By Noelle Selb  
Staff Writer

For some, opera brings to mind visions of uncomfortable seats, stuffy clothing, and singers wearing Viking caps. However, Friday’s guest recital proved that opera does not have to fit this stereotype.

Held in Martin Chapel, the recital featured the husband and wife duo of Margaret Kelly Cook and Richard Bordas. At first glance, the atmosphere in the chapel seemed to fit the traditional opera performance mode: a cello and harpsichord/piano on a bare stage, and nearly full attendance.

With a more thorough glance, one could see the diversity of the audience. Side-by-side sat casually dressed college students, many in jeans, next to sophisticated members of the community prepared for enjoyable classical songs.

Cook attended the Oberlin College Conservatory of Music where she met Anne Gross, an EMU professor of music who formed solos in countless well-known concerts and festivals.

Spain and graduated from the Royal Academy of Music of London. He went on to become the associate for this same academy and is not only a countertenor, but also a conductor.

Bordas also founded the Camerata Hispanica, which is a diverse group of singers and musicians who specialize in Spanish and South American Baroque Music.

Once Cook, a soprano, took the stage with her countertenor husband, the less musically inclined, soon found out what a countertenor was.

In a voice that was comparatively similar to his wife’s, Bordas sang Bach’s “Wir Eilen mit Schwachen” with great fervor. The joy on their faces at the conclusion of each song was evidence that this couple took their performances very seriously.

In an arrangement of four songs by Henry Purcell, the guest vocalist showed their talents through the use of singing separate parts in languages that included German, Italian, and English with passion and fervor. The joy on their faces was a more modern operatic atmosphere lightened.

Singing pieces dating back to the seventeenth century by Benedetto Marcello, Handel, Henry Purcell, and Claudio Monteverdi, Cook and Bordas used Stutzman’s harpsichord and Ed Gant’s cello, to give the audience a feeling of what the opera music would have sounded like in the days they were composed.

Bordas has a humorous outlook at the way his audience perceives his voice. He recalled the story of a lady who heard him sing overseas and afterwards told him how much she enjoyed his voice. Yet, the countertenor added, she then said, “but it’s such a shame you can’t sing like a man.”

The recital continued with EMU student, Daniel Stutzman on piano and harpsichord. Singing pieces dating back to the seventeenth century by Benedetto Marcello, Handel, Henry Purcell, and Claudio Monteverdi, Cook and Bordas used Stutzman’s harpsichord and Ed Gant’s cello, to give the audience a feeling of what the opera music would have sounded like in the days they were composed.

Rarely glancing at the music sheets in their hands, Cook and Bordas sang their ten songs in languages that included German, Italian, and English with passion and fervor.

The joy on their faces was a more modern operatic atmosphere lightened. Singing pieces dating back to the seventeenth century by Benedetto Marcello, Handel, Henry Purcell, and Claudio Monteverdi, Cook and Bordas used Stutzman’s harpsichord and Ed Gant’s cello, to give the audience a feeling of what the opera music would have sounded like in the days they were composed.

Bordas was a countertenor. It is a voice sounded so abnormally high, that the audience could hardly believe it. The last song of the recital proved to be quite memorable with something unexpected. Instead of the usual song ending, the countertenor added, she then said, “but it’s such a shame you can’t sing like a man.”

The turnout to Cook’s and Bordas’s recital proved that some college students do appreciate the opportunity to normally sing opera. Cook even threw in a small “catfight” when Bordas “meowed” at a female audience member. They then left the stage with a standing ovation.

The With hands clasped to her heart, Cook expressed the pain her character felt not only through gestures, but in the tone of her singing as well.

Friday’s recital broke away from the traditional opera scene at the finale. Composed and collected, Cook and Bordas looked as if they were going to finish with a classical piece from a well-known composer.

Instead, the first word out of Bordas’ mouth was, “Meow.” A brief silence filled the audience until Cook replied with a sing, “Meow,” at which point the atmosphere lightened.

Singing “Duetto” by Gioacchino Rossini, the duo portrayed two cats flirt ing.

Cook and Bordas even ran offstage into the audience singing “Meow” in slurred, extended, or excited ways, each different from the previous one, while chasing each other through the aisles.

Cook even threw in a small “catfight” when Bordas “meowed” as a female audience member. They then left the stage with a standing ovation.

The turnout to Cook’s and Bordas’s recital proved that some college students do appreciate the opportunity to incorporate culture into their dorm lives.

On the Sidewalk

“If you had to wear anything but clothes, what would it be?”

