the world, it is inevitable that they will get themselves into unpleasant situations, and in the end, people can only save themselves. “The Old Lute” is about an instrument that loses its color and is out of tune. It is a song of lament. The poet used “the lute” as a symbol for a person who lives in an old world and is feeling lonely because no one pays attention to him. “Depression” is a complaint about not being in good health. “The Autumn Wind”, “The Herd Boy” and “Dance Song” are in a faster tempo because they are not so emotionally heavy. One interesting fact I learned from my research about the “Dance Song” is that unlike the unicorn in Western fairytales, the Chinese unicorn was a “Creature of God and Blessing”. It has a mind and lives like a human. It only appears when the world is at peace and people are wise and kind. A Chinese unicorn can only be touched or ridden by the most intelligent and compassionate king in the world and whoever sees this creature is blessed for the rest of their lives.

I. The Big Chariot (from *The Book of Songs*)

Don't help on the big chariot;
You will only make yourself dusty.
Don't think about the sorrows of the world;
You will only make yourself wretched.
Don't help on the big chariot;
You won't be able to see for dust.
Don't think about the sorrows of the world;
Or you will never escape from your despair.
Don't help on the big chariot, the big chariot;
You'll be stifled with dust, be stifled with dust.
Don't think about the sorrows of the world
think about the sorrows of the world
the sorrows of the world;
You will only load yourself with care.

II. The Old Lute (Po Chü-i)

Of cord and cassia wood is the lute compounded;
Within it lie ancient melodies.
Ancient melodies weak and savourless,
Not appealing to present men's taste.
Light and colour are faded from the jade stops;
Dust has covered the rose-red strings.
Decay and ruin came to it long ago,
But the sound that is left is still cold and clear.
I do not refuse to play it, if you want me to;
But even if I play people will not listen.
How did it come to be neglected so?
Because of the Ch'iang flute and the zithern of Ch'in.

III. The Autumn Wind (Wu-ti)

Autumn wind rises; white clouds fly.
Grass and trees wither; geese go south.
Orchids all in bloom; chrysanthemums smell sweet.
I think of my lovely lady; I never can forget.
Floating pagoda boat crosses Fên River;
Across the midstream white waves rise.
Flute and drum keep time, keep time to sound of rowers' song;
Amidst revel and feasting sad thoughts come;
Youth's years how few, age how sure!
Youth's years how few, age how sure!
how sure! age how sure, age how sure, how sure!

IV. The Herd-Boy (Lu Yu)

In the southern village the boy who minds the ox
With his naked feet stands on the ox's back.
Through the hole in his coat the river wind blows;
Through his broken hat the mountain rain pours.
On the long dyke he seemed to be far away;
In the narrow lane suddenly we were face to face.
The boy is home and the ox is back in its stall;
And a dark smoke oozes through the thatched roof.

V. Depression (Po Chü-i)

Turned to jade are the boy's rosy cheeks;
To his sick temples the frost of winter clings.
Do not wonder that my body sinks to decay;
Though my limbs are old, are old,
my heart is older, older, older, older yet.

VI. Dance Song (from *The Book of Songs*)

The unicorn's hoofs! The unicorn's hoofs!
The duke's sons throng, the duke's sons throng.
Alas for the unicorn! Alas for the unicorn! Alas!
The unicorn's brow! The unicorn's brow!
The duke's kinsmen throng, the duke's kinsmen throng.
Alas for the unicorn! Alas for the unicorn! Alas!
The unicorn's horn! The unicorn's horn! The unicorn's horn!
The duke's clansmen throng, the duke's clansmen throng.
Alas for the unicorn! Alas for the unicorn! Alas! Alas!

“Signore ascolta” from *Turandot*

This piece is from Puccini's opera, *Turandot*. The opera is about a prince of Persia, Calaf, who falls in love with the charming, but cold-blooded Chinese princess Turandot. She demands that whoever wants to marry her must first answer three riddles, however, if they answer incorrectly they will die. This aria is sung by Calaf's servant Liu. Liu loves Calaf and begs him not to risk his life for the crazy princess.

Signore, ascolta! Deh!, signore, ascolta!
Liù non regge più!
Si pezza il cuore! Ahimè,
quanto cammino
col tuo nome nell'anima

Lord, hear! Ah, sir, listen!
Liu no longer holds, it breaks my heart!
Alas, what with your name in my way,
with your name on the lips!
But if your fate will be decided tomorrow,

col nome tuo nell'labbra
Ma se il tuo destino,
doman, sarà deciso,
noi morrem sulla strada dell'esilio.
Ei perderà suo figlio...
io l'ombra d'un sorriso!
Liù non regge più!
ha pietà!

we die on the road of exile.
He would lose his son ...

