

*Joan*

**Joan Metelli**  
**Soprano**

**with Elfie Berndt, Piano**

*Metelli*

**8:00 p.m. Friday,**

**March 10, 2000**

**In the Auditorium,**

**Northside Hall, IUSB**

*Soprano*

**Thomas C. Miller, Acting Dean, Division of the Arts**

IUSB 1999 1 50

NO 34

As a courtesy to the artists and to other members of the audience, latecomers will be seated at an appropriate time. For the same reasons, return to seating following intermission should be prompt. Attendance by children under the age of responsible behavior is discouraged.

Audio and video recording equipment, cameras, cellular phones or other electronic devices may not be used at any performance in any auditorium of IUSB. Pagers and cell phones brought into a performance hall should be turned off.

Talking or making noise of any kind during any performance is prohibited, and ushers reserve the right to remove anyone creating a disruption or who is in any way a disturbance to the performer(s) or other audience members. Eating and drinking in the Campus Auditorium, Recital Hall and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend.

Audience members wishing to greet the performers should proceed to the lounge and corridor on the east side of the auditorium. Please do not enter the back stage area following the performance.

ARTS IUSB  
1999-2000 SEASON



The DIVISION of the ARTS  
10th ANNIVERSARY

## Joan Metelli soprano

Elfie Berndt  
piano

### La Fraicheur Et Le Feu

(Poet: Paul Eluard)—1950  
Francis Poulenc (1899-1963)

Rayons des yeux et des soleils  
Le matin les branches attisent  
Tout disparut meme les toit meme le ciel  
Dans les ténèbres du jardin  
Unis la fraicheur et le feu  
Homme au sourire tendre  
La grande rivière qui va

### Sieben Frühe Lieder

Alban Berg (1885-1935)

Nacht (Carl Hauptmann)  
Schifflied (Nikolaus Lenau)  
Die Nachtrigall (Theodor Storm)  
Traumgekrönt (Rainer Maria Rilke)  
Im Zimmer (Johannes Schlaf)  
Liebesode (Otto Erich Hartleben)  
Sommertage (Paul Hohenberg)

### Four Children Poems

(poems from *Laughing Times* by W.J. Smith)  
Eddie C. Bass (1967 —)

1. Why?
2. Jack-in-the-Box
3. Jittery Jim
4. Moon

INTERMISSION

## Siete Canciones Populares Espanolas

5. El paño moruno
6. Seguidilla murciana
7. Asturiana
8. Jota
9. Nana
10. Canción
11. Polo

## They Said

1. Mark Twain
2. W.C. Fields
3. Abraham Lincoln
4. Gordon Myers
5. Phyllis Diller
6. Mark Twain
7. Anonomous
8. Mark Twain
9. Phyllis Diller
10. Charlotte Rarich
11. Mark Twain
12. Unknown

## P.S. Don't Forget

## Songs About Spring

- I. who knows if the moon's a balloon
- II. Spring is like a perhaps hand
- III. In Just-spring
- IV. In Spring comes
- V. When faces called flowers float out of the ground

Manuel De Falla (1876-1946)

Gordon Myers

13. Mark Twain
14. Gordon Myers
15. Mark Twain
16. Unknown
17. Harry Dairyman
18. Jack Benny
19. Tullulah Bankhead
20. W.C. Fields
21. Arturo Toscanini
22. Max Reger
23. Mae West
24. Mark Twain

David Barton  
(1946- )

(Texts By E.E. Cummings) — 1980  
Dominick Argento (1927- )

## Translations

Poulenc's *The Coolness and the Fire* ('*La Fraicheur et le Feu*' is not really a cycle but a single poem set to music in separate sections)

Beams of eyes and of suns; of branches and of fountains; light of earth and of sky of man and man's oblivion — A cloud covers the earth, and one covers the sky. Suddenly the light is unmindful of me, Death alone remains complete. I am a shadow, I see no longer the yellow sun, the red sun, the white sun, the changing sky. I know no longer the place of living happiness at the edge of the shadow with neither sky nor earth.

In the morning the branches stir up the effervescence of the birds— at evening the trees are peaceful, the rustling day is resting.

All disappeared— even the roofs, even the sky, even the shade fallen from the branches upon the tips of the soft mosses— even the words and the agreeable looks; Sisters mirroring my tears; the stars shone around my window and my eyes closing their wings again for the night lived in a boundless universe.

In the darkness of the garden, Come some invisible girls more delicate than the shower at midday— My sleep has them for friends; They elate me secretly with their blind complaisance.

Unite the coolness and the fire; Unite your lips and your eyes. Await wisdom from your folly; Make a likeness of woman and of man.