“I’d smear mud all over my body.”
- Salome Tice, sophomore

“Moss.”
- Clinton Miller, sophomore

“Nothing!”
- Obiageli Nwankwo, senior

“A barrel.”
- Kirk Landes, junior

“A smile.”
- Rochelle O’Connor, sophomore

With hands clasped to her heart, Cook expressed the pain her character felt not only through gestures, but in the tone of her singing as well.

Friday’s recital broke away from the traditional opera scene at the finale. Composed and collected, Cook and Bordas looked as if they were going to finish with a classical piece from a well-known composer.

Instead, the first word out of Bordas’ mouth was, “Meow.” A brief silence filled the audience until Cook replied with a sing, “Meow,” at which point the atmosphere lightened. Singing “Duetto” by Gioacchino Rossini, the duo portrayed two cats flir ting.

Cook and Bordas even ran offstage into the audience singing “Meow” in slurred, extended, or excited ways, each different from the previous one, while chasing each other through the aisles.

Cook even threw in a small “catfight” when Bordas “meowed” as a female audience member. They then left the stage with a standing ovation.

The turnout to Cook’s and Bordas’s recital proved that some college students do appreciate the opportunity to incorporate culture into their dorm lives.

Foot In Mouth

“Thank you for anything but clothes, what would it be?”

“I’d smear mud all over my body.”
- Salome Tice, sophomore

“Moss.”
- Clinton Miller, sophomore

“Something edible.”
- Angela Cordova, junior

“Nothing!”
- Obiageli Nwankwo, senior

“A barrel.”
- Kirk Landes, junior

“A smile.”
- Rochelle O’Connor, sophomore

By Noelle Selb

For some, opera brings to mind visions of uncomfortable seats, stuffy clothing, and singers wearing Viking caps. However, Friday’s guest recital proved that opera does not have to fit this stereotype.

Held in Martin Chapel, the recital featured the husband and wife duo of Margaret Kelly Cook and Richard Bordas. At first glance, the atmosphere in the chapel seemed to fit the traditional opera performance mode: a cello and harpsichord/piano on a bare stage, and nearly full attendance.

With a more thorough glance, one could see the diversity of the audience. Side-by-side sat casually dressed college students, many in jeans, next to sophisticated members of the community prepared for enjoyable classical songs.

Cook attended the Oberlin College Conservatory of Music where she met Anne Gross, an EMU professor of music who formed solos in countless well-known concerts and festivals. She has also performed in many operas with the London Royal College of Music in London and has played roles in graduate opera course at the EMU professor of music who...

...countertenor is a falsetto. It is a voice sounded so abnormally high, that the audience could hardly believe it. The last song of the recital proved to be quite memorable with something unexpected. Instead of the usual song ending, the countertenor added, she then said, “but it’s such a shame you can’t sing like a man.”

The turnout to Cook’s and Bordas’s recital proved that some college students do appreciate the opportunity to normally sing opera. Cook even threw in a small “catfight” when Bordas “meowed” as a female audience member. They then left the stage with a standing ovation.

The turnout to Cook’s and Bordas’s recital proved that some college students do appreciate the opportunity to incorporate culture into their dorm lives.

On the Sidewalk

“If you had to wear anything but clothes, what would it be?”

“I’d smear mud all over my body.”
- Salome Tice, sophomore

“Moss.”
- Clinton Miller, sophomore

“Something edible.”
- Angela Cordova, junior

“Nothing!”
- Obiageli Nwankwo, senior

“A barrel.”
- Kirk Landes, junior

“A smile.”
- Rochelle O’Connor, sophomore

With hands clasped to her heart, Cook expressed the pain her character felt not only through gestures, but in the tone of her singing as well.

Friday’s recital broke away from the traditional opera scene at the finale. Composed and collected, Cook and Bordas looked as if they were going to finish with a classical piece from a well-known composer.

Instead, the first word out of Bordas’ mouth was, “Meow.” A brief silence filled the audience until Cook replied with a sing, “Meow,” at which point the atmosphere lightened. Singing “Duetto” by Gioacchino Rossini, the duo portrayed two cats flir ting.

Cook and Bordas even ran offstage into the audience singing “Meow” in slurred, extended, or excited ways, each different from the previous one, while chasing each other through the aisles.

Cook even threw in a small “catfight” when Bordas “meowed” as a female audience member. They then left the stage with a standing ovation.

The turnout to Cook’s and Bordas’s recital proved that some college students do appreciate the opportunity to incorporate culture into their dorm lives.

Foot In Mouth

“My name is Carol Yoder.
Creative Writing
201