



JUNIOR RECITAL
NATALIE WORTHY '25, SOPRANO
HALEY STOREY '25, SOPRANO
JESSICA HALL, PIANO

TUESDAY, MARCH 5, 2024
SCHNEEBECK CONCERT HALL | 7:30 P.M.

PROGRAM

"Laudate Dominum "Wolfgang Amadeus Mozart
from *Vesperae Solennes de Confessore*, K. 339 (1756–1791)

La Danza.....Giacchino Rossini
(1792–1868)

Natalie Worthy, soprano

"Vidit suum, dulcem natum" Giovanni Battista Pergolesi
from *Stabat Mater* (1710–1736)

"Inflammatum et accensus".....Giacchino Rossini
Haley Storey, soprano

Suleika (Marianne von Wellemer).....Fanny Mendelssohn Hensel
Verlust (Heinrich Heine) (1805–1847)

Nachtwanderer (Joseph von Eichendorff)
Natalie Worthy, soprano

"Durch Zärtlichkeit und Schmeicheln"..... Wolfgang Amadeus Mozart
from *Die Entführung aus dem Serail*

Selections from *Opus 71* Johannes Brahms
Es liebt sich so lieblich im Lenze (Heinrich Heine) (1833–1897)

Geheimnis (Karl August Candidus)
Haley Storey, soprano

Two Romances for Voice and Piano (Paul Bourget).....Claude Debussy
Romance (1862–1918)

Les Cloches

"Adieu, notre petite table"Jules Massenet
from *Manon* (1842–1912)

Natalie Worthy, soprano

INTERMISSION

From *6 Mélodies et une havanaise* Pauline Viardot
Hai Luli! (Poetry: Xavier de Maistre) (1821–1910)
Havanaise (Poetry: Louis Pomey)
Haley Storey, soprano

Autumn (Valerie Capers).....Valerie Capers
from *Song of the Seasons* (b. 1935)
A Song (Paul Laurence Dunbar).....Julius P. Williams
(b. 1954)
When You Feel A Little Blue (James Lee III).....James Lee III
(b. 1975)
Natalie Worthy, soprano

From *Heart on the Wall* (Langston Hughes)Robert Owens
Heart (1925–2017)
Girl
Havana Dreams
Haley Storey, soprano

So Much Better.....Laurene O’Keefe/Nell Benjamin
from *Legally Blonde*
Astonishing.....Jason Howland/Mindi Dickstein
from *Little Women*
Natalie Worthy, soprano

The Text Message SongDrew Gasparini
from *Hot Mess in New York*

Gotta Get OutAdam Gwon
from *Ordinary Days*

When He Sees MeSara Bareilles
from *Waitress*

Haley Storey, soprano

Duetto Buffo di Due Gatti (The Cat Duet)Gioacchino Rossini
Haley Storey & Natalie Worthy

PERFORMERS

Natalie Worthy, soprano, is a current student of Dr. Dawn Padula. At Puget Sound, Natalie has performed with the Dorians Treble Choir, Voci d'Amici, Adelphian Concert Choir, and the School of Music's Opera Theater. This spring, Natalie is excited to be playing the role of Rapunzel in *Into The Woods*, which will mark her 10th theater production. Some of her favorite former roles have been Isabel in *Scrooge*, The First Lady in scenes from *The Magic Flute*, and Tanya in *Bare: A Pop Opera*. Furthermore, she is proud to be the Soprano Choral Scholar at Christ Church Tacoma.

Haley Storey, soprano, is a current student of Dr. Dawn Padula. At the University of Puget Sound, Haley has been a member of the Dorians Treble Choir and the Adelphian Concert Choir. She is also a part of the Opera Theater program, and took part in the *Pirates of Penzance* as Isabel and *Scenes from the Opera House to the Cabaret* playing the role of Gretel in a scene from Humperdink's *Hansel und Gretel*. This spring, she will be playing the role of Little Red Riding Hood in the upcoming Opera Theater production of *Into the Woods*.

Jessica Hall, piano. American pianist Jessica Hall has enjoyed an active career including roles as pianist, assistant and offstage conductor, coach, and chorus master on the music staff of more than 65 opera productions with Seattle Opera, Wexford Festival Opera, Minnesota Opera, Portland Opera, Opera Memphis, USC Opera, Opera UCLA, Pacific Opera Project, and Hawaii Performing Arts Festival.

She has played under noted conductors David Agler, Michael Christie, Joseph Colaneri, Nicholas Fox, George Manahan, Anne Manson, Steven Osgood, and Robert Spano, and worked within the vocal departments of University of Southern California, UCLA, Chapman University, Pasadena City College, and Scripps College. Previous summer festival faculty positions include the Hawaii Performing Arts Festival and OperaWorks in Los Angeles. She has been an Affiliate Artist at the University of Puget Sound since January 2022, working as a Collaborative Pianist within the vocal department.

A frequent collaborator, Jessica has performed in concert with Damien Geter, Olafur Sigurdarson, Rod Gilfry, Gemma Summerfield, and Marie Lenormand and participated in master classes and residencies with celebrated pianists, singers, and composers such as Marilyn Horne, Martin Katz, John Churchwell, Jeremy Denk, Anthony Dean Griffey, Nathan Gunn, Jake Heggie, Eric Owens, Denyce Graves, and Ricky Ian Gordon.

