

California Polytechnic State University
San Luis Obispo

KATHRYN LOOMIS

SOPRANO

'I Wish I Were in Love Again'

A Senior Recital in Partial Fulfillment of the
Requirements for a Bachelor of Arts in Music

Paul Woodring, accompanist

May 1, 2021

Saturday at 1 p.m.

Davidson Music Center

Room 218

Sponsored by Cal Poly's Music Department and College of Liberal Arts



CAL POLY

PROGRAM

Senior Recital: 'I Wish I Were in Love Again'

Kathryn Loomis, soprano

Paul Woodring, piano

You Were Never Lovelier Jerome Kern
I'm Old Fashioned (1885-1945)

Die lustige Witwes.....Franz Lehár
Lippen schweigen (1870-1948)

Porgy and Bess..... George Gershwin
Summertime (1898-1937)

Oklahoma! Richard Rodgers
Many A New Day (1902-1979)

She Loves Me Jerry Bock
Dear Friend (1928-2010)

Do Re Mi.....Jule Styne
Make Someone Happy (1905-1994)

Guys and Dolls..... Frank Loesser
Adelaide's Lament (1910-1969)

— Intermission —

Desafinado..... Antônio Carlos Jobim
(1927-1994)

Anything Goes Cole Porter
You're the Top (1891-1964)

Pal Joey.....Rodgers
I Could Write a Book

Carnival in Flanders.....Jimmy Van Heusen
Here's That Rainy Day (1913-1990)

Babes in Arms.....Rodgers
I Wish I Were In Love Again

La Vie en rose..... Louiguy (Louis Guglielmi)
(1916-1991)

TEXTS AND TRANSLATIONS

Lippen schweigen

Lippen schweigen 's flüstern Geigen:

Hab' mich lieb!

All' die Schritte sagen bitte,

Hab' mich lieb!

Jeder Druck der Hände deutlich mir's beschrieb,

er sagt klar: 's ist wahr, 's ist wahr,

du hast mich lieb!

Bei jedem Walzerschritt

Tanzt auch die Seele mit,

da hüpf't das Herzchen klein,

es klopft und pocht:

Sei mein! Sei mein!

Und der Mund er spricht kein Wort,

doch tönt es fort und immerfort:

ich hab' dich ja so lieb,

ich hab' dich lieb!

Summertime

Summertime an' the livin' is easy,

Fish are jumpin',

An' the cotton is high.

Oh yo' daddy's rich,

An' yo' ma is good lookin',

So hush, little baby,

Don' yo' cry.

One of these mornin's

You goin' to rise up singin',

Then you'll spread yo' wings

And you'll take the sky.

But till that mornin'

There's a nothin' can harm you

With Daddy an' Mammy standin' by.

Silent Lips

Though lips are sealed, violins whisper:

Care for me!

All our dance steps do keep asking,

Care for me!

Our fingers clasping feel so right to me,

Clearly telling me: it's true, it's true,

You care for me!

With every waltzing step

Our souls do fall in step,

Even our foolish hearts,

They pound and sound:

Be mine, be mine!

And though the mouth, it still is sealed,

And yet it couldn't be more plain:

I care so much for you,

I care for you!

Desafinado

Quando eu vou cantar você não deixa
E sempre vem a mesma queixa
Diz que eu desafino, que eu não sei cantar
Você tão bonita mas sua beleza
Também pode se enganar.

Se você disser que eu desafino, amor
Saiba que isso em mim provoca imensa dor
Só privilegiados têm ouvido igual ao seu
Eu possuo apenas o que Deus me deu.

Se você insiste em classificar
Meu comportamento de anti-musical
Eu mesmo mentindo devo argumentar
Que isto é bossa-nova, que isto é muito natural.

O que você não sabe nem sequer pressente
É que os desafinados
também têm um coração
Fotografei você na minha Rolleiflex
Revelou-se a sua enorme ingratidão.

