



School of Music

SENIOR RECITAL

ALEXANDRA HOSPENTHAL '16, SOPRANO

JINSHIL YI, PIANO

SATURDAY, APRIL 2, 2016
SCHNEEBECK CONCERT HALL
5 P.M.

"Les Oiseaux Dans la Charmille" Jacques Offenbach
from *Les Contes d'Hoffmann* (1819–1880)

Selections from *A Cycle of 5 Kid Songs* Leonard Bernstein (1918–1990)
My name is Barbara
Jupiter has seven moons
I hate music
I'm a person too

Im Volkston Antonín Dvorák (1841–1904)
Gute Nacht
Die Mäheren
Klage
Besitz und Verlust

INTERMISSION

Les soirées musicales Gioachino Rossini (1792–1868)
La promessa
La pastorella dell'Alphi
La partenza
La pesca

with Lisa Hawkins, mezzo-soprano

Adele's Audition Song Johann Strauss Jr. (1825–1899)
from *Die Fledermaus*
with Polina Davydov, mezzo-soprano; Daniel Wolfert, tenor;
Bailey White, tenor; and Walker Hewitt, baritone

A reception will follow the recital in School of Music, Room 106.

VOCALIST

Alexandra (Lexa) Rose Hospenthal '16 has been studying with Christina Kowalski since 2008. She is a member of the Adelphian Concert Choir, which she toured with for the past four years. Lexa was honored to win the Concerto-Aria competition in fall 2015. She also has been a member of the mixed voice a cappella group, Underground Sound. During the spring 2014 Opera Scenes production, Lexa portrayed the role of the Erste Dame in a scene from W.A. Mozart's *Die Zauberflöte*. That same spring, she was the soprano soloist in Faure's *Requiem*, (singing the "Pie Jesu"), performing with the orchestra and combined choirs of Puget Sound. In spring 2015 she sang the role of Isolier in the fully staged opera theatre production of Gioacchino *Rossini's Le Comte Ory*. Lexa will continue her education next year as she begins her graduate degree in opera performance abroad at the Royal Academy of Music in London.

ACCOMPANIST

JINSHIL YI '15 holds three bachelor's degrees from University of Puget Sound in biochemistry, politics and government, and music, with a minor in mathematics. An avid collaborative pianist, Jinshil currently works as a staff accompanist at Puget Sound, and is in high demand for performances in the Tacoma-Seattle area. She is pianist and organist for several churches in her community. In addition Jinshil loves empowering and encouraging others to reach their fullest potential through her work as a freelance academic tutor, piano teacher, editor, and Korean-English interpreter.

ACKNOWLEDGEMENTS

I want to thank my amazing pianist, Jinshil, and my friend Lisa for performing with me. I thank my wonderful voice teacher, Christina, for the many years of her tutelage as well as excellent mentorship to me—I look forward to our continued friendship from across the seas. Thank you to my friends for supporting me and encouraging me to be better than I am, as well as letting me know that it's ok to not always be perfect. Finally, thank you to my parents and my godmother, Bonnie, for being so supportive from the beginning, and continuing to make a positive difference in my life—I could not have done this without your support.

PROGRAM NOTES, TEXTS & TRANSLATIONS

Jacques Offenbach (1819–1880) was technically German-born, but is known as a French composer and cellist. He was born in Cologne, and at age 14 he was accepted as a student at the Paris Conservatoire. Offenbach left after a year to earn his living as a cellist, and wound up obtaining international acclaim through his conducting. Eventually he had the chance to run his own smaller opera company, allowing him to produce his own compositions, several of which became part of the popular repertoire.

Les Contes d'Hoffman (1881) is based on three short stories by E.T.A. Hoffmann. The "doll's aria" takes place in the first act and is coincidentally sung by a "living" doll. Hoffman is wearing glasses that make him see the doll (Olympia) as real even though her movements and expressions are rigid. At the end of the act, she breaks and "dies," thus fulfilling the curse Hoffman had mentioned in the opera's prologue.