She received her Master of Music, Graduate Certificate, and Doctor of Musical Arts degrees in Keyboard Collaborative Arts from the University of Southern California under the tutelage of Dr. Alan L. Smith.

ACKNOWLEDGMENTS

Natalie would like to thank her mother, Sabrena, and father, Joe, for always supporting her musical endeavors, sewing the best costumes, and attending all of her performances either virtually or in-person. Additionally, her brother Zach, for being the best carpool-karaoke duet partner, and inspiring her to sing like no one is watching. She would also like to thank her friends and family for being the biggest cheerleaders in her life. Lastly, she would like to thank her childhood

piano and violin teacher Tatiana Kolchanova, without whom Natalie would not be the musician she is today.

Natalie is forever grateful for the uplifting women and fellow Vocal Performance Majors in her life who continue to inspire, love, and fulfill her. She would like to acknowledge Haley Storey, for always being there as a friend, duet partner, and life-line. Natalie is beyond grateful for her incredible friendship and is excited to share the stage with her tonight. Finally, Natalie would like to thank Dr. Padula and Dr. Hall for igniting her love for music and sharing their talents, support, and knowledge.

Haley would like to thank her dad, Michael, and mom Jana, for always encouraging her to pursue music and giving her the ability to do what she loves. They both have been such important supporters in her life, and she could never thank them enough. Haley would also like to thank her siblings, Cameron and Jordan, and her Partner, Sonny, for always giving her a shoulder to lean on and providing the most lovely words of encouragement. Lastly, Haley would like to thank her elementary and high school choir director, Jeffrey Gordon, who allowed Haley to come to his classroom twice a week during recess and work with her on choir solos in elementary school. Without Mr. Gordon, Haley probably wouldn't have pursued singing seriously, but he gave her the confidence to take lessons and eventually go to the collegiate level (as she was lucky enough to have him as a choir director again in high school).

Haley is also incredibly grateful for her friends in the vocal department who have become her life long friend and has given her a community where she feels safe and loved. She would also like to

specifically thank Natalie for being her rock throughout their time as vocal students and also being such a phenomenal friend. Haley wouldn't be where she is without the amazing talents of Dr. Padula and Dr. Hall, who've both played such a large role in building Haley into the musician that stands before you.

PROGRAM NOTES AND TRANSLATIONS

Written and Compiled by Natalie Worthy and Haley Storey

“Laudate Dominum,” written in 1780, is a sacred choral piece written for a SATB choir and soloist. It is the fifth song in the larger choral work *Vesperae solennes de confessore*. The infamous Mozart (1756-1791) was an Austrian composer, said to have been a prodigy, as he began to explore his musical talents at the age of 3. Mozart composed a plethora of pieces; choral works, symphonies, and operas, such as *The Magic Flute*. *Vesperae solennes de confessore* was Mozart's final choral work composed for the cathedral.

“Laudate Dominum”

Laudate Dominum omnes gentes
Laudate eum, omnes populi
Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet in
aeternum.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper.
Et in saecula saeculorum.
Amen.

“Praise The Lord”

Praise the Lord, all nations;
Praise Him, all people.
For He has bestowed
His mercy upon us,
And the truth of the Lord endures
forever.
Glory to the Father and to the Son
and to the Holy Spirit,
as it was in the beginning, is now,
and forever, and for generations.
Amen.

La Danza, was written as a single work by composer **Gioacchino Rossini** in 1835. The song is written in “Tarantella Napoletana” time, a theme/tempo that is familiar to North American viewers of popular media as a quintessentially Italian musical riff or melody. “Tarantella” meaning “spider”, was the word to describe this theme because, rumor has it, when someone would get bit by a spider they would jump around and act crazy until they died from the poison. Rossini started composing at a young age, born to musical parents, with his first opera debut at the age of 18. Other than La Danza, Rossini is known for composing numerous operas, including *The Barber of Seville*.

“La Danza”

Già la luna è in mezzo al mare,
mamma mia, si salterà!
L'ora è bella per danzare,
chi è in amor non mancherà.
Già la luna è in mezzo al mare,
mamma mia, si salterà!

Presto in danza a tondo, a tondo,
donne mie venite qua,
un garzon bello e giocondo
a ciascuna toccherà,
finchè in ciel brilla una stella
e la luna splenderà.
Il più bel con la più bella
tutta notte danzerà.

Mamma mia, mamma mia,
già la luna è in mezzo al mare,
mamma mia, mamma mia,
mamma mia, si salterà.
Frinche, frinche, frinche,
frinche, frinche, frinche,

“The Dance”

Now the moon is over the ocean;
Mamma mia, we're going to leap!
The hour is beautiful for dancing,
Anyone in love will not miss it.
Now the moon is over the ocean;
Mamma mia, we're going to leap!

Soon we'll be dancing, round and
round my ladies, come here,
A beautiful and playful lad
will have a turn with everyone.
As long as in heaven sparkles a
star, And the moonbeams will
shine. The most beautiful boy and
girl will dance all night.

Mamma mia, Mamma mia,
Now the moon is over the ocean;
Mamma mia, mamma mia,
Mamma mia, we're going to leap!
Faster, faster, faster,
faster, faster, faster,

mamma mia, si salterà.

Mamma mia, we're going to leap!

La la ra la ra
la la la la ra la!

La la ra la ra
la la la la ra la!

Salta, salta, gira, gira,
ogni coppia a cerchio va,
già s'avanza, si ritira
e all'assalto tornerà.
Già s'avanza, si ritira
e all'assalto tornerà!

