



SENIOR RECITAL
JESS SOLTERO '24, SOPRANO
JESSICA HALL, PIANO

SATURDAY, APRIL 20, 2024
SCHNEEBECK CONCERT HALL | 3 P.M.

PROGRAM

Notte.....*Ottorino Respighi (1879–1936)*

Nebbie

From Fünf Lieder, Opus 10.....*Fanny Hensel (1805–1847)*

Der Vorwurf

Abendbild

In Herbste

Bergeslust

Quatre Mélodies, Opus 13*Ernest Chausson (1855–1899)*

Apaisement

Sérénade

L'Aveu

La Cigale

INTERMISSION

“Quando m’en vo”.....*Giacomo Puccini (1858–1924)*

from La Bohème

Langston Dreams.....*Rosephanye Powell (b. 1962)*

Hold Fast to Dreams

To Sit and Dream

I Dream a World

Look at Me Now.....*Andrew Lippa*

from The Wild Party

Everything I Know*Lin-Manuel Miranda*

from In the Heights

*Let it Go.....Kristen Anderson-Lopez/Robert Lopez
from Frozen*

PERFORMERS

JESS SOLTERO '24, soprano, is a transfer student from Olympic College and will be graduating with a Bachelor's in Vocal Performance here at Puget Sound. She is a current student of Dr. Dawn Padula. During her time at Puget Sound, Jess has performed with the Adelphian Concert Choir as well as Timberfolk A Cappella, where she is the current member of both ensembles. She has performed in a variety of roles such as Edith in Pirates of Penzance, Magda from The Consul, and will be The Baker's Wife in this year's Opera Theater production 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 the 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

Jess would like to thank her parents, Julie and Jorge, her brother Jacob, and her fiancé Will for their constant love and support throughout the years. She would also like to thank her best friends in the Vocal department for their companionship and for inspiring and encouraging her everyday. Finally, she would like to thank Dr. Padula, Dr. Hutchinson, Dr. Hall, and Dr. Zopfi for their mentorship, wisdom, and support during her time at Puget Sound. Without them, Jess wouldn't be where she is today.

PROGRAM NOTES AND TRANSLATIONS

Written and Compiled by Jess Soltero

Ottorino Respighi, was an Italian composer, violinist, teacher, and musicologist and one of the leading Italian composers of the early 20th century. The composer was best known for arranging and orchestrating early music, which was inspired by his fascination with Ancient Italy and Renaissance composers. His musical pieces commonly featured musical representations of a range of scenes and sounds from death to birdsong. "Notte," translated to "Night" in English, illustrates nighttime approaching. The narrator describes images of a beautiful garden that is filled with fragrant roses but also has "mournful darkness."

Notte

Sul giardino fantastico

Profumato di rosa

La carezza de l'ombra

Posa.

Night

On the fantastic garden

Perfumed by rose

The caress of a shadow -

Rests.

Pure ha un pensiero e un palpito

La quiete suprema,

L'aria come per brivido

Trema.

Nevertheless having a thought and a

pulse Supreme quiet,

The air, as if shivering -

Trembles.

Does the mournful

darkness

La luttuosa tenebra

Una storia di morte

Racconta alle cardenie

Smorte?

A story of death

Tell to the gardenias -

So pale?

Forse perché una pioggia

Di soavi rugiade

[Entro socchiusi]1 petali

Cade,

Maybe it's because a torrent

Of delicate dewdrops

Into half-closed petals -

Falls,

Su l'ascose miserie

E su l'ebbrezze perdute,

Sui muti sogni e l'ansie

On concealed troubles

And on once intoxicating losses,

On voiceless dreams and anxieties -

Mute.

*Su le fugaci gioie
Che il disinganno infrange
La notte le sue lacrime
Piange...*

Mute.

*Over the fleeting joys
That disappointment smashes
Night, her tears -
Weeps...*

Translation by Laura Prichard

“Nebbie”, translated to “Mist” in Italian, is a song built on a poem by Ada Negri. The poem depicts winter as an allegory for death, and the singer expresses their suffering and loneliness.

