# 2014 SENIOR SHOWCASE
Monday, April 28, 3:00-6:00 PM, Green Center for the Performing Arts

Complete Abstracts Found in the Awards Convocation Program
(Available at the Awards Convocation at 8 p.m. in Kresge Auditorium)

3 p.m. – 4 p.m. Music Performances, Thompson Recital Hall, Program Available in Thompson

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<th>4–5 p.m. Poster Session I, Green Center Great Hall</th>
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See Reverse Side for Paper Sessions

Would you like to get involved with undergraduate research at DePauw? See: www.depauw.edu/academics/student-research
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Elizabeth Cangany, English (Creative Writing), Mismatched Socks.  
Alison Stephens, English (Creative Writing), The Adventures of Nicholas and Foster LeClair. |
| 5-6 p.m. | Paper II| A, 0179    | Ryan Heeb, Political Science, Elections: Wellsprings of Democracy.  
Matthew John Reda, History, Más Que Nada, Más Que Nunca: The Importance of El Clásico in Football’s Globalization and the Development of Spain as the World’s Premier Footballing Nation.  
Kristine Ruhl, History, DePauw University Women during World War I: Female Citizenship and Higher Education in Early 20th Century America. |
Ethan Brauer, Philosophy, Is Physics it? |
| 4-5 p.m. | Paper I | C, 1202    | Gwen Eberts, Sociology and Anthropology, Infertility, Assisted Reproduction, and Reproductive Tourism in Malaysia.  
Teresa Mazzini, Music, From Challenges to Rewards: My Semester Student Teaching at Lawrence Central High School.  
Heidi Meuth, Music, Making a Difference: My Student Teaching Experience in Avon School Corporation. |
| 5-6 p.m. | Paper II| C, 1202    | Tarun Verghis, Computer Science, Uphold - Anonymous Feedback over Text Message.  
Kristin Otto, Sociology and Anthropology, Humanizing and Heroizing the Fetus: The Production of Reproduction at the Chicago Museum of Science and Industry.  
Chelsea Naylor, Religious Studies, Revelation and Legitimation: an Examination of Daoism and Mormonism and the Authority of Text. |
| 4-5 p.m. | Paper I | D, 1021    | Anna Butz, Modern Languages (Spanish), Presente: The School of the Americas and Resistance to Violence.  
Rebekah Coble, Modern Languages (Spanish), Violent Tendencies: The Impact of Violence on Youth.  
Lauren Krumwiede, Environmental Fellows, Putting Permaculture into Practice on DePauw’s Campus Farm. |
| 5-6 p.m. | Paper II| D, 1021    | Adam Luhman, Education Studies, The Missionary as a Decolonizing Agent.  
Sarah Stricker, Education Studies, Comparing the Narratives of Teachers. |
Oh, my love! O, my hope!
Fugitive vision! It is you!
Who takes all (of) my life!
To press you in my arms!
To feel the beat (of) your heart,
of a passionate heat!
Then to die intertwined . . .
in that same intoxication . . .
For this journey . . . for this flame.
Ah! without remorse and complaint
I would give my soul . . .
For you my love! My hope!
Fugitive vision! It is you!
Who takes all my life!
Yes! it is you! my love!
You, my only love! my hope!

Libertango
Eric Sammut

Libertango is named after and inspired by a work by famous
Argentine tango composer Astor Piazzolla. The main theme
from Piazzolla’s Libertango serves as the basis for each variation
in Sammut’s piece. Sammut arranges this melody to suit his
idiomatic style of composition for the marimba. Libertango’s high
energy and infectious melody is reminiscent of the tango style and
will be sure to make any audience want to stand up and dance.

“To this we’ve come”
Gian Carlo Menotti

The political dissident John Sorel is on the run from the secret
colice. His wife, Magda Sorel, is trying to obtain a visa to leave the
country with her mother-in-law and child to find safety. Magda
applies for a visa, but the secretary of the consul says that she
cannot promise anything. The secretary makes Magda fill out the
papers numerous times, and Magda finally breaks.