“Les Oiseaux Dans la Charmille”
from *Les Contes d’Hoffmann*

Libretto written by Jules Barbier

Les oiseaux dans la charmille,
Dans les cieux l’astre du jour,
Tout parle à la jeune fille d’amour,

Ah! Voilà la chanson gentille,
La chanson d’Olympia,
Tout ce qui chante et résonne,
Et soupire, tour à tour,
Emeut son coeur qui frissonne d’amour,

Ah! Voilà la chanson mignonne,
La chanson d’Olympia,

“The Birds in the Arbor”
from *The Tales of Hoffmann*

The birds in the arbor
The sky’s daytime star
Everything speaks to a young girl of love

Ah! This is the gentile song,
The song of Olympia!
Everything that sings and resonates
And sighs, in turn,
Moves his heart, which shudders of
love!

Ah! This is the lovely song,
The song of Olympia!

Leonard Bernstein (1918–1990) was an American composer, conductor, author, music lecturer, and pianist. He received most of his fame from being the music director of the New York Philharmonic. He often conducted concerts featuring several of his own compositions from *West Side Story*, *Peter Pan*, *Candide*, *Wonderful Town*, *On the Town*, *On The Waterfront*, *Mass*, and a range of other compositions, including three symphonies and many shorter chamber and solo works. He was one of the first to give numerous television lectures on classical music, starting in 1954 and continuing until his death.

From *A Cycle of 5 Kid Songs* is dedicated to Edys Merrill, a close friend of the composer. She recalls that “I hate music” is what she used to shout when Bernstein coached opera singers. At only seven minutes long, it is a shorter song cycle, examining childhood curiosities and mysteries, as well as exploring the word “music” and its associated meanings. Bernstein wrote the short poems for the cycle himself; they have diversity of expression and musical style.

My name is Barbara

My mother said that babies come in bottles
But last week she said, they grew on special baby bushes
I don’t believe in the storks either
They’re all in the zoo, busy with their own babies
And what’s a baby bush anyway?
My name is Barbara

Jupiter has seven moons

Jupiter has seven moons
Or is it nine?
Saturn has a million, billion, trillion sixty-nine!
And everyone is a little sun with six little moons of its own!
But we have only one.
Just thinking of all the fun we’d have if there were nine?
Then we could be just nine more times romantic!
Dogs would bay till they were frantic,
We’d have nine tides in the Atlantic!

The man in the moon would be gigantic!
But we have only one!
Only one!

I hate music

I hate music but I like to sing
But that's not music
Not what I call music, no sir
Music is a lot of men and a lot of tails
Making lots of noise like a lot of females
Music is a lot of folks in a big dark hall
Where they really don't want to be at all
With a lot of chairs and a lot of heirs
And a lot of furs and diamonds
Music is silly
I hate music but I like to sing

I'm a person too

I just found out today that I'm a person too,
Like you
I like balloons, lots of people like balloons,
But everyone says isn't she cute she likes balloons
I'm a person too, like you
I like things that everyone likes
I like soft things and movies and horses and warm things and red things
Don't you
I have lots of thoughts. Like what's behind the sky;
And what's behind what's behind the sky.
But everyone says isn't she cute, she wants to know everything.
Don't you!
Of course, I'm very young to be saying all these things,
In front of so many people, like you.
But I'm a person too, though I'm only ten years old.
I'm a person too, like you.

Antonín Dvořák (1841–1904) was the second Czech composer, after Bedřich Smetana, to achieve worldwide recognition. He derived much inspiration from Bohemian folk rhythms and melodies. He was a violinist and debuted his work publicly in Prague in 1872. He has dabbled in many different forms of composition and often used religious themes or texts.

Im Volkston by Dvořák is a lesser-known song set of four short pieces; one, two, and four are Slovak folk poems; number three is a Czech folk poem. It was originally written in Czech, but is often performed in German. The music shows off the singers voice as well as the pianist through the interwoven melodies and harmonies. Each short song has a slightly different tone, but utilizes quick key changes and dense musical texture.