Hopping, jumping, turning, spinning,
every couple have a turn,
now advancing, now receding,
and returns to the excitement.
Now advancing, now receding,
and returns to the excitement.

Serra, serra, colla bionda,
colla bruna v'è qu'è e là
colla rossa v'è a seconda,
colla smorta fermo sta.
Viva il ballo a tondo a tondo,
sono un Re, sono un Pascià,
è il più bel piacer del mondo
la più cara voluttà.

Keep close, keep close with the
blonde, with the brunette go here
and there, with the redhead follow
along. with the pale one, keep still.
Long live dancing, round and round!
I am a king, I am a lord,
It is the world's greatest pleasure
The most beautiful delight!

Mamma mia, mamma mia,
già la luna è in mezzo al mare,
mamma mia, si salterà.
frinche, frinche, frinche,
mamma mia, si salterà!

Mamma mia, mamma mia,
now the moon is over the ocean;
Mamma mia, we're going to leap!
faster, faster, faster,
Mamma mia, we're going to leap!

La la ra la ra
la la la la ra la!

La la ra la ra
la ra la la ra la!

"Vidit suum, dulcem natum," was written by **Giovanni Battista Pergolesi**, who was an Italian composer born in 1710 and passed in 1736 at just 26 years old. He is often referred to as one of the key composers in Baroque music, and he also played an important role in the development of the "Opera Buffa." He composed many operas,

including one with the title “Querelle des Bouffons.” When he wasn’t composing comedic operas, he also dabbled in sacred music, which he would be commissioned for by local churches. The aria is from Pergolesi’s *Stabat Mater*, which is widely known as one of the most important works in sacred music. This work was composed for a Good Friday meditation in honor of the Virgin Mary and is comprised of 12 movements. One of those movements is Vidit Suum, Dulcen Natum, which tells a short story of a man who watches his child die.

“Vidit suum, dulcen natum”

Vidit suum, dulcen natum
morientem,
desolatum, mori entem,
de solatum,
dum emisit spiritum.

“He saw his sweet child”

He saw his sweet child
dying,
desolate, dying,
comforted,
While he let out his breath.

“Inflammatum et accensus,” was written by Rossini for his *Stabat Mater*. This particular movement is about the narrator’s want for protection by Christ when judgment day comes.

“Inflammatum et accensus”

Inflammatum et accensus
per te, virgo,
Sim defensus in die
judicii
Morte Christi praemunire confoveri.
Fac me cruce custodiri
morte Christi praemunire confoveri,
Confoveri gratia.

“Inflamed and Ignited”

Inflamed and ignited
by you, virgin,
I will be defended on the day of
judgement,
To guard against the death of Christ
Help me to be protected
by the death of Christ,
To be supported by grace.

“Suleika,” written by female German composer **Fanny Mendelssohn Hensel**, is set to text by female poet **Marianne von Wellemer** (1784-1760). The title “Suleika” is a common German name, one that Marianne would use as a pseudonym for her published poetry. Sadly, many of her works have been incorrectly attributed to Goethe, a prominent and older male poet at the time. Only after his death was her authorship finally acknowledged. Composer Fanny is privy to the use of pseudonyms as well, as women did not have equal and equitable chances at publishing works. Many of Fanny's compositions have been published under her brother Felix's name instead. Wellemer's descriptive poetry, drawing correlations between human suffering and nature, paired with Hensel's flowing melodic lines, paints a beautiful picture of loss and love.

Suleika

Ach, um deine feuchten Schwingen,
West, wie sehr ich dich beneide:
Denn du kannst ihm Kunde bringen
Was ich in der Trennung leide!

Die Bewegung deiner Flügel
Weckt im Busen stilles Sehnen;
Blumen, Auen, Wald und Hügel
Stehn bei deinem Hauch in Tränen.

Doch dein mildes sanftes Wehen
Kühlt die wunden Augenlider;
Ach, für Leid müßt' ich vergehen,
Hofft' ich nicht zu sehn ihn wieder.

Eile denn zu meinem Lieben,
Spreche sanft zu seinem Herzen;
Doch vermeid' ihn zu betrüben
Und verbirg ihm meine Schmerzen.

Sag ihm, aber sag's bescheiden:

Suleika

Ah, West Wind, how I envy you
Your moist pinions:
For you can bring him word
Of what I suffer away from him!

The movement of your wings
Wakes silent longing in my heart;
Flowers, meadows, woods and hills,
Dissolve in tears where you blow.

Yet your mild, gentle breeze
Cools my sore eyelids;
Ah, I'd surely die of grief,
Did I not hope to see him again.

Hurry, then, to my beloved,
Whisper softly to his heart;
Take care, though, not to sadden
him,

And hide from him my anguish.

Seine Liebe sei mein Leben,
Freudiges Gefühl von beiden
Wird mir seine Nähe geben.

Tell him, but tell him humbly:
That his love is my life,
His presence here will fill me
With happiness in both.

“Verlust,” set to text by **Heinrich Heine** (1797–1856). He was best known outside Germany for his early lyric poetry, which was set to art songs by composers such as Robert Schumann and Franz Schubert. Much like **Mendelssohn**, Heinrich did not receive enough recognition for his works, but because of his radical political views. After most of his works were banned by Germany, he spent the last of his years in Paris. Furthermore, **Verlust** provides beautiful text painting to emphasize the depth of heartbreak. For example, the text “zu heilen meinen Schmerz” (to heal my pain) represents the poetic mood shifts alongside a modulation to a major key.