Man of the tender smile; Woman of the tender eyelids— Man of the freshened cheeks; Woman of the sweet fresh arms — Man of the calm eyes; Woman of the ardent lips— Man of the plenitude of speech; Woman of the shared eyes — Man of the useful hands; Woman of the sensible hands— Man of the steadfast stars; Woman of the enduring breasts. There is nothing that prevents my masters from testing me.

The great river that flows big under the sun and small under the moon in all directions at random will not have me point it out — I know the spell of the light, I have enough of it to feign its brilliance so that I may perfect myself behind my eyelids— so that nothing lives without me.



## Berg's Seven Early Songs

**Night:** Over night and vale the clouds grow dark, mists hover, waters softly murmur. Now, all of a sudden, an unveiling. Oh, give heed! A vast wonderland opens. Silver topped mountains, dream-large, still paths, brightly illumine the valleys from the hidden castle; and so dream-pure is the lofty world. A mute beech tree stands by the way, shadow-black; from the distant wood a breath blows solitary soft. And from the deep valley's gloom lights flash in the silent night. Drink, soul. Drink solitude! O give heed!

**Reed Song:** By a secret forest path I love to steal in evening light to the desolate reedy shore and think, maiden, of you. Then when the wood grows dark, the reeds rustle mysteriously, lamenting and whispering that I should weep, weep. And I think I hear wafting softly the sound of your voice, and, drowning in the pond, your sweet singing.

**The Nightingale:** It is because the nightingale all night has sung; and from her sweet noise, in echo and re-echo roses have sprung. Such a wild thing she was once, now she wanders deeply pensive, her summer hat in hand, and bears in silence the glow of the sun and knows not what to do. It is because the nightingale all night has sung; and from her sweet noise, in echo and re-echo roses have sprung.

**Dream-Crowned:** That was the day of white chrysanthemums, its splendor made me feel almost afraid...And then you came to take my soul from me at dead of night. I was so afraid yet you came sweetly, softly. I had been thinking of you in my dreams; you came, and soft as a fairy tune, the night sounded.

**In the Room:** Autumn sunshine. Fair evening looks silent in. Red fire blazing, crackling in the stove. Thus, with your head on your knees, thus I am content, my gaze reposed in yours, as the minutes gently pass.

**Love Ode:** Blissful in love's arms we fell asleep, the summer wind watched at the open window, and bore out the peace of our every breath to the moon-bright night. And from the garden feeling its timid way, a scent of roses to our love bed came and gave us wondrous dreams, ecstatic dreams, so rich in longing

**Summer Days:** Through the world now travel days sent forth from blue eternity, in the summer breeze, time drifts away, the Lord at night now twines with blessed hand, garlands of stars above wander- and wonderland. O heart, what, in these days, can your clearest wanderer's song then say of your very deep delight: in the meadow's song the heart is dumb, words cease where image upon image comes to you and fills you wholly.

## Seven Popular Songs by de Falla

**The Moorish Cloth:** A stain fell on the fine cloth in the store. Now it sells for less money, for it lost its value.

**Seguidilla from Murcia:** Anyone whose roof is made of glass should not throw stones to his neighbor's. We're muleteers! Perhaps we shall meet on the road. Because of your great infidelity, I compare you to a coin that goes from hand to hand; It finally fades and, thinking it false, nobody takes it.

**Asturian:** To see if it would comfort me I leaned against a green pine tree. On seeing me cry, it cried.

**Jota:** They say we don't love one another because they don't see us speak. Your heart and mine would be surprised at that. Now I take leave from you, your house and window. And even though your mother doesn't like, if I say goodbye only until tomorrow my girl.

**Nana:** Sleep, my child, my darling, my little star of morning. Lullaby.

**Song:** Because your eyes are traitors, I am going to bury them. You don't know how hard it is "from the air," my love, to look at them. "Mother, to the shore." They say you don't love me; you loved me before. Let go what was won, "From the Air," for what is now lost. "Mother, to the shore." For what is now lost.

**Polo:** Ah! I keep a sorrow in my heart! And I'll tell no one! Love be cursed! Ah! And especially to the one who taught it to me. Ah!