I am the shadow of a smile.
Liu does not hold anymore!
Ah!

“I am the wife of Mao Tze-tung” from *Nixon in China*

This aria is from the end of Act II in the opera *Nixon in China*. The composer, John Adams, wrote this piece in 1987 despite the sensitive political situation between the United States and China. This opera is inspired by President Nixon's visit to China in 1972. Adams is famous for his minimalistic style. The music has short, repetitive motives. This aria is one of the most performed pieces from the opera. The vocal line in this piece is dramatic and persuasive. The texts are repeated as they promote the “Red Book”. The music is aggressive in order to represent the spirit of the Cultural Revolution that happened during 1966-1976. This piece is performed by the character Madame Mao, Chian-Ching. In real life, Chian-Ching was a professional actress in China during WWII before she became interested in politics and married Mao Tze-Tung.

I am the wife of Mao Tse-Tung
who raised the weak above the strong.
When I appear the people hang
upon my words, and for his sake
whose wreaths are heavy round my neck
I speak according to the book.
When did the Chinese people last
expose its daughters? At the breast
of history I sucked and pissed,
thoughtless and heartless, red and blind,
I cut my teeth upon the land
and when I walked my feet were bound
on revolution. Let me be
a grain of sand in heaven's eye
and I shall taste eternal joy.

“Von der Schönheit” (“Beauty”) from *Der Lied von der Erde*

In composition, Mahler admired Richard Wagner and his sizeable orchestrations. He moved his songs from the intimacy of a small recital hall into the more dramatic space of a large concert hall. His songs were mostly written for a solo singer (mostly mezzos and baritones) and orchestra. Mahler lived and worked with an extraordinary group of musicians and artists in Vienna, including Alexander Zemlinsky, Arnold Schoenberg, Alban Berg, Anton Webern, Hugo von Hofmannsthal and Gustav Klimt. He also met a female composer, Alma Schindler, who later became his wife. Alma's strong interest in foreign cultures and literature became Mahler's motivation to write *Der Lied von der Erde*. The source of the text is from Hans Bethge's *Die chinesische Flöte* (*The Chinese Flute*) which is a translation of ancient Chinese poetry. “Von der Schönheit” is the third of the six pieces in this song cycle and is normally performed by a mezzo-

soprano. The most remarkable sections of this song are the lengthy interludes. Mahler wrote accompaniments that continually comment on the text and heighten the emotional content of the words, such as the “Lotosblumen” (lotus-flowers), “Augen” (eyes), “shöne Knaben” (handsome boys), “Rossen” (horses) and “Herzens” (hearts). The original poem is titled “The Lotus Girl” and was written by the poet Li-Bai (701-761) during the Tang Dynasty in China. It is about a lotus girl who falls in love with a rich young man who happens to ride his horse with his friends at the riverbank. However, the happiness does not last long. The rich man abandons the girl and she kills herself at the end of the poem. Interestingly, Mahler did not include this sad ending in his song. Therefore, the song ends with a light-hearted description of courting and a sweet finale.

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
Sammeln Blüten in den Schoß und rufen
Sich einander Neckereien zu.
Gold'ne Sonne webt um die Gestalten,
Spiegelt sich im blanken Wasser wider,
Sonne spiegelt ihre schlanken Glieder,
Ihre süßen Augen wider,
Und der Zephir hebt mit Schmeichelkosen das
Gewebe
Ihrer Ärmel auf, führt den Zauber
Ihrer Wohlgerüche durch die Luft.
O sieh, was tummeln sich für schöne Knaben
Dort an dem Uferrand auf mut'gen Rossen?
Weithin glänzend wie die Sonnenstrahlen;
Schon zwischen dem Geäst der grünen Weiden
Trabt das jungfrische Volk einher!
Das Roß des einen wiehert fröhlich auf
Und scheut und saust dahin,
Über Blumen, Gräser, wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die hingesunk'nen
Blüten,
Hei! Wie flattern im Taumel seine Mähnen,
Dampfen heiß die Nüstern!
Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer großen Augen,
In dem Dunkel ihres heißen Blicks

Young girls picking flowers,
Picking lotus flowers at the riverbank.
Amid bushes and leaves they sit,
gathering flowers in their laps and calling
one another in raillery.
Golden sun plays about their form
reflecting them in the clear water.
The sun reflects back their slender limbs,
their sweet eyes,
and the breeze teasing up the warp
of their sleeves, directs the magic
of perfume through the air.