Verlust

Und wüssten's die Blumen, die
kleinen,
Wie tief verwundet mein Herz,
Sie würden mit mir weinen,
Zu heilen meinen Schmerz.

Und wüssten's die Nachtigallen,
Wie ich so traurig und krank,
Sie liessen fröhlich erschallen
Erquickenden Gesang.

Und wüssten sie mein Wehe,
Die goldenen Sternelein,
Sie kämen aus ihrer Höhe,
Und sprächen Trost mir ein.

Sie alle können's nicht wissen,
Nur eine kennt meinen Schmerz:
Sie hat ja selbst zerrissen,
Zerrissen mir das Herz.

Loss

If the little flowers knew

How deeply my heart is hurt,
They would weep with me
To heal my pain.

If the nightingales knew
How sad I am and sick,
They would joyfully make the air
Ring with refreshing song.

And if they knew of my grief,
Those little golden stars,
They would come down from the
sky .And console me with their
words.

But none of them can know;
My pain is known to one alone;
For she it was who broke,
Broke my heart in two.

"Nachtwanderer," is set to text by **Joseph von Eichendorff** (1788–1857), who was a German poet, novelist, and playwright, and was one of the major writers and critics of Romanticism. With approximately 5000 musical settings, Eichendorff is the most popular German poet set into music. It was said that "The magical, enchanting lyricism of his poetry almost seems to be music itself". Overall, **"Nachtwanderer"** explores themes of solitude, contemplation, and the connection between nature and the inner self.

Nachtwanderer

Ich wandre durch die stille Nacht,
Da schleicht der Mond so heimlich
sacht
Oft aus der dunkeln Wolkenhülle,
Und hin und her im Tal,
Erwacht die Nachtigall
Dann wieder alles grau und stille.

O wunderbarer Nachtgesang,
Von fern im Land der Ströme Gang,
Leis Schauern in den dunkeln
Bäumen --
Irrst die Gedanken mir,
Mein wirres Singen hier,
Ist wie ein Rufen nur aus Träumen.

Night Wanderer

I wander through the quiet night;
the moon floats so secretly and
gently,
often emerging from a dark cover of
clouds. And here and there in the
valley a nightingale awakens
but then all is gray and still again.

O wonderful night-song
from distant parts - the rushing of a
stream
and the soft shuddering in the dark
trees confuse my thoughts.
My clamorous singing here
is only like a cry from my dreams.

“Durch Zärtlichkeit und Schmeicheln,” is composed by **Wolfgang Amadeus Mozart** was (and still is) an incredibly famous composer born in 1756. Mozart began composing at the age of five and composed over 800 different works in the time he was alive. He composed symphonies, concertos, operas, and more, and he is widely regarded as one of the best composers of all time. **“Durch Zärtlichkeit und Schmeicheln”** is from the opera, ***Die Entführung aus dem Seraglio***. Or known in English as, **“The Abduction from the Seraglio.”** This is a comedic and slightly controversial opera, as it was a comment on the Turkish culture at the time. The opera follows, Konstanze and her servant, Blonde who have been kidnapped and sold to a man named Pasha. Later, Blonde, is given to a man named **“Osmin”** to be his slave. Blonde, in attempt to refuse Osmin’s sexual advances, sings **“Durch Zärtlichkeit und Schmeicheln.”** This aria explains to Osmin ways that he can win her over, with things like

kindness and tenderness, but ultimately he refuses to follow her suggestions.

**“Durch Zärtlichkeit und
Schmeicheln”**

Durch Zärtlichkeit und schmeicheln,
Gefälligkeit und Scherzen
Erobert man die Herzen
der guten Mädchen leicht.

**“Through Tenderness and
Flattering”**

Through tenderness and flattering,
Courtesy and joking
It’s easy to conquer the hearts
of young girls.

Doch mürrisches Befehlen,
und Poltern, Zanken, Plagen
Plagen macht, dass in wenig Tagen
so Lieb’ als Treu entweicht.

But grumpy commands
and bother, quarrel, torment
make within a few days
love, as well as loyalty vanish.

“Es liebt sich so lieblich im Lenze,” is by **Johannes Brahms** who was a German born composer, pianist and conductor. He was born in 1833 and passes in 1897. Although his family wished for him not to pursue music, Brahms’ father did just that, and eventually ended up passing his passion for music to his son, Johannes Brahms. Brahms began composing for piano, chamber music, and male choirs, but he eventually ended up creating works for orchestra to large vocal works. One of those vocal works is *Opus 71*, which contains both *Es liebt sich so lieblich im Lenze* and *Geheimnis*. **“Es liebt sich so lieblich im Lenze”** is about a spring day where a Shepard sits by a river and weaves a wreath. A shepherdess spots him, and debates with herself on how she should greet him, while admiring him from afar.

Es liebt sich so lieblich im Lenze

Die wellen blinken und fließen
dahines liebt sich so lieblich
im Lenze!

Am flusse sitzt die Schäferin
und windet die zärtlichsten,
windet die zärtlichsten Kranze.

Das knospet und quillt
und duftet und blüht
es liebt sich so lieblich im Lenze!
Die Schäferin seufzt aus tiefer Brust:
Wem geb' ich meine Kranze,

Ein reiter den fluss entlang,
er grusset so blühende muthes,
die Schäferin schaut
ihm nach so bang,
fern flattert die feder
des hutes,

sie weint und wirft
in den gleitenden Fluss
die schönen blumen Kränze.
Die Nachtigall singt
von lieb' und kuss,
es liebt sich so lieblich im Lenze!