“Nebbie”

*Soffro, lontan lontano
Le nebbie sonnolente
Salgono dal tacente
Piano.
Alto gracchiando, i corvi,
Fidati all'ali nere,
Traversan le brughiere
Torvi.*

“Mists”

*I suffer. Far, far away
the sleeping mists
rise from the silent
Plain.
Shrilling cawing, the crows,
trusting their black wings
cross the heath
grimly.*

*Dell'aere ai morsi crudi
Gli addolorati tronchi
Offron, pregando, i bronchi
Nudi.*

*To the raw weathering of the air
the sorrowful tree trunks
offer, praying, their
bare branches.*

*Come ho freddo!... Son sola;
Pel grigio ciel sospinto
Un gemito destinto
Vola;*

*How cold am !! I am alone;
driven through the gray sky
a wail of extinction
flies;*

*E mi ripete: Vieni,
È buia la vallata.
O triste, o disamata,
Vieni!*

*And repeats to me: come,
the valley is dark.
Oh sad, oh unloved one,
Come! Come!*

Translation by Thomas A. Gregg

Fanny Hensel, also known as *Fanny Mendelssohn*, was a Romantic German pianist and composer, and the eldest sister and confidante of well-known composer Felix Mendelssohn. In her lifetime, she has written about 500 musical compositions, including approx. 120 pieces for piano, many lieder (art songs), and chamber music, cantatas, and oratorios. The following German pieces were published in 1850 as a set under the name *Opus 10, Funf Lieder*.

“Vorwurf” is set in a poem by Nikolaus Lenau who often invoked nature and forest imagery into his writing. This piece can be interpreted as the narrator expressing frustration and disappointment towards their lover whining over minor inconveniences.

Vorwurf
Du klagst, daß bange Wehmut dich
beschleicht,
Weil sich der Wald entlaubt
Und über deinem Haupt
Dahin der Wanderung der Vögel
streicht?
O, klage nicht, bist selbst
wandelhaft!
Denkst du der Liebesglut?
Wie nun so traurig ruht
In deiner Brust die müde
Leidenschaft!

Reproach
You complain that fearful
melancholy
steals over you,
Because the forest leaves are falling,
And the migrating birds
Wing past overhead?

O do not complain, you also change!

Do you recall love's ardour?
How sadly now tired passion
Dwells in your breast!

Translation by Richard Stokes

“Abendbild” is set by a poem written by Nikolaus Lenau as it describes an evening descending on a pastoral scene. Nature is personified as a sleeping being as everything around them is calm and settled when nighttime approaches.

<i>Abendbild</i>	<i>Image of evening</i>
<i>Friedlicher Abend senkt sich aufs Gefilde;</i>	<i>A peaceful evening descends on the fields;</i>
<i>Sanft umschlummert Natur, um ihre Züge</i>	<i>Nature gently falls asleep, around her</i>
<i>Schwebt der Dämmerung zarte Verhüllung, und sie</i>	<i>floats the soft veil of twilight, and</i>
<i>Lächelt, die holde;</i>	<i>she, The gracious one, smiles;</i>
<i>Lächelt, ein schlummernd Kind in Vaters Armen,</i>	<i>Smiles, a slumbering child in the arms of her father,</i>
<i>Der voll Liebe zu ihr sich neigt; sein göttlich</i>	<i>Who bends lovingly over her; his divine</i>
<i>Auge weilt auf ihr, und es weht sein Odem</i>	<i>Eye dwells on her, and his breath passes</i>
<i>Über ihr Antlitz.</i>	<i>Over her countenance.</i>

Translation by Richard Stokes

“Im Herbste” is set in a poem written by German poet Emanuel Geibel. The narrator laments over the tortured feelings they feel after heartbreak.

<i>Im Herbste</i>	<i>In Autumn</i>
<i>Auf des Gartens Mauerzinne, bebt noch eine einz'ge Ranke, also bebt in meinem Sinne, schmerzlich nur noch ein Gedanke.</i>	<i>On the top of the garden wall there quivers a single last vine, just as in my mind there quivers painfully a single thought.</i>
<i>Kaum vermag ich ihn zu fassen, aber dennoch von mir lassen,</i>	<i>I can hardly catch it, but it will not leave me alone,</i>

*will er, ach, zu keiner Frist.
Und so denk ich ihn und trage
alle Nächte, alle Tage,
mit mir fort die [dumpfe]
Klage,
daß du mir verloren bist.*

*alas, not even for one second.
And so I contemplate it, and
endure all the nights and days,
and with me always is the hollow
lament,
that you are lost to me.*

Translation by Emily Ezust

“Bergeslust” is set in a poem written by German poet Joseph Freiherr von Eichendorff. This jubilant and exuberant piece expresses the joy one feels when on top of a mountain and its breathtaking sights.