Gute Nacht

Gute Nacht, Mägdlein mein,
Deinen Schlaf schirme Gott schlaf ein,

Süsser Traum lächle dir, schütz dich Gott
träum von mir,
Schlafe ein süsser Traum lächle dir,

Träum den Traum, berge ihn leis und lind,

Wachst due auf glaub dem Traum glaub
ihm Kind,
Traum von mir dass ich dein, dein in Lieb
allein,
Traum den Traum Mägdlein mein dass
ich dein.

Die Mäheren

Nah bei Temesvar dem Städtchen,
mähte Gras ein herzigs Mädchen,
Als das Mähen war geschehen,
hielt sie Rast an klarer Quelle,
Labung fand sie, Bündel band sie,
rief dann ihren Schatz zur Stelle,
Komm mein Knab o du mein Leben,
hilf nun meine Last mir heben,
Ruf du heute deine Leute,
die dich mir zum Weib night gaben,
lass dir dienen nun von ihnen,
die dich mir ver weigert haben,
Dass du mein ich hört es sagen,
schon in früher Kind heit Tagen,
was entstiegen kaum der Wiegen,
wecktest mir schon Lust und Schmerzen,
Ganze treibst du lieb mir bleibst du,
hielt dich da schon treu im Herzen,

Klage

Ach wie ist weit so weit was meine Seligkeit,
was mich erfreut!
Was mich beglückte ihr Wellen ihr nahmst
es mir,
ach, brächtet ihr mein Glück wieder zurück,

Ach wie ist weit, so weit, was meine
Seeligkeit,
Mich will ein Wittwer frei'n, Liebe mir weih'n,
Dem sank in's kühle Grab, halb schon

Good Night

Good night, maiden mine
May God guard, sleep on. Guard over
sleep of thine,
May sweet dreams smile on thee,
Guard thee God, dream of me
Sleep my love sweetest dreams smile
on thee
Dream this dream, gently dream, soft
and mild
When awake believe it true, oh believe it
child
Dream of me that I am thine, thine dein
alone maiden mine.
Dream this dream love of mine, dream
that I am thine

The Mower

Next to the town of Temesvar
A mowing stood a lovely girl maid
When mowing was done
held it to catch clear source
Coolest found her bundles bound
She calleth to her sweetheart dear
Come my lad O thou my life
Help me lift the load I carry
Call you may on those today
Who will not deign that we shall marry
Serve thee may not those I say
Those who refuse that we shall marry
That shouldst be mine was plighted
E'en my childhood's days delighted
Scarce were free Thy mother's knee
Ere than nert my joy and sadness
Thy flock guarding love rewarding
held thee as my heart's true gladness.

Lament

Far ah how far is flown all happiness
I've known
What was my pride
What here was all my joy ye wares have
made your toy
Could ye but o'er the main, my joy bring
back again
Far ah how far is flown all happiness I've
known
One wooed must wed, one love and
wed
Who in the grave apart has buried half

sein Herz hinab,
Was mich beglück wars mein we wollt ich
frölich sein,
wär mein was mich erfreut fern wär mein
Leid,

Besitz und Verlust

Mein ist ein feurich Rösslein, fasse ich
die Zügel,
rach jagt da hin mein Falb durch's Thal als
hätter Flügel,
trägt mich gut durch die Flut über Berg
und Hügel,
Mein war ein herzig Vöglein war mir
Augen weide,
da brach's ein Füsschen sich ach brach's
zu meinem Leide,
Mädelein schenk mir ein eh von hier ich
scheide,
Main war ein holdes Liebchen Keine glich
der Süssen,
Frisch wie der Morgenthau ein
Funkensprüh'n ihr Küssen,
Liebe log Liebe trog mögen sie mir's
büssen,

his heart
Ah had I but mine own all happiness
had known
Could it come back to me surely would
flee

Possessions and Loss

Mine is a hot and fiery steed him no rein
denying
Swift he's my sorrel lightly o'er the
valley flying
Bears me brave through the mare
mount and hill defying
Mine was a dear lov'd bird my eyes
delight could borow
But ah one day t'was mounded to my
sorrow
Little lass one more glass Ere from here
I server
Mine was a sweetheart dear the earth
no sweeter knowing
Fresh as the morning dew her kisses
warm and glowing
Loved deceived ah love griev'd may she
rue it ever.