It is so lovely in Spring

The waves are flashing and flowing
and it is so lovely
in Spring!

The shepherdess sits by the river
and winds most tender,
winds the most tender wreath.

That buds and swells,
and smells of blooms
it is so lovely in Spring!
The shepherdess sighs deeply:
Who do I give my wreaths to?

A rider arrives at the river,
he greets with blossoming courage,
the shepherdess looks after
him anxiously,
far away the feather of his hat
flutters,

she cries and throws
in the river
her beautiful flower wreaths.
the nightingale sings
of love and kisses,
how lovely it is in spring!

“Geheimnis” is another of the vocal works from *Opus 71* by **Johannes Brahms**. The poetry in *Geheimnis* speaks of a couple that meets in the evening among blossoming trees. The narrator asks the trees if they speak of “their love,” meaning the love between the couple.

Geheimnis

O Frühlingsabenddämmerung!
O laues, lindes Weh'n.
Ihn Blütenbaume,
sprecht, was tut,
Ihr so zusammenstehen?
Vertraut ihr das Geheimnis euch
Von unserer Liebe süß?
Was flüstert ihr ein ander zu
Von unserer Liebe süß?

Secret

Oh spring evening twilight!
Oh mild gentle breeze,
You blossoming trees,
say,
Why do you stand so close?
Do you confide to each other
The secret of our sweet love?
What do you whisper to each other
about our sweet love?

“Romance,” written by French composer **Claude Debussy**, is known for his impressionistic and innovative compositions. He lived a simple life in his earlier years but began studying piano at the Conservatoire de Paris. His music was considered a reaction against Wagner and the German musical tradition. Although he started his studies young, it wasn't until Debussy was 40 that his fame increased with the completion of his 5-act opera, *Pelléas et Mélisande*. **“Romance,”** from *Deux Romances*, two romances for voice and piano, written in 1891, is a shorter song that pairs beautifully with romantic text. It is set to **Paul Bourget's** "Romance" from the poetry collection *Les aveux* (1882).

Romance

L'âme évaporée et souffrante,
L'âme douce, l'âme odorante
Des lys divins que j'ai cueillis
Dans le jardin de ta pensée,
Où donc les vents l'ont-ils chassée,
Cette âme adorable des lys?

Romance

The vanishing and suffering soul,
The sweet soul, the fragrant soul
Of divine lilies that I have picked
In the garden of your thoughts,
Where, then, have the winds chased
it, this charming soul of the lilies?

N'est-il plus un parfum qui reste
De la suavité céleste
Des jours où tu m'enveloppais
D'une vapeur surnaturelle,
Faites d'espoir, d'amour fidèle,
De béatitude et de paix?...

Is there no longer a perfume that
remains of the celestial sweetness
Of the days when you enveloped
me in a supernatural haze,
Made of hope, of faithful love,
Of bliss and of peace?

“**Les Cloches**,” was composed in 1891 alongside “Romance”. The song portrays the beautiful and almost healing sound of clock bells. The rolling piano figures, through which a melancholy yet peaceful melody weaves, set the backdrop for **Bourget’s** poem about memory - recalled by distant bells heard from a large forest.

Les Cloches

Les feuilles s’ouvraient sur le bord
des branches, Délicatement.
Les cloches tintaient, légères et
franches, Dans le ciel clément.

Rythmique et fervent comme une
antienne, Ce lointain appel
Me remémorait la blancheur
chrétienne Des fleurs de l’autel.

Ces cloches parlaient d’heureuses
années, Et, dans le grand bois,
Semblaient reverdir les feuilles
fanées Des jours d’autrefois.

The Bells

The leaves opened upon the edge
of the branches, Delicately.
The bells rang, light and free, In the
clear sky.

Rhythmically and fervently, like an
antiphon, This distant call
Reminded me of the Christian
whiteness Of altar flowers.

These bells told of happy years,
And, in the great forest,
Seemed to revive the withered
leaves, Of days gone by.

“Adieu, notre petite table,” from *Manon*, is a five-act opera by Jules Massenet to a French libretto by Henri Meilhac and Philippe Gille, based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by Abbé Prévost. It was first performed in Paris in January 1884 and went on to have over 2,000 performances. Massenet was a French composer of the Romantic era having written over 30 operas. He also composed oratorios, ballets, orchestral works, piano pieces, and other music. **“Adieu notre petite table,”** is the famous aria sung by lead-soprano Manon, about her struggles in love between her and her partner des Grieux. Manon is swept up in deciding between des Grieux and the nobleman de Brétigny. She is caught between deciding on true love, or fame and social status. When singing *Adieu notre petite table*, Manon reflects on the “small table” that she and des Grieux have sat at together, sharing a humble domesticity. In the end, she bids her original love des Grieux, and their table, adieu, as she decides to go with de Brétigny.

“Adieu, notre petite table”

Allons! Il le faut pour lui-même...
Mon pauvre chevalier!
Oui, c'est lui que j'aime!
Et pourtant, j'hésite aujourd'hui.
Non, non!... Je ne suis plus digne de
lui!
J'entends cette voix qui m'entraîne
contre ma volonté:
Manon, Manon, tu seras reine...
Reine... par la beauté!
Je ne suis que faiblesse et que
fragilité...
Ah! malgré moi je sens couler mes
larmes...
Devant ces rêves effacés,
l'avenir aura-t-il les charmes
de ces beaux jours déjà passés?