## Biographical Information

### Joan Metelli, Soprano

An outstanding artist of Puccini and Verdi repertoire, soprano Joan Metelli has received wide acclaim for exquisite vocal artistry in recitals, oratorio appearances, and operatic roles. A critic writes, "her voice is rich, warm, flexible, and wonderfully expressive, her diction superb, and her command of languages most impressive...she has the capacity to bring music to life and is one of those musical artists who were unmistakably born for the stage." Metelli has performed leading operatic and oratorio roles in the



United States and Germany and has appeared with such orchestras as the Baltimore Symphony, Stuttgart Philharmonic, and Eastern Music Festival Philharmonic. Her recital and oratorio appearances span Europe, Mexico, Canada, Central America, and the United States. Since 1994, Metelli has served as Artist-Faculty of the Pacific Rim Summer Festival, British Columbia. Recent opera roles include Cio-Cio San in *Madama Butterfly*, Magda in *The Consul*, Madame Altina in *La Divina* (Pasatieri), and the title role in *Suor Angelica*. Recent vocal works which have been dedicated to her include Ernesto Pellegrini's *Lasciatemi divertire*, Kevin March's *Four Haiku*, and *A Christmas Letter From Joan* by Jody Nagel.

Metelli has received awards and honors from such institutions as the Metropolitan Opera National Council, Arts America, United States Information Agency, International Institute of Education, Wagner Gesellschaft, Mu Phi Epsilon International Fraternity of Music, and the Instituto Tecnológico y de Estudios Superiores de Monterrey, Mexico. A vocal and interdisciplinary scholar, Dr. Metelli often performs innovative recitals at conferences held by such organizations as the International Society of Phenomenology, Fine Arts and Aesthetics (Boston), the American Conference on Romanticism (Milwaukee), Politics of Caring III, Women As We Age Conference (Omaha), and the Great Lakes History Conference (Grand Rapids). She has taught in several universities and last summer became faculty of the 92nd Street Y in New York City where she taught *Opera Appreciation*, *A Singer's Perspective* in the 60+ Program.

A Fulbright scholar to Germany, Metelli holds degrees in vocal and opera performance, music education, and an associate degree in piano performance from the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart, Florida State University, The University of North Carolina at Greensboro, and Wingate University. Fluent in the German language, Metelli also holds diplomas in Italian from the Scuola Lorenzo de Medici (Florence) and the Scuola di Lingua e Cultura (Siena).

A leading authority on the development of singers and vocal technique, Dr. Metelli's students are engaged with major opera companies and festivals including Chicago Lyric Opera, Virginia Opera, the Saito Kinen Festival (Matsumoto, Japan), Bel Canto Institute of Lucca, Tanglewood, Santa Fe, Glimmerglass, and the Israel Vocal Institute. Her students have received awards in such competitions as the Metropolitan Opera National Council, the Richard Tucker, the Licia Albanese-Puccini Foundation International Vocal Competition, the MacAllister Awards, Connecticut Opera, National Association of Teachers of Singing Artists, Anna Maria Saritelli Di Panni of the Rhode Island Opera, the New Jersey Opera, Mu Phi Epsilon International Music Fraternity, and the National Federation of Musicians. Her undergraduate students also receive graduate scholarships and assistantships to outstanding music schools such as Manhattan School of Music, Yale University Opera Theatre, New England Conservatory, the Academy of the Vocal Arts in Philadelphia, Indiana University-Bloomington, the Berlin Hochschule für Musik, and Mannes College of Music.

Joan Metelli is Associate Professor of Vocal Performance at Indiana University South Bend. This summer she joins the prestigious Artist-Faculty of the East-West International Summer Music Academy in Altenburg, Germany (June 18-July 15) and will also perform recitals, orchestral appearances, and master classes in Germany, Israel, and Japan and across the United States. She maintains private studios in Chicago and New York.

## Elfie Schults-Berndt

Pianist Elfie Schults-Berndt completed a Ph.D. in Piano Performance, Music Theory and History at Michigan State University, with an undergraduate and graduate work in piano performance at the State University of New York at Buffalo. Her principal teachers were Frina Arschanska Boldt, Joseph Evans and Ralph Votapek.

An active soloist and collaborative performer, Elfie performs extensively throughout the mid-west. Recent orchestral appearance were with the Southwest Michigan Symphony Orchestra (*Saint-Saens Carnival of the Animals*), the Michiana Chamber Orchestra (John Adams *Grand Pianola Music*), and with the Southshore Concert Band, in a newly-composed work for piano and concert band (Drew Kaptor's *Waimaka*). She is in demand as a collaborative artist and appears frequently in chamber recitals in summer music festivals and university recital series. Appearances last season were Kansas State University, Baker University (in Kansas), Western Michigan University, Kalamazoo College, and Andrews University, (in Michigan).

Fortunate to combine teaching with performing, Elfie is Director of Music at Lake Michigan College, where she teaches piano and music theory. She participates in many on-campus recitals, with faculty colleagues and guest artists. She serves as adjudicator for piano festivals and competitions throughout the mid-west, and also presents master classes and lecture-recitals. Previous teaching associations were with Hope College (Holland, Michigan), and Western Michigan University's Summer Seminar.



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