Bergeslust

*O Lust vom Berg zu schauen
Weit über Wald und Strom,
Hoch über sich den blauen,
Den klaren Himmelsdom.*

*Vom Berge Vögel fliegen,
Und Wolken so geschwind,
Gedanken überfliegen
Die Vögel und den Wind.
Die Wolken zieh’n hernieder,
Das Vöglein senkt sich gleich,
Gedanken geh’n und Lieder
Bis in das Himmelreich.*

Fort bis ins Himmelreich.

Mountain rapture

*Ah, the joy of gazing from the
mountain
Far over wood and stream,
With the blue, pellucid vault of
heaven, Arching overhead!*

*Little birds and clouds
Fly swiftly from the mountain,
Thoughts skim past
The birds and the wind.
The clouds drift down,
The little bird plummets,
Thoughts and songs go winging on
Till they reach the kingdom of
heaven.*

*Till they reach the kingdom of
heaven.*

Translation by Richard Stokes

Ernest Chausson, was a French Romantic composer whose small body of compositions gave him high rank among French composers in the late 19th century. Chausson cultivated a style that became dramatic and richly chromatic, while also maintaining a certain reserve that was an enduring feature of French taste. The following French pieces were published around 1885 as a set under the name 4 Mélodies, Op.13. "Apaisement" is set in a poem by Paul Verlaine. This piece creates the enchanting and dreamy ambiance of nighttime as the narrator expresses a feeling of tranquility.

Apaisement

La lune blanche

Luit dans les bois.

De chaque branche

Part une voix

Sous la ramée ...

Ô bien-aimée.

L' étang reflète,

Profond miroir,

La silhouette

Du saule noir

Ou le vent pleure ...

Rêvons, c'est l'heure.

Un vaste et tendre

Apaisement

Semble descendre

Du firmament

Que l'astre irise.

C'est l'heure exquise.

Consolation

The white moon

Glams in the woods;

From every branch

There comes a voice

Beneath the boughs...

O my beloved.

The pool reflects,

Deep mirror,

The silhouette

Of the black willow

Where the wind is weeping...

Let us dream, it is the hour.

A vast and tender

Consolation

Seems to fall

From the sky

The moon illumines...

Exquisite hour.

Translation by Richard Stokes

"Sérénade" is set in a poem by Jean Lahor. The narrator attempts to woo their lover by using evocative metaphors to describe their physical features, giving the piece a sense of youthful rapture.

Sérénade

Tes grands yeux doux semblent des îles

Qui nagent dans un lac d'azur :

Sous la paix de tes yeux tranquilles,

Fais-moi tranquille et fais-moi pur.

Ton corps a l'adorable enfance

Des clairs paradis de jadis :

Enveloppe-moi de silence,

Du silence argenté des lys

Alanguï par les yeux tranquilles

Des étoiles caressant l'air,

J'ai tant rêvé la paix des îles,

Sous un soir frissonnant et clair!

Serenade

Your big, sweet eyes resemble the islands that swim in a lake of azure.

Within the peace of your tranquil eyes

I am made tranquil and made pure.

Your body has the adorable infancy

Of lights of paradise long ago:

Envelop me in silence

From the silvery silence of lilies

Languid through quiet eyes

Stars caressing the air,

I dreamed so much of the peace of the islands,

Under a shivering and clear evening!

Translation by Paul Hindemith

"L'veu" is set in a poem by Villiers de l'Isle-Adam. The piece uses nature imagery to emphasize the narrator's feelings of longing.

L'veu

J'ai perdu la forêt, la plaine,

Et les frais avrils d'autre-fois.

Donne tes lèvres, leur haleine

Ce sera le souffle des bois.

J'ai perdu l'océan morose,

Son deuil, ses vagues, ses échos;

Dis-moi n'importe quelle chose,

Ce sera la rumeur des flots.

Lourd d'une tristesse royale

Mon front songe aux soleils enfuis.

The Vow

I've lost the forest, the plain,

And the fresh April of bygone days.

Give [me] your lips, their breath

Will be the breath of the woods.