“Farewell, our little table”

Come now, I must do it, for his sake,
My poor Chevalier!
Yes, he's the one I love!
And yet today I'm still hesitating.
No, no!... I'm no longer worthy of
him!
I keep hearing this voice that
attracts me against my will:
Manon, Manon, you will be queen...
A queen... by your beauty!
I am nothing but weakness and
frailty...
Ah! in spite of myself I feel my tears
flowing.
After these dreams have been
erased, will the future have the

charms of these beautiful days that
have already passed?

Adieu, notre petite table,
qui nous réunit si souvent!
Adieu, adieu, notre petite table,
si grande pour nous cependant!
On tient, c'est inimaginable...
Si peu de place... en se serrant...
Adieu, notre petite table!
Un même verre était le nôtre,
chacun de nous, quand il buvait
y cherchait les lèvres de l'autre ...

Ah! pauvre ami, comme il m'aimait!
Adieu, notre petite table, adieu!

Farewell, our little table,
which brought us together so often!
Farewell, farewell, our little table,
which for just us two seemed so
large! It's unbelievable, but we take
up so little space, especially when
we're embracing.
Farewell, our little table!
We used the same glass,
the two of us, and when each of us
drank, we tried to find the other's
lips.
My poor friend, how he loved me!
Farewell, our little table, farewell!

“Hai Luli,” is by **Pauline Viardot**, who was a French mezzo-soprano born in 1821 and passing in 1910. Viardot had wanted to be a concert pianist in her early years and had taken classes in order to pursue said career. Unfortunately, her mother had made her devote her time to singing, even though her passions laid elsewhere. Later in life, she became an opera singer and composer. She would end up marrying her husband, Louis Viardot, but this did not stop many other men from falling in love with her. In one instance, a Russian man had fallen in love with her and ended up living in her house with her. There, he treated her children like his own, and devoted himself to her, and she helped him to further his career in composition. One work that Pauline had composed was *Six Melodies et une Havanaise*. One of these melodies is the song titled “Hai Luli,” which follows a distraught narrator as their lover has not met them as they had planned. The narrator explains their sadness and even says “what point is there living without a lover?”

Hai Luli

Je suis triste, je m'inquiete,
je ne sais plus
que devenir.
Mon bon ami devait venir,
et je l'attends ici seulette.

Hai luli! Hai luli!

Ou done peut être mon ami?

Je m'assieds pour filer ma laine,
le fil se casse dans ma main...
Allons, je filerai demain;
Aujourd'hui je suis trop en peine!

Hai luli! Hai luli!

Qu'il fait triste sans son ami!

Ah' si'l est vrai qu'il soit volage,
s'il doit un jour m'abandonner,
le village n'a qu'à brûler,
et moi même avec le village!

Hai luli! Hai luli!

A quoi bon vivre sans
ami?

Hai Luli

I am sad, I am anxious,
I no longer know
what's to become of me.
My lover was to have come,
And I wait for him here alone.

Hai luli! hai luli!

How sad it is without my lover!

I sit down to spin my wool,
The thread snaps in my hand...
Well then, I shall sin tomorrow;
Today I am too upset.

Hai luli! Hai luli!

Where can my lover be?

Ah! If it's true that he's unfaithful,
and will one day abandon me,
then let the village burn,
And me too along with the village!

Hai luli! Hai luli!

What point is there in living without
a lover?

“Havanaise” is another work from **Pauline Viardot’s *Six Melodies et une Havanaise*** which paints a beautiful picture of the ocean, and exclaims that the ocean is calling to the audience.

Havanaise

Sur la rive le flot d’argent
enchanté brise mollement,
et des eaux avec le ciel
pur au lointain se confond l’azur.
Quel doux hymne la mer soupire!
Viens, c’est nous que sa voix attire,
Sois, o belle!
Sois moins rebelle, Ah!
A ses chants laisse toi
charmer!
Viens, c’est là que l’on sait
aimer.

O ma belle, la mer
t’appelle!
Viens, A ses chants laisse toi
charmer,
C’est la qu’on sait
aimer,
Oui, c’est la c’est la qu’on sait
aimer!

Havana

On the shore of the stream
enchancing silver gently breaks,
and from the waters
the pure sky merges with the azure.
What sweet hymn the sea sighs!
Come, it is us that his voice attracts,
Be, oh beautiful!
Be less rebellious, ah!
To his songs let yourself be
charmed!
Come, this is where we know how to
love.

Oh my beautiful, the sea is calling
you!
Come, to his songs let yourself be
charmed,
Come, it is where we know how to
love,
Yes, it is where we know how to
love!

Autumn, by African American female-composer **Valerie Capers** is the third song in her 4-movement chamber work ***Song of the Seasons***; for soprano, piano, and cello; “Spring”, “Summer”, “Autumn” & “Winter”, published in 2003. Capers was born in New York City in 1935 to a musical family, introducing her to classical music and jazz. Additionally, she became blind at the age of 6 and started her schooling with the New York Institute for the Education of the Blind, where she studied classical piano. There she learned how to read

Braille music notation which led her to continue her studies at the Juilliard School of Music. Capers became the first blind graduate of the Juilliard School, completing her Master's degree in 1960. One of her most famous works, *Song of the Seasons*, was premiered in Washington, D.C., at the invitation of the Smithsonian Institute. Finally, Capers discusses how the song cycle is heavily influenced by the use of Haiku, filled with naturalist images and human emotion.