Só não poderá falar assim do meu amor
Este é o maior que você pode encontrar, viu?
Você com a sua música esqueceu o principal
Que no peito dos desafinados
No fundo do peito bate calado
No peito dos desafinados
Também bate um coração.

Out of Tune

When I try to sing you don't let me
And the same complaint always comes
You say I'm out of tune, that I can't sing
You're so beautiful but despite your beauty
You can also be wrong.

If you tell me that I'm out of tune, darling,
You should know that it causes me great pain
Only privileged people have hearing like yours
And I have only the one God gave me.

If you insist on labeling
My performance as unmusical
Even if I lied I should argue that
This is bossa nova, this is very natural.

What you don't know, nor can you foresee,
Is that those who sing out of tune
Do also have a heart
I photographed you with my Rolleiflex
It exposed your great ingratITUDE.

You just can't talk this way about my love
It is the greatest that you can find, see?
You, with your music, forgot the essential
In the chest of those who sing out of tune
Deep inside, it softly beats
In the chest of those who sing out of tune
A heart is beating as well.

La Vie en rose

*Des yeux qui font baisser les miens,
Un rire qui se perd sur sa bouche,
Voilà le portrait sans retouche,
De l'homme auquel, j'appartiens.*

*Quand il me prend dans ses bras,
Qu'il me parle tout bas
Je vois la vie en rose.
Il me dit des mots d'amour,
Des mots de tous les jours
Et ça m'fait quelque chose.*

*Il est entré dans mon cœur,
Une part de bonheur
Dont je connais la cause.
C'est lui pour moi,
Moi pour lui dans la vie.
Il me l'a dit, l'a juré, pour la vie.*

*Et, dès que je l'aperçois,
Alors je sens en moi,
Mon cœur qui bat.*

*Des nuits d'amour à plus finir,
Un grand bonheur qui prend sa place,
Des ennuis des chagrins s'effacent,
Heureux, heureux, à en mourir.*

*La la la la la la
La la la la la la la la la*

Life In Pink

A gaze that makes me lower my own,
A laugh that is lost on his lips,
That is the un-retouched portrait,
Of the man to whom I belong.

When he takes me into his arms,
He speaks to me softly
And I see life in pink.
He speaks words of love to me,
They are everyday words
And they do something to me.

He has entered into my heart,
A bit of happiness
That I know the cause of.
It's only him for me,
And me for him, for life.
He told me, he swore it, for life.

As soon as I notice him,
I feel inside me,
My heart beating.

Endless nights of love,
Bring great happiness,
The pain and bothers fade away,
Happy, so happy, I could die.

La la la la la la
La la la la la la la la la

PROGRAM NOTES

‘I Wish I Were in Love Again’

“I’m Old Fashioned,” *You Were Never Lovelier*—Kern

Jerome Kern’s influence on musical theatre set a standard for all subsequent shows. From rehearsal pianist to song-plugger to Broadway composer, he developed musicals with realistic characters and songs relevant to the plot, most famously in *Show Boat*. Kern is noted for his sophisticated lyrics and elegant melodies.

While Kern did not work consistently with any one lyricist, his collaboration with self-taught lyricist and composer Johnny Mercer (1909-1976) was quite successful. Mercer and Kern scored the film *You Were Never Lovelier* (1942). While young dancer Robert looks for work in Buenos Aires, he falls in love with Maria, the daughter of a hotel nightclub owner. After a series of misunderstandings, the couple finds a happy ending.

In the film, the charming standard “I’m Old Fashioned” illustrates Maria’s personality as she sings about her old-fashioned ideals. The melody climbs higher and higher, mirroring her daydreams. It returns to lower, repeated pitches, as if “coming back to earth.” Mercer once said these lyrics matched his own philosophy of life.