I've lost the morose ocean,

Its grief, its waves, its echoes;

You can say anything you want to about it,

It'll be the secret of the streams.

Heavy with royal sorrow

My brow dreams of the scattered sunbeams.

*Oh! cache-moi dans ton sein pâle!
Ce sera le calme des nuits.*

*Oh! snuggle me to your pale bosom!
That will take place in the still of the
night.*

Translation by Laura Prichard

“La Cigale” is set in a poem by Leconte de Lisle. This lighthearted piece proclaims praise and appreciation for the cicada. The insect is described as “wise child of the ancient land” whose innocent voice symbolizes summertime.

La Cigale

*Ô Cigale, née avec les beaux jours,
Sur les verts rameaux dès l'aube
posée,
Contente de boire un peu de rosée,
Et telle qu'un roi, tu chantes
toujours.*

*Innocente à tous, paisible et sans
ruses,
Le gai laboureur, du chêne abrité,
T'écoute de loin annoncer l'Été*

*Apollôn t'honore autant que les
Muses*

*Et Zeus ta donné l'Immortalité!
Salut, sage enfant de la Terre
antique,
Dont le chant invite à clore les yeux,
Et qui, sous l'ardeur du soleil
Attique,
N'ayant chair ni sang, vis semblable
aux Dieux.*

The Cicada

*O cicada, born with fine days,
Poised from dawn on the green
branches,
Happy to drink a little dew,
And kinglike, you always
sing.*

*Blameless to all, peaceful and
without guile,
The happy worker, shaded by the
oaktree, Hears you in the distance
heralding summer.*

*Apollo praises you as highly as the
Muses,*

*And Zeus has given you immortality!
Hail, wise child of ancient earth,*

*Whose song invites eyes to close,
And who, beneath the intensity of the
Attic sun,*

*Having neither flesh nor blood, live
like the Gods.*

Translation by Laura Pranada Sylvis

Giacomo Puccini, was an Italian composer known primarily for his operas, and regarded as the greatest and most successful proponent of Italian opera after Giuseppe Verdi (another famous opera composer). Puccini's operas are among the most frequently performed and best-loved operas in the entire repertoire and include La bohème, Tosca and Madame Butterfly. He wasn't afraid to push the boundaries of opera, including his revolutionary work, Suor Angelica, which featured only female roles. "Quando m'en vo", takes place in Act II of La Boheme and is sung by the character Musetta, a coquette and a cafe singer. Even though she enters the Cafe Momus on Christmas Eve with an aging admirer in tow, she bursts into song to force the attention of her old lover, Marcello.

"Quando m'en vo"

*Quando men vo soletta per la via
La gente sosta e mira..
E la bellezza mia tutta ricerca in me
da capo a pié.*

*Ed assapro allor la bramosia
sottile che da gl'occhi traspira;
E dai pelesi vezzi intender sa alle
occulte beltà.*

*Così l'effluvio del desio
Tutta m'aggira;
Felice mi fa!*

*E tu che sai, che memori
E ti struggi,
Da me tanto rifuggi?
So ben; le angoscie tue
Non le vuoi dir;
So ben,
Ma ti senti morir!*

"When I go along"

*When I go out along in the street
People stop and stare..
And they all study in me, my beauty
from head to toe.*

*And then I savor the subtle longing
that comes from their eyes;
They know how to appreciate,
beneath my obvious charms, all the
hidden beauty.*

*Thus the flow of desire
Completely surrounds me;
It makes me happy!*

*And you who know, who remember
And are melting with passion-
You avoid me so?
I know well; your sufferings-
You don't want to tell them;
I know well,
But you feel like you're dying!*

Translation by G. Schirmer

Rosephanye Powell, is a well-known African-American composer of primarily choral and vocal solo music. Dr. Powell's arrangements and compositions have strong appeal because of their beautiful melodies, expressive harmonies, and intuitive storytelling which touches the heart and soul of both the performer and listener. Powell published a 3-song cycle, Langston Dreams in 2022. The text used in this cycle was written by African-American poet Langston Hughes, who was a primary figure of the Harlem Renaissance. Centered on the subject of dreams, the three pieces are connected using motives (repeated sixteenth-note patterns in the piano) symbolizing Hughes' dreams. "Hold Fast to Dreams" is a piece comprised of two metaphors in which Hughes exhorts the reader/listener to pursue their dreams vigorously and with resilience:

*Hold fast to dreams for when dreams die,
Life is a broken-winged bird that cannot fly.
Hold fast to dreams for when dreams go,
Life is a barren field frozen with snow.*

"To Sit and Dream" sets Hughes' poem called To You. The introduction musically depicts Hughes's placidity as he sits alone quietly in his home reading a disheartening newspaper headline. He then drifts into a dream-like stance in the middle of the song, and by the end, Hughes awakens from his dream, newspaper still in hand. He resolves that the world he dreams of may never come true in his lifetime... except when he sits and dreams:

*To sit and dream, to sit and read, to sit and learn about the world
Outside our world of here and now—our problem world—
To dream of vast horizons of the soul—the dreams made whole
Unfettered, free—help me! All you who are dreamers, too,
Help me make our world anew. I reach out my hand to you.*

Finally, "I Dream a World" is a piece Powell sought to depict musically Hughes's comparison of the world about which he dreams—characterized by love, peace, equality, and freedom—and a world in which he lives—defined by discrimination, wretchedness, greed, and avarice:

*I dream a world where man no other man will scorn,
Where love will bless the earth and peace its paths adorn.
I dream a world where all will know sweet freedom's way,
Where greed no longer saps the soul nor avarice blights our day.
A world I dream where black or white, whatever race you be,
Will share the bounties of the earth and every man is free,
Where wretchedness will hang its head and joy, like a pearl,
Attends the needs of all mankind—of such I dream, our world.*

Andrew Lipppa, is an American composer, lyricist, book writer, performer, and producer. He's written music and lyrics to many well-known musicals such as Big Fish, The Addams Family, You're a Good Man Charlie Brown, and many more. "Look at Me Now" is from the musical The Wild Party. It's an introductory song for the character Kate, as she makes her entrance in Act I. She is a vivacious and confident character, who came from unfortunate circumstances. Even so, she exclaims that she is in a better place and has gained resilience for whatever's to come.

Lin-Manuel Miranda, is an American songwriter, actor, director and producer. He is known for creating the Broadway musicals In the Heights, and Hamilton, and the soundtracks for the animated films Moana, Vivo, and Encanto. "Everything I Know" is from the musical In The Heights. The song takes place in Act II, and is sung by the character Nina. Her abuela Claudia has suddenly died, and it sends the entire neighborhood into mourning. Nina finds herself going through Abuela's old photographs to reminisce. Nina begins to remember the central role Abuela Claudia played in her education and motivation, and in memory of Abuela, she resolves to accept her parents' money and give college another try, returning to Stanford at the end of the summer.

Kristen Anderson-Lopez and Robert Lopez, a married couple, are a songwriting duo for the 2013 animated Disney Film, "Frozen." Their collaboration led to successful hits such as "Do you Wanna Build a Snowman?," "Love is an Open Door," "In Summer," and many more. "Let it Go," however, was arguably the most popular tune to come out of this film and still remains relevant to this day. "Let it Go" is sung by the character Elsa, the crowned Queen of Arendelle. For many years Elsa has been hiding her magical ability to control and create snow and ice after accidentally hurting her younger sister Princess Anna, thus causing a rift between them. On the day of Elsa's coronation, a conflict with Anna causes Elsa to accidentally unleash her powers, and the new Queen turns her kingdom to ice. Elsa sings "Let It Go" from her place of isolation. She's frustrated at the way she's been forced to hide what she is capable of and, over the course of the song, resolves to accept her powers rather than live in fear of them.

UPCOMING SCHOOL OF MUSIC EVENTS

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

SATURDAY, APRIL 20

*Chloe Montoya '24 Senior Saxophone Recital
Schneebeck Concert Hall, 5 p.m.*

SUNDAY, APRIL 21

*Spring Choral Concert
Steven Zopfi, conductor and Jonah Heinen, director
Kilworth Memorial Chapel, 4 p.m.*

MONDAY, APRIL 22

*Percussion Ensemble
Jeff Lund, director
Schneebeck Concert Hall, 7:30 p.m.*

TUESDAY, APRIL 23

*Alex Westervelt '25 Junior Flute Recital
Schneebeck Concert Hall, 7:30 p.m.*

WEDNESDAY, APRIL 24

*Pops on the Lawn
Karlen Quad, 4 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.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

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