Autumn

The fields of green now brown and yellow
A silvery-white that moon, the distant mountains clothed in mist
And early frost the bloom has kissed
From ancient trees their gold and crimson splendor rise

To mingle with the azure sky
All labor now at rest the harvest stored and set
For autumn gentle autumn is the promise kept

"A Song," by **Julius P. Williams**, born 1954, is an African American composer, conductor, and college professor. His works vary from operas and symphonies, to gospel, jazz, and contemporary music. His musical journey started when he was 8 years old, with a drum set, and henceforth studied numerous other instruments. Now, he is a full-time professor at the Berklee COM. **"A Song"** is from the collection of poetry entitled *"Sunshine and Shadow"* from the African American Poet, **Paul Laurence Dunbar**. Dunbar 1872–1906, published his first poems at the age of 16 in a local newspaper, and served as president of his high school's literary society. *Sunshine and Shadow* was published in 1905, and was the second to last collection he produced before his death. The complexity of his poetry, combined with Williams's cyclical motifs, uses text-painting to describe the hopeful feeling in the poem, yet, with an unsure conclusion.

A Song

Thou art the soul of a summer's day,
Thou art the breath of the rose.
But summer is fled, the rose is dead.
Where are they gone? Who knows
who knows?

Thou art the blood of my hearts, o,
hearts,
Thou art the soul repose.
But my heart grows numb, and my
soul grows dumb.
Where are thou loves, who knows
who knows?

Thou art the hope of my after years,
Sun for my winter snow.
But, years go by beneath clouded
sky.
Where shall we meet, who
knows, who knows?

"When You Feel A Little Blue," was composed by **James Lee III**, an African American composer, known to compose in every medium ranging from orchestral and chamber works, to choral music, vocal, instrumental works, and works for solo piano. He received his Doctor of Musical Arts in composition from the University of Michigan. His music has been described as "vibrant and richly layered", as well as "bright and pure music". Written in 1975, **"When You Feel A Little Blue,"** provides a beautiful example of his vibrant and playful writing. Furthermore, James Lee once said, "I want to compose music to reach to the inner soul of the listener that elevates them irregardless of race and religious affiliation."

When You Feel A Little Blue

When you feel a little blue.
Kinder good, good for nothing too.
And you try your best, to rouse your
self...and can't.

Think about the busy bee, busy bee.
As he flies from tree to tree,
Then stop, and take a lesson from
the ant, from the ant.

At the peep of day, they are up, and
on their way.
Toiling on until the rising of the sun,
the sun.

When the harvest days are o're,
and they've gathered in their store.
They can rest, because their work
has been well done.

"Heart," is from a song cycle titled *Heart on the Wall* by **Robert Owens and Langston Hughes**. Robert Lee Owens was an African American composer and pianist born in 1925 and passed in 2017. Owens was a musical prodigy from a young age and began composing at just age 8. Later in life, he became a successful composer and concert pianist. Langston Hughes was an African American poet born in 1901 and died in 1967. He was incredibly influential in the Harlem Renaissance and an overall big player in social activism. Both his identity as an African American man and his identity as a queer man are prevalent in his poetry. **"Heart"** is about the stock character, "Pierrot" from the Italian Commedia Dell'arte, who is dressed as a clown. In this piece, Pierrot displays his heart for everyone to see, but no one is curious about it.

Heart

Pierrot took his heart and hung it on a wayside wall.
He said "Look, Passers by, here is my heart! Here is my heart!"
But no one was curious
No one cared at all that there hung Pierrot's heart on the public wall.
So Pierrot took his heart and hid it far away.
Now people wonder where his heart is today.

"**Girl**" is another piece from *Heart on the Wall* by Robert Owens and Langston Hughes. This piece depicts the life of a girl who lived in "sinful happiness," and how after her death, she is able to bring life from her body, through the nature that grows around her grave.

Girl

She lived in sinful happiness and died in pain.
She danced in sunshine and laughed in rain.
She went on summer morning
where the flowers spread the plains,
but she told everybody she was coming back again.
Folks made a coffin and hid her deep in earth.
Seems like she said:
"My body brings new birth."
For sure there grew flowers and tall young trees,
and sturdy weeds and grasses
to sway in the breeze.
And sure she lived in growing things with no pain
to laugh in sunshine and dance in rain.

"**Havana Dreams**" comes from *Heart on the Wall* by Robert Owens and Langston Hughes as well. The poetry for "Havana Dreams" comes from a trip Langston Hughes took in 1930 to Cuba, where Hughes met many other writers and poets. The capital of Cuba is Havana, which was a main destination on Hughes trip. In Havana, there is a large population of Afro-Cuban people, meaning these

people come from African descent, and are a part of a diasporic community in Cuba. This trip led Hughes to write a series of poems, one being "Havana Dreams," which captures the fight for human rights specifically in Havana.

Havana Dreams

The dream is a cocktail at Sloppy Joe's

(Maybe nobody knows.)

The dream is the road to Batabano.

(But nobody knows if that is so.)

Perhaps the dream is only her face.

Perhaps it's a fan of silver lace,

Or maybe the dream's a Vedado rose.

(Quien sabe? Who really knows?)