“Lippen schweigen,” *Die lustige Witwe*—Lehár

One of the greatest operettas of all time is Franz Lehár’s best-known work *Die lustige Witwe*, or *The Merry Widow*, based on Henri Meilhac’s play *L’attaché d’ambassade*. Lehár was an Austro-Hungarian conductor and composer of operetta and film scores. The libretto was written by the Austrian team of Victor Léon (1858-1940) and Leo Stein (1861-1921). The operetta achieved tremendous success when it premiered in December 1905, leading to film adaptations, a ballet, and revivals today.

The duet “Lippen schweigen” epitomizes the characters’ love story and is essential to the plot. Set in fictional Pontevedro, the Baron attempts to keep wealthy-widow Hanna’s money in the country by asking Count Danilo, an old flame of Hanna’s, to marry her. Despite Danilo’s reluctance, after a series of comical situations the two reignite their love.

“Lippen schweigen” also heightens Hanna and Danilo’s romance. They declare their lips are silent, but it is obvious they care for each other. As a musical symbol of romantic passion, the waltz enhances the characters’ love, particularly when they dance during the instrumental solo. With simple melodies and repetition of the important lyrics “you care for me,” this serene and sweet song is considered a masterpiece.

“Summertime,” *Porgy and Bess*—Gershwin

George Gershwin was one of the most important American composers of the twentieth century. A genius from a young age, a Tin Pan Alley song-plugger, and a Broadway composer, his most ambitious work, which took nine years to write, was *Porgy and Bess*. The opera was based on American novelist DuBose Heyward’s groundbreaking novel *Porgy* (1925), portraying African American life in Charleston, South Carolina. Ira Gershwin and Heyward collaborated on the libretto.

Despite its poor reception when it premiered in October 1935, *Porgy and Bess* stands as one of Gershwin's finest works. Some were skeptical of jazz composer Gershwin's qualifications to write a serious opera about southern Black people. Despite the naysayers, Gershwin had great respect for African Americans and Black music styles. In 1976, his score was finally recognized as an artistic success. The story portrays Bess, a woman with loose morals trying to escape her violent boyfriend Crown, who finds safety and love with the crippled beggar Porgy.

Set in Charleston tenement Catfish Row, the aria "Summertime" sets the mood for Act I. One of the residents, Clara, sings this hopeful lullaby as she cradles her baby. The lyrics and music convey the soothing and slightly melancholy mood, highlighted by the bluesy and syncopated rhythms, which emphasize weaker beats. This song gives a respectful nod to African American music, it establishes the tone for the opera, and it is now a well-established standard.

"Many a New Day," *Oklahoma!*—Rodgers

Following in the footsteps of Kern, the renowned partnership between Richard Rodgers and Oscar Hammerstein II solidified a new standard for American musicals. Rodgers showed early talent, composing his first musical at the age of fifteen. Hammerstein (1895-1960) began as a law student but quickly switched to theatrical writing. With strong plots, believable characters, and complex songs, the duo produced cherished musicals that include *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*.

Their first collaboration *Oklahoma!* was a record-breaking success, combining romance, humor, dark events, and an undeniably beautiful score. It premiered in March 1943 in New York, giving an unprecedented 2,212 performances. Farmgirl Laurey and cowboy Curly refuse to admit their love because of their pride and stubbornness. Despite the ominous attacks and on-stage death of hired-hand Jud Fry, Laurey and Curly find a happy ending. This box-office hit continues to be revived today.

The charming and vivacious song "Many a New Day" illuminates Laurey's character. After Laurey snubs Curly's invitation to the dance, she becomes jealous when she sees another girl flirting with him. To keep up appearances, she feigns indifference with this lighthearted song's cheerful melody and bouncy rhythm. The clever lyrics feature alliterations, double rhymes, and adamant repetitions. She conceals her true feelings to everyone but the audience.

"Dear Friend," *She Loves Me*—Bock

Though lesser-known than the previous duo, the team of Bock and Harnick contributed several masterpieces to musical theatre. Composer Jerry Bock studied music in college, as did his long-time writing partner, lyricist, and three-time Tony Award-winner Sheldon Harnick (b. 1924). Together, they scored seven musicals in twelve years, including their biggest success *Fiddler on the Roof* (1964).