O see, what a tumult of handsome boys
there on the shore on their spirited horses.
Yonder shining like the sun's rays
between the branches of green willows
trot along the bold companions.
The horse of one neighs happily on
and shies and rushes there,
hooves shaking down blooms, grass,
trampling wildly the fallen flowers.

Hei! How frenzied his mane flutters,
and hotly steam his nostrils!
Golden sun plays about their form
reflecting them in the clear water.
And the most beautiful of the maidens sends
long looks adoring at him.
Her proud pose is but a pretense;
in the flash of her big eyes,
in the darkness of her ardent gaze
beats longingly her burning heart.

Suite in E-Phrygian Mode (*Suite of the Homeland*)

Seng-Shih Lin (1914-1991) was a Chinese conductor, music educator and composer. He received his music training at Shang-Hai Music Conservatory in piano and composition. During WWII, Lin escaped from China to Hong Kong and actively composed music pieces to support the Chinese in their fight against the Japanese. Lin died from a major stroke in 1991. Most of his pieces are patriotic. They reveal sentimental longing for his beloved country. There are three movements in his “Suite in E-Phrygian Mode” and each movement presents music themes from different provinces in China.

Three Chinese Songs

“Forget my Thoughts” and “I am Longing” were composed after WWII. The War made a tremendous impact on Chinese music. The music tends to focus on people’s daily struggles and their desire to regain hope. The first song, “Forget my Thoughts”, is about a woman who wishes to forget all of the hardships in her life, but realizes the pain that she feels actually keeps her alive. The second song, “I am Longing”, has a recurring German 6th chord that represents a sense of yearning throughout the entire piece. The third song is an arrangement of a folk tune from Yunnan, a province of Southwestern China, and is about a girl who enjoys singing in the mountains.

遺忘 (Forget my Thoughts)

若我不能遺忘 這纖小軀體, 又怎載得起如許沉重憂傷. 人說愛情故事, 值得終身想念. 但是我啊, 只想把它遺忘.

隔岸的野火在燒, 冷風裡樹枝在搖. 我終夜躑躅堤上, 只為追尋遺忘. 但是您啊, 卻似天上的星光, 終夜繞著我徜徉, 終夜繞著我, 終夜繞著我, 終夜繞著我徜徉.

隔岸的野火已滅, 夜風裡虫聲四起. 露濕苔痕, 星月將沉. 誰能將浮雲化作雙翼, 載我向遺忘的宮殿 飛去.

有時我恨, 這顆心是活. 是會跳躍, 是會痛苦! 但~我又怕遺忘的宮殿喲, 就連痛苦亦付闕如. 迎接這痛苦吧, 迎接這痛苦吧! 生命如像一瓢清水, 我寧飲下這盞苦杯. 啊!

Translation:

If I cannot forget my thoughts, my tiny body will not be able to bare so much sadness.
People believe that love stories are worth remembering, but I just want to forget my thoughts.

The wildfire is burning across the river, the branches are shaking in the cold wind.
I walk on the riverbank all night to forget my thoughts.
But you, like the light of the stars, chase me in this endless night.

The wildfire ceases, the crickets are chirping in the dark.
The dew marks the moss with tears as the moon sinks.

Who can transform the clouds into wings?
To take me to the palace where I forget about everything
Sometimes I hate that my heart is alive, it beats and it hurts.

But I am afraid the palace will make me let go of everything, including the pain that makes me alive.

So, I decide to take the pain. Because if life is a cup of plain water, I would rather take this cup of sadness! Ah!

我在期待 (I am Longing)

我在期待 從黃昏期待到天明

蠟化成淚 水凝成冰

從犬吠期待到雞鳴

我在期待 我在期待

我在期待 從春初期待到冬盡

花落為泥 葉枯成塵

從燦爛期待到死靜，我在期待，我在期待

我在期待 從童年期待到老

髮白如銀 心空如鏡

從無常期待到有盡

我在期待 我在期待

Translation:

I long, I long from sundown to sunrise.

I long until the candles are in tears, the water becomes ice

I long from dogs barking at midnight to roosters crowing in the morning

I am longing, I am longing

I long from spring to winter, the flowers become the soil and the leaves become the dust.

I long from brilliances to deadness.

I am longing, I am longing.

I long from childhood to old age

My hair becomes silver, my heart becomes hollow

I long from eternity to the end.

I am longing.