"**So Much Better**," from the famous 2007 musical theater adaption of *Legally Blonde*, the movie, premiered in 2001, *Legally Blonde: The Musical* follows the life of Harvard's most unlikely applicant, Elle Woods. Written and composed by husband and wife team **Laurence O'Keefe and Nell Benjamin**, *Legally Blonde: The Musical* encapsulates the original movie we all know and love. Pink-loving, blonde-haired, sorority girl Elle plans to follow the love of her life Warner to Harvard Law School, after he dumps her. In the climax of Act I, "**So Much Better**" is sung by Elle when she realizes she can have a successful life without a man who won't define her. Furthermore, the song itself demonstrates Elle's own flexibility and strength, with 10 key changes, leaping melodic lines, and over 400 words. What, like it's hard?

"Astonishing," from the musical *Little Women* premiered in 2005, after it was first shown as a workshop production at Duke University in 2001 & 2004. It proved to be very successful, as the show had its Broadway tour then toured to US, Sydney, Manchester, and London. The original Broadway cast featured the legendary Sutton Foster as Jo March. In *Little Women*, Jo sings the well known song **"Astonishing"** to embody the astonishing future she can envision for herself. This song is set into action when Jo's long time friend Laurie proposes to her. Jo becomes upset by this, as she considers Laurie to be a friend and tells him she will never marry. Laurie says that one day Jo will marry, but not him. Vowing to achieve her future dreams without needing a ring, Jo closes Act I with *Astonishing*.

"The Text Message Song," was written by Drew Gasparini who is a songwriter and musical theater composer born in 1986. Gasparini has begun his education in music at the Musicians Institute in Hollywood, but he ended up dropping out when he realized he didn't need a degree to pursue song writing. From there, he ended up working on many different screenplay and Broadway musicals, and will be one of the co writers of *The Karate Kid* musical. One of Gasparini's lesser-known works is *Hot Mess in Manhattan*, which is a musical that features a New Yorker named, Cait. One song featured in the musical is **"The Text Message Song,"** which takes the audience on a journey after Cait is broken up with over text, by her now ex-boyfriend, John. Cait responds to this text with a series of abbreviations, as she only has 100 characters to explain how she feels.

"Gotta Get Out," was written by **Adam Gwon** who is an American composer who is currently living and composing out of New York City. He got his degree in music from NYU and currently sits on the board of the Dramatists Guild Council. He has written and produced two musicals, *Ordinary Days* and *Scotland, PA*. The song **"Gotta Get Out"** comes from the show *Ordinary Days*, which tells the story of four different New Yorkers living their lives and trying to find happiness and fulfillment. Although their lives seem separate, at

different points during the show, their separate stories intersect as well. "Gotta Get Out" is sung by the character Claire, after her boyfriend Jason had just proposed to her. In a panic, she flees the proposal and later that night finds herself hailing a taxi to leave the city. This piece follows Claire as she tells the taxi driver what had happened to make her want to leave New York City.

"When He Sees Me" is written by **Sara Bareillis** who is an American singer and songwriter and is best known for her hit songs such as "Love Song" or "Brave." Not only does Sara write her own pop music, but she also composed her own musical, *Waitress*, which has led her to receiving many nominations for Tonys and Grammys.

Waitress is about a woman named Jenna who is in an abusive marriage at a local restaurant and has a knack for baking. In the musical, Jenna is pregnant, which becomes a turning point in Jenna's life. Another character and fellow waitress, Dawn. In act 1 of the show, Dawn begins online dating "When He Sees Me" to express her fears of meeting a man though a date in general.

"Duetto Buffo di Due Gatti" was composed by **Gioacchino Rossini** who was an Italian born composer in 1792. He is famous for his opera, sacred music and chamber music. One of his most famous operas is *The Barber of Seville*, which is a comic opera (an Opera Buffa). It is not entirely certain if Rossini is the true composer of the Duetto Buffo di Due Gatti, but his love for comedy and the obvious similarities to Rossini's work earned him the credit for the piece. This duet is otherwise known as "The Cat Duet," which follows a fight between two "cats."

"Duetto Buffo di Due Gatti"

Meow

Meow

"The Cat Duet"

I'm just a cat who wants attention

listen to me talk

Meeeeooooow

Meow

Meeeeow!

Meow

Meow *hiss* Meow!

Meow

Meow

Meeeeow!

Meeeeow!

Hiss

Who are you? I don't like you

Well I don't like you either

You smell like yesterday's tuna!

You smell like your litter box is dirty.

Stay away from me!

I'm the better cat, I'll do as I please.

No, I'm the better cat.

Look how pretty I am.

No, look how pretty I am!

Never let me see your bushy tail
again.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive.

MONDAY, MARCH 18

Library at Noon Concert Series

Collins Memorial Library West Wing, noon

TUESDAY, MARCH 19

Guest artist Tom Hicks, piano

Schneebeck Concert Hall, 7:30 p.m.

THURSDAY, MARCH 21

Pop Music Ensemble

Rob Hutchinson and Dawn Padula, co-directors
Schneebeck Concert Hall, 7:30 p.m.

FRIDAY, MARCH 22

Organ at Noon Series

Wyatt Smith, organist
Kilworth Memorial Chapel, noon

SATURDAY, MARCH 23

Adelphian Concert Choir Home Concert

Steven Zopfi, conductor
Schneebeck Concert Hall, 7:30 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/events.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

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