She Loves Me (1963) is one of the overlooked gems of twentieth-century musicals. Despite its fairly short run of 302 performances, it was nominated for five Tony Awards and won Best Performance by a Featured Actor. Based on the 1937 Hungarian play *Parfumerie* by Miklós László, the setting is Maraczek's *Parfumerie* in Budapest, from June to December 24, 1934. Store manager Georg Nowack and recently hired Amalia Balash are constantly at odds. Unbeknownst to

them, Georg is Amalia's secret pen pal, whom she calls "Dear Friend."

The melancholy song "Dear Friend" plays an important role in the developing love story of the squabbling co-workers. Amalia waits alone in a café for her beloved but anonymous pen-pal, not knowing it has been Georg all along. Amalia fears "Dear Friend" will never come. To accentuate her loneliness, the song is, ironically, a waltz: a couples' dance. The delicate melody descends like a sigh, with held notes, pauses, and repetition to reflect her longing. This wistful and endearing song is an example of the winsome score and engaging story of *She Loves Me*.

"Make Someone Happy," *Do, Re, Mi*—Styne

The theatrical team of Styne, Comden, and Green stand out as truly exceptional collaborators. British-born composer Jule Styne came to Chicago when he was eight. A prodigy, he studied classical music but preferred popular music. He composed for musical films, TV, artists like Frank Sinatra, and wrote over twenty-four Broadway scores. He often collaborated with Betty Comden (1917-2006) and Adolph Green (1914-2002), who were talented librettists, lyricists, and actors, as well as long-time writing partners.

While not the trio's best-known collaboration, *Do Re Mi* was a story worth telling. The musical achieved success and great reviews after it premiered in December 1960 and ran for 400 performances. Small-time con man Hubie Cram is always looking for his big break. When his wife Kay urges him to get a job, Hubie goes legitimate, hoping to make his millions selling jukeboxes. To advance the business, he discovers and promotes naïve singer Tilda Mullen. After Hubie's many misadventures, he realizes his "biggest break" was his marriage to Kay.

"Make Someone Happy" plays a pivotal role for the characters who seek fame and success. After Tilda meets record producer John Henry Wheeler, he urges her to realize there is more to life than fame. This irresistibly beautiful and compelling song also subtly allows the characters to declare their love. The slow, lyrical melody climbs higher and higher to an emotional high-point, reflecting Tilda and John's aspirations and romance.

"Adelaide's Lament," *Guys and Dolls*—Loesser

To paraphrase *Guys and Dolls*, "When you see a guy reach for stars in the sky, you can bet" that composer Frank Loesser is making musical magic! Coming from a very musical family, Loesser got his big chance in 1936 with a Universal Studios contract, writing lyrics for films and musicals. Back in New York, his most famous Broadway successes were *Guys and Dolls* and *How to Succeed in Business without Really Trying*, which won the Pulitzer Prize for Drama.

The hugely successful musical comedy *Guys and Dolls* demonstrates Loesser's incredible ability to capture humor and humanity musically. It successfully premiered in November 1950, the first of 1,194 performances. Based on Damon Runyon's magazine stories about gamblers and Salvation Army missionaries in New York City, Nathan Detroit searches for a location for his "floating" crap game while his fiancée Miss Adelaide urges him to pursue a stable career and marriage. The show concludes with a fateful wager, a prayer meeting, and a double wedding, all sung and danced to Loesser's delightful and hilarious score.

"Adelaide's Lament" is one of the most enjoyable songs in the musical. While reading a psychology book, Miss Adelaide concludes her chronic cold is due to her prolonged emotional

frustration of being engaged to Nathan for fourteen years. As she reads about her symptoms, the music is slow, somewhat dark, and sounds unsettled, reflecting her thoughts. In contrast, as she finds clarity about her situation, the music becomes faster, brighter, and takes on a burlesque style. While this song is comical, Loesser wanted audiences to be sympathetic as well as amused.