姑娘我生來愛唱歌 (A Girl who is born to Sing)

姑娘我生來愛唱歌，一唱就是幾大籬，賽洛賽，賽洛裏賽。

人人說我是布穀鳥，我歌唱春天我歌唱生活喲。賽洛賽洛，

大好河山春光好喲，個個歌兒我歌唱祖國。

我的歌兒展翅飛喲，飛過高山飛過江河喲，歌唱高山多雄偉喲，歌唱江河多壯闊喲。

我的歌兒展翅飛喲，飛過城鎮飛過村落喲，歌唱小夥子賽猛虎喲，歌唱姑娘賽孔雀喲。

心中歡樂唱不盡喲，賽洛賽洛賽洛裏賽，越唱生活越快樂喲。越快樂。賽洛賽洛賽洛賽。

Translation:

A girl like me is born to sing, I have big baskets of songs to sing! Say-Lo- Say-Lo!

People call me a songbird; I sing for spring, I sing for life!

I sing for the great country, I sing for my homeland.

My songs have wings, they fly to the mountains and the rivers. I sing for the tall mountains and I sing for the broad rivers.

My songs have wings, they fly to the cities, and they fly to the villages. I sing for the handsome boys and I sing for the pretty girls!

I have endless songs to sing as my life has endless happiness! Say-Lo- Say-Lo- Say!

“I enjoy being a girl” from *Flower Drum Song*

Flower Drum Song (1958) was the eighth Musical that Rodgers and Hammerstein wrote. The story of the musical focuses on a young man, Wang Ta, who is torn between his Chinese roots and his assimilation of American culture. This piece is performed by the character Linda Low. Linda is an attractive girl who works in a nightclub. She likes to dress up and goes out with different dates every night.

I'm a girl, and by me that's only great!

I am proud that my silhouette is curvy,

That I walk with a sweet and girlish gait

With my hips kind of swivelly and swervy.

I adore being dressed in something frilly

When my date comes to get me at my place.

Out I go with my Joe or John or Billy,

Like a filly who is ready for the race!

When I have a brand new hairdo

With my eyelashes all in curl,

I float as the clouds on air do,

I enjoy being a girl!

When men say I'm cute and funny

And my teeth aren't teeth, but pearl,

I just lap it up like honey

I enjoy being a girl!

I flip when a fellow sends me flowers,

I drool over dresses made of lace,

I talk on the telephone for hours

With a pound and a half of cream upon my face!

I'm strictly a female, female

And my future I hope will be

In the home of a brave and free male

Who'll enjoy being a guy having a girl... like... me!!!

St. Norbert College Music Department Events
Spring 2017

April

- 9 Bell Choir Concert, Birder Hall, 2:00 p.m.*
- 11 Chamber Music Concert, Birder Hall, 7:30 p.m.*
- 13 Instrumental Jazz Concert, Walter Theatre, 7:30 p.m.
- 21 Hannah Knutson & Megan O'Neil, Jr. Recital, Birder Hall, 4:00 p.m.*
- 21 Spring Band Concert, Walter Theatre, 7:30 p.m.
- 22 Studio Voice Recital, Birder Hall, 4:00 p.m.*
- 23 Lizzie Tesch, Sr. Saxophone Recital, Birder Hall, 2:00 p.m.*
- 23 Charlie DeVillers, Sr. String Bass Recital, Birder Hall, 4:00 p.m.*
- 25 Fresh Ink Concert, Birder Hall, 7:30 p.m.*
- 27 Angel Tzu Nung Lin Guest Artist Piano Recital, Birder Hall, 7:30 p.m.*
- 28 Connor Klavekoske & Emily Brewer, Jr. Piano & Alto Saxophone Recital, 4:00 p.m.*
- 28 Spring Choral Concert, Walter Theatre, 7:30 p.m.
- 29 Jessica Kust, Sr. Piano Recital, Birder Hall, 2:00 p.m.*
- 30 Nick Carncoos, Merit Recital, Birder Hall, 1:00 p.m.*

May

- 2 Honor's Recital, Birder Hall, 7:30 p.m.*
- 5 Dudley Birder Chorale, America Sings, Walter Theatre 7:30 p.m.***
- 6 Dudley Birder Chorale, America Sings, Walter Theatre, 7:30 p.m.***
- 7 Marshall Moss Choral Sing, Birder Hall, 2:00 p.m.*
- 10-20 Knights on Broadway Spring Showcase, Birder Hall

June

- 12-16 Summer Band Camp, Walter Theatre, 7:30 p.m.*

*Free Admission

***Special Ticket Pricing

For Tickets: www.snc.edu/performingarts