“Tu vivi, e punito”
Lucas Wassmer, tenor
Amanda Hopson, piano

“O quante volte”
Elleka Okerstrom, soprano
Amanda Hopson, piano

“Vision fugitive”
Blake Lampton, baritone
Gregory Martin, piano

“To this we’ve come”
Emily Barnash, soprano
John Clodfelter, piano

129th Concert Season
Monday, April 28, 2014 - 3 p.m.
Judson and Joyce Green Center for the Performing Arts
Thompson Recital Hall
**Program Notes**

“Tu vivi, e punito”  
G. F. Handel

In this opera, Ariodante is betrothed to marry Ginerva, the daughter of the King of Scotland. With the unwitting help of one of Ginerva’s friends, a rival suitor named Polinesso convinces Ariodante that his beloved has been unfaithful. In his anguish, Ariodante contemplates and eventually decides to commit suicide. In this aria, Lurcanio, Ariodante’s brother, interrupts Ariodante only moments before he plunges a sword into his own heart. Lurcanio urges him to stop, telling him he must live in spite of Ginerva’s traitorous love and cowardly infidelity.

**Translation:**

Stop, brother. Why are you so angry?  
Live, and may the excess  
of love’s betrayal, and dishonesty  
be punished.  
Do not cruelly turn  
the sword upon yourself,  
for an unfaithful woman  
is too much cowardice.

**Sonata Prima**  
Giovanni Antonio Bertoli

Giovanni Bertoli was a bassoonist and composer in the early Baroque era. He wrote the *Compositioni musicali*, the earliest known set of solo sonatas for bassoon and basso continuo. This piece would have originally been played on either a baroque bassoon or the *dulcian*, a predecessor of the modern bassoon.

“O quante volte”  
Vincenzo Bellini

Giulietta is alone in her room devastated about her impending marriage to Tebaldo. She longs to be reunited with her beloved, Romeo.

**Translation:**

Here I am, in joyous garments . . .  
Here I am, adorned like a victim of the altar.  
Oh! If only I could fall victim at the foot of the altar!  
Oh nuptial torches, so abhorrent, so dire.  
For me you are fateful flames.  
I am burning up . . . a flame, a fire all consumes me.  
In vain, I ask the winds to cool me.  
Where are you, Romeo?

Romanza Andaluza  
Pablo de Sarasate

*Romanza Andaluza*, published in 1879, is the third of Pablo de Sarasate’s eight Spanish dances for violin and piano. The dances were commissioned to be included in an ethnic dance series that began with Brahms’s *Hungarian Dances* and was followed by Dvorak’s *Slavonic Dances*. Written to show off the composer’s own virtuosic violin playing, *Romanza Andaluza* displays the warm, folk melodies of Andalusia, Spain.

“Vision fugitive”  
Jules Massenet

Herod, restless on his luxurious couch, watches the dance of the almond-eyed women whose sole purpose in life is doing his pleasure. He cannot endure their presence now, for his thoughts are of nothing but Salome; he longs for her with the urgent desire that every powerful man has for the unattainable. A serving woman brings him a mysterious potion that will enable him to see a vision of the woman he most loves. Herod hesitates a moment, for fear that it may be a trick to poison him, but desire is too strong. He drinks the potion, and in the aria “Vision fugitive,” beholds a maddeningly tantalizing vision of Salome.

**Translation:**

This drink could give me such a dream!  
I could re-examine it . . .  
Contemplate its beauty!  
Divine pleasure with my glances promised!  
Too short, hope,  
Which comes to rock my heart  
and to disturb my reason . . .  
Ah! do not flee soft illusion!

Fugitive and continuous vision,  
mysterious angel, which takes all my life . . .  
Ah! it is you! that I want to see