Gioacchino Rossini (1792–1868) was an Italian composer of operas (39), sacred music, art songs, chamber music, and some instrumental pieces. Until his retirement in 1829, Rossini was the most popular opera composer in history. He was trained in piano as well as cello. He died in Paris, but his remains were moved to Florence 21 years after his death.

Les soirées musicales is a set of songs for solo soprano with a few duets for mezzo-soprano and soprano. It is sung in Italian as well as in French, and often, the songs are not performed together. They each tell a different story and have differing styles with greater emphasis on bel canto style.

La promessa

Ch'io mai vi possa lasciar d'amare,

No, nol credete, pupille care,
Ne men per gioco v'ingannerò.

Voi solo siete, le mie faville,
e voi sarete, care pupile;
il mio bel foco sin ch'io vivo,
Sin ch'io vivo, ah

The promise

That I will ever be able to stop loving
you

No, don't believe it, dear eyes!
Not even to joke would I deceive you
about this.

You only are you, my sparks
and you will, dear pupils;
my beautiful fire since I'll live,
Since I'll live, ah

La pastorella delle Alphi

Son bella pastorella,
che scende ogni mattino,
ed offre un cestellino,
di fresche frutta e fior.
Chi viene al primo albore,
avrà vezzose rose,
E poma rugiadosa,
venite al moi gairdin,
Chi del notturno orrore,
Smari la buona via,
alla capanna mia,
ritrovera il cammin.
Venite o passagiero,
La pastorella è qua,
Ma il fior del suo pensiero,
Ad uno solo darà!

La partenza

Ecco quell fiero istante,
Nice mia Nice addio; come vivrò ben mio,
cosí lontan date,
lo vivrò sempre in pene,
io non avrò più bene e tu chissà se mai,

ti sovverrai ti sovverai di me,
Sempre nel tuo camino,
sempre m'aivrai vicino,
E tu chi sa se mai,

La pesca

Già la notte s'avvicina,
vienio Nice amato bene,
della placida marina,
le fresch'aure a respirar,
Non sadir che sia diletto,
Chi nonposa in queste arene,
or che un lento zefiretto dolcemente in
 crespa il mar,

The shepherdess from Alphi

I'm the pretty shepherdess
Coming down every morning
I offer a little basket
With fresh fruit and flowers.
Whoever comes at dawn
Will have some pretty roses
And dew sprinkled apples
Come all to my garden
Whoever in night's frightness
Looses his way
At my little hut
Will find his path again.
Come, o traveller
The shepherdess is here
But her tenderest thoughts
Address to one alone!

The departure

Here is that proud moment
Nice Nice my goodbye; as well I will live
so far away from you
I'll always live in pain
I will not have you and who knows if
 ever I will
you occur to me
Always in your fire
I always near you
And wonder if you ever

Fishing

Already the night draws near
Come Nice beloved
The placid ocean
The fresh breezes to breathe
Can not say that it is delight
Who does not pose in these sands
or that a slow zephyr gently ripples the
 sea

Johann Strauss Jr. (1825–1899) the younger son of Johann Baptist Strauss, was an Austrian composer of light music, particularly dance music and operettas. He composed more than 400 waltzes, polkas, quadrilles, and other types of dance music, as well as several operettas and a ballet. In his lifetime he was known as "The Waltz King," and was largely responsible for the popularity of the waltz in Vienna during the 19th century.

"**Adele's Audition Song**" takes place during the jail scene where Adele is convincing Frank, the jailer, to support her endeavors as an actress. She is convincing him she is born to be on stage, and coincidentally, the opera concludes with her dreams actually

coming true. This scene in particular is played one of two ways: either Adele is so good at acting that it is funny, or she is so bad that it is funny because she thinks she is good. As a side note, *Die Fledermaus* is performed in German or English and has many different adaptations.