“Desafinado”—Jobim

The popular songs written by the famous Brazilian composer, pianist, guitarist, and arranger Antônio Carlos Jobim have become integral to jazz repertoire. Jobim studied music from a young age, working as a pianist at nightclubs in Rio de Janeiro, as did pianist, composer, and lyricist Newton Ferreira de Mendonça (1927-1960). These two collaborated on a number of tunes, including the classic “Desafinado.” With compositions such as this, Grammy Award-winning Jobim found international success.

“Desafinado” helped start the bossa nova craze in the U.S. during the 1960s. The term bossa nova, referring to musical novelty, or “a new wave,” was not new, but this was the first time it appeared in the lyrics of a song. The tune premiered in 1959 on João Gilberto’s album *Chega de Saudade*, often considered the first bossa nova album. In 1962, Stan Getz and Charlie Byrd’s single release of “Desafinado” launched the song’s international fame.

Translating to “off-key,” “Desafinado” was a manifesto responding to criticism that the bossa nova melodies and rhythms were different than traditional harmony and samba rhythms. The singer addresses her lover, whose scorn for her natural way of singing causes pain and rejection. The complex melody makes large leaps up and down, purposefully landing on notes that sound dissonant (slightly harsh to the ear). Yet, the melody remains pretty and informal.

“You’re the Top,” *Anything Goes*—Porter

Known for his witty and sophisticated songs, the American composer and lyricist Cole Porter wrote some of the finest standards still enjoyed today. His music was complex, fashionable, and sometimes contained shocking lyrics with double entendres. Despite multiple musical failures, he wrote hit shows such as *The Gay Divorcee*, *Kiss Me, Kate*, and *Anything Goes*, as well as music for several successful films. Revivals of his shows are common.

The musical comedy *Anything Goes* became a hit for Porter and a timely dose of cheer for audiences. It premiered in November 1934, receiving great reviews. The lighthearted, frivolous story appealed to audiences who were enduring the Great Depression. Reno Sweeney is a former evangelist, now nightclub singer aboard S.S. *American*. Her old friend Billy stows away, trying to win back Hope Harcourt, now engaged to passenger Lord Evelyn Oakleigh. Reno agrees to help break up Hope’s engagement, finding herself a new romance as well.

The seemingly simple song “You’re the Top” is a stylish and fun classic. Reno and Billy sing this duet as the old friends declare their fondness and mutual admiration. The lyrics are an audience-pleasing laundry list of prized treasures from classical and popular culture. The music is the key to the song’s humor, with energetic phrases and pauses to let the words sink in. The variation of rhythm, high notes at the end of phrases, and humorous lyrics keeps the song engaging. The mixture of high and low-brow references and lighthearted music creates an urbane and funny tune.

“I Could Write a Book,” *Pal Joey*—Rodgers

Before Richard Rodgers worked with Hammerstein, he and Lorenz Hart (1895-1943) were a dynamic and successful songwriting duo. Rodgers wrote in his autobiography about his first meeting with Hart, that he “left Hart’s house having acquired in one afternoon a career, a partner, a best friend, and a source of permanent irritation.” Hart became Rodgers’s exclusive writing partner for twenty-four years, twenty-six Broadway shows, and nine films scores.

Some argue the musical *Pal Joey* was the greatest Rodgers and Hart show. It was based on John O’Hara’s series of stories about Joey Evans, a smooth-talking playboy and owner of a nightclub in Chicago. Joey becomes romantically involved with a married socialite, who funds his nightclub, and a naïve chorus girl. Some found the subject matter to be controversial, while others thought it was sophisticated and different from what anyone had done previously. The show premiered on Christmas Day, 1940, with a run of 374 performances. A subsequent revival in 1952 reached 542 performances, the longest run of any original Rodgers and Hart show.

“I Could Write a Book” subtly reveals Joey’s character. While entertaining at the nightclub, Joey sings about preserving a couple’s love story for all time. The sweet, wholesome lyrics imply Joey might have redeeming qualities. The simple melody gently rises and falls with graceful and uncomplicated lyrics. But Joey, who probably never read a book in his life, uses the song merely as a ploy to attract a girl’s admiration. Although it underscores Joey’s lack of sincerity, the tune has become a beloved standard, continuing to woo artists and audiences today.

“Here’s That Rainy Day,” *Carnival in Flanders*—Van Heusen

The prolific and talented composer Jimmy Van Heusen established for himself a fascinating career. He worked as a pianist, singer, radio station announcer, composer at the Cotton Club, Tin Pan Alley song-plugger, and songwriter for films. Van Heusen won four Academy Awards for Best Original Song, and was nominated for Best Song fourteen times, more than any other composer. He worked extensively with American lyricist and pianist Johnny Burke (1908-1964). Together, Van Heusen and Burke wrote many standards.

Surprisingly, their popular song “Here’s That Rainy Day” came from an unsuccessful musical (*Carnival in Flanders*) based on a 1935 French comedy film. The Spanish army dominates the town of Flacksenburg, Flanders, in 1616. The Spanish Duke marches the army into town, the mayor plays dead, and the Duke makes a play for the mayor’s now “widowed” wife Cornelia. The show premiered in 1953 and ran for a measly six performances.

Despite the show being a “flop,” this song prevailed to become a gem. The character Cornelia realizes too late she should have saved up her dreams for a rainy day. While the song is musically complex, the lyrics are heartfelt and conversational. The melancholy and sarcastic mood is reflected in the quiet volume and slow speed. While the show did not endure, this touching song still resonates with artists and audiences.

“I Wish I Were in Love Again,” *Babes in Arms*—Rodgers

Many critics agree that the musical comedy *Babes in Arms* has Rodgers and Hart’s most popular musical score. The longest-running show of 1937, it enjoyed 289 performances. The entertaining story appealed to the New York elite who could afford tickets during the Great Depression. Set in Long Island, a group of teens at Surf and Sand Playhouse try to put on a show. Although the owner threatens to cancel their production, leader Val White keeps the performance going with the help of his friends.

“I Wish I Were in Love Again” is one of the many lasting jazz standards that emerged from *Babes in Arms*. Written as a duet for Gus and his ex-girlfriend Dolores, the song has surprisingly mature lyrics for teenagers to sing. Though the characters are aware of love’s flaws, they conclude that love is worth the risk. The main melody features a repetitive pattern of three ascending pitches which create energy and anticipation as the clever rhymes and lyrics unfold. Typical of Hart’s style, the lyrics seem lighthearted and comical, with a hint of irony and sarcasm. The combination of humor and happy melody makes this song undeniably charming.

“La Vie en rose”—Piaf

The iconic “La Vie en rose” was made famous by someone with a fascinating and troubled life: the legendary French singer and actress Édith Piaf. After the young street performer was discovered in Paris, she debuted at the nightclub Le Gerny’s, soon becoming a success in recording, radio, film, and theatre. Although her later life was troubled with illness, alcoholism, and unhappy relationships, her emotional and intimate performances garnered her the title “the grand lady of French chanson.”

Written in 1945, Piaf’s signature song “La Vie en rose” captured people’s hearts as a romantic classic. Piaf could not put her name as the composer because she was not a member of the French association of music authors, composers, and publishers. Thus, she asked her friend Louiguy (Louis Guglielmi) to put his name on it. Although she initially did not think the song was a good fit for her, it became an international success when she recorded and released it as a single. It became one of her most important and successful songs.

The beautiful French lyrics and delightful melody convey the song’s sentiments of love, romance, and commitment. Translating to “life in pink,” the sentiment is that because of her lover, she sees life in pink. The music enhances the expressive lyrics, with the climatic high notes over the phrase “he swore to me for life.” The nostalgic tune enhances the idyllic and hopeful mood.

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