“Adele’s Audition Song”
From *Die Fledermaus*

Libretto by Karl Haffner and Richard Genée

Ever since I was a baby, I always was hoping that maybe
As soon as I got to the age, I’d get my big chance on the stage.
You never saw such a prodigy, as up and as coming as me.
You should see how I do, as the shy ingénue.
I sing and dance and wave my fan, and in the end I get my man.
He says to me “let’s take a walk,” he holds my hand we hardly talk.
We wander slowly through the park, the lights fade out the stage is dark.
If you saw the way I can act and play, the fact is absolutely clear.
That a girl like me, a girl like me, was born for a stage career.
When I play Madam Pompadour, I do it with Lamoure.
Smiling here, and greeting there, I run each little state affair.
I have a mink and an ermine of my own, I’m the power behind the throne.
Proud and stately, dignified, serene, I am every inch a queen.
If you saw the way I can act and play, the fact is absolutely clear.
That a girl like me, a girl like me, was born for a stage career.
I play a young Parisian wife, who’s rather bored with married life.
My husband is an old Marquis, who cannot quite keep up with me.
I meet a handsome count one day, we fall in love and run away.
In time the count betrays me too, O Lord, I don’t know what to do!
Act Three: my loving husband calls, I shoot them both, the curtain fall!

UPCOMING ARTS AND LECTURES

All events free unless noted otherwise.

Ticketed = contact Wheelock Information Center, 253.879.3100,
or online at tickets.pugetsound.edu

E = exhibit F = film L = lecture M = music T = theater O = other

M SATURDAY, APRIL 2

Student Recital: Lauren Park '16, soprano and Michael Stahl '17, tenor
Schneebeck Concert Hall, 7:30 p.m.

M SUNDAY, APRIL 3

Student Recitals
Schneebeck Concert Hall
2 p.m. Senior Recital: Freya Sherlie, mezzo-soprano
5 p.m. Senior Recital: Jane Brogdon, tenor
7:30 p.m. Recital: Minna Stelzner '16, saxophone

L MONDAY, APRIL 4

"Washi Arts"
Linda Marshall, expert in Japanese paper, tools, and supplies
for creative artists and businesses
Part of the Behind the Archives Door series
Collins Memorial Library, Second Floor, 4–5 p.m.

F MONDAY, APRIL 4

Touch of the Light from Taichung, Taiwan
Part of the Sister Cities International Film Festival
Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

L TUESDAY, APRIL 5

"Unnatural Border: Race and Environment at the U.S.-Mexico Divide"
Mary Mendoza, University of Vermont
Part of the La Frontera: The U.S.-Mexico Border series
Wyatt Hall, Room 109

L THURSDAY, APRIL 7

"Unless the Indians are Willing: Flathead Resistance in the 1905 Journals of Abby Williams Hill"
Tiffany MacBain, assoc. professor, English department, and Laura Edgar, Abby Williams Hill
curator
Collins Memorial Library, 2nd floor, 7–8 p.m.

L THURSDAY, APRIL 7

"Inking Outside the Box: How to Find Editorial Work in Unexpected Places"
Mia Lipman, senior editor, Yesler Creative Agency; principal editor, *Dots & Dashes*
Thompson Hall, Room 193, 5–6:30 p.m.

M FRIDAY, APRIL 8

University Symphony Orchestra
Wesley Schulz, conductor
Schneebeck Concert Hall, 7:30 p.m.

M SATURDAY, APRIL 9

Student Recitals

Schneebeck Concert Hall

2 p.m. Senior Recital: Jenna Tatyatrairong, clarinet

5 p.m. Senior Recital: Faithlina Chan, cello

7:30 p.m. Senior Recital: Anna Schierbeek, cello

F/L WEDNESDAY, APRIL 13

"The Passages of Walter Benjamin," by Judith Wechlser, filmmaker

Film screening followed by lecture

Rausch Auditorium, McIntyre 003, 5–7 p.m.

M THURSDAY, APRIL 14

Wind Ensemble and Concert Band with guest artist Gail Williams, horn

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

L THURSDAY, APRIL 14

"How Accurate are the Polls?" by Michael Artime, Ph.D., and Mike Purdy '76, M.B.A.'79

Part of the Who Will Win the White House? series

McIntyre Hall, Room 103, 7–8:30 p.m.

L FRIDAY, APRIL 15

Lecture by Book Artist Timothy Ely

Collins Memorial Library, Room 020, 6:30–7:30 p.m.

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The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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