



SCHOOL OF MUSIC

SENIOR RECITAL
JORDAN EADE '15, SOPRANO
DENES VAN PARYS, PIANO

SATURDAY, APRIL 25, 2015
SCHNEEBECK CONCERT HALL
7:30 P.M.

From *Cantata*, BMV 208..... Johann Sebastian Bach
"Jagen ist die Lust der Götter" (1685–1750)
"Schafe können sicher weiden"

with

Whitney Reveyrand and Megan Reich, flutes

Sei Ariette..... Vincenzo Bellini (1801–1835)
Malinconia, Ninfa gentile
Vanne, o rosa fortunata
Bella Nice, che d'amore
Almen se non poss'io
Per pietà bell'idol mio
Ma rendi, pur contento

INTERMISSION

Cinq mélodies populaires grecques..... Maurice Ravel (1875–1938)
Le réveil de la mariée
Là-bàs, vers l'église
Quel galant m'est comparable?
Chanson des cueilleuses de lentisques
Tout gai!

Six Poems by Emily Dickinson..... John Duke (1899–1984)
Good morning, Midnight
Heart! We will forget him!
Let down the bars, O Death
An awful tempest mashed the air
Nobody knows this little Rose
Bee! I'm expecting you!

A Word On My Ear..... Michael Flanders and Donald Swann
(1922–1975) (1923–1994)

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

PERFORMER

JORDAN EADE '15, soprano, is a vocal performance major and studies with Dawn Padula. She was an ensemble member and covered the role of Isolier in the 2015 Puget Sound Opera Theater production of *Le Comte Ory*. Jordan also has performed scene work in the 2014 Puget Sound Opera Scenes production as Adele from *Die Fledermaus* and the Foreign Woman from *The Consul*. Her freshman year she was one of Major General Stanley's daughters in *The Pirates of Penzance*. Jordan is currently a member of the Adelphian Concert Choir. She is vice president of the Ritual of the Beta Delta chapter of Sigma Alpha Iota, International Music Fraternity. In summer 2014 Jordan participated in the InterHarmony International Music Festival in Arcidosso (Tuscany), Italy.

GUEST PERFORMERS

Whitney Reveyrand '15, student of Karla Flygare, is majoring in flute performance.

Megan Reich '17, student of Karla Flygare, is double-majoring in flute performance and natural science.

ACCOMPANIST

DENES VAN PARYS, accompanist, collaborative artist, conductor, and composer, has led performances for numerous international opera companies, theaters, orchestras, and national tours. He received his Bachelor of Music degree in music theory and composition from Washington State University, and pursued graduate studies in opera and musical theater conducting at Ithaca College. He currently is the staff accompanist at Puget Sound.

ACKNOWLEDGMENTS

Thank you to my amazing family for your guidance and unwavering support. Thank you to Dr. Padula for constantly inspiring me with your vast knowledge, passion, and talent for both music and teaching. My musical growth over the last four years is a direct result of your mentorship, and you will always be one of my most influential teachers. Thank you to Denes for sharing your incredible musicianship with me. Thank you to my friends for spending the last four years laughing, crying, growing, and learning with me; I love you all so much. Thank you to the Puget Sound faculty and staff, SAI-Beta Delta Chapter, and to Vicki Melton. Finally, thank you to Whitney and Megan for performing with me today.

PROGRAM NOTES

Johann Sebastian Bach (1685–1750) is regarded as one of the greatest composers of all time. The German born composer of the Baroque era is the most celebrated member of his family of musicians. Bach's compositions were distinctive, innovative, and diverse. His music built upon and enhanced the techniques, styles, and achievements of his own and earlier generations through his use of counterpoint, harmonic organization, and adaptation of musical ideas.

Cantata, BMV 208 is known by multiple names including *Sheep May Safely Graze*, *the Hunting Cantata*, and *the Birthday Cantata*. One of Bach's rare secular works, this piece was composed for the birthday of Duke Christian in 1703. Four mythological figures appear in this cantata: Diana, Edymion, Pan, and Pales. Diana, the virgin goddess of hunting and childbirth, sings the first movement. The cantata derives one of its many names, the *Hunting Cantata*, from Diana's first line, "Was mir behagt, ist nur die muntre Jagd" or "what pleases me is only the lively hunt." She then sings the aria, "**Jagen ist die Lust der Götter**" ("Hunting is the pleasure of the gods.") Later, Pales, a Roman goddess of shepherds and flocks, sings "**Schafe können sicher weiden**" ("Sheep May Safely Graze"). The shepherd referenced by Pales is not God, but is instead Duke Christian. Bach wrote the piece so that the sheep represent the peasants governed by Duke Christian.

"Jagen ist die Lust der Götter" from *Cantata, BMV 208*

Recitativ

Was mir behagt,
Ist nur die muntre Jagd!
Eh' noch Aurora pranget,
eh' sie sich an den Himmel wagt,

hat schon mein Pfeil manch' angenehme
Beut' erlanget.

Arie

Jagen ist die Lust der Götter,
Jagen steht den Helden an!
Weichet, meiner Nymphen Spötter.
weichet von Dianens Bahn.

"Schafe können sicher weiden" from *Cantata, BMV 208*

Schafe können sicher weiden,
Wo ein gutter Hirte wacht,
Nur wo Recht und Weisheit schalten,
Können Ruh' und Friede walten
Und was Länder glücklich macht.

Recitative

What Pleases me
Is only the lively hunt
Before the Dawn shines
Before she dares to appear in the
 heavens
My arrow has already gained fine booty

Aria

Hunting is the pleasure of the Gods
Hunting also suits Heroes
Depart, my mocking nymphs,
Out of the way of Diana's path.

Sheep may safely graze
where a good shepherd watches them
Only where rulers are fair and wise
may we rest and feel peace
and what makes countries happy.

Vincenzo Bellini (1801–1835) is an Italian bel canto composer who is well known for creating vocal works that are stylistically pure and wrought with emotion. His elegant vocal melodies are well represented in his many operas. Bellini's vocal works allow performers to truly take responsibility for dramatic expression and many of his operas, including *Norma*, are still regularly performed today.

Sei Ariette

In **Malinconia, Ninfa gentile**, the narrator chooses to devote their life to melancholy, despite the fact that giving into that desire means they will never move beyond their current state of being.

Malinconia, Ninfa gentile

Malinconia, Ninfa gentile,
La vita mia consacro a te;
I tuoi piaceri chi tiene a vile,

Ai piacer veri nato non è.

Fonti e colline chiesi agli Dei;
M'udiro alfine, pago io vivrò,
Nè mai quell fonte co' desir miei,

Nè mai quel monte trapasserò.

Melancholy, gentle nymph
I devote my life to you
One who does not hold to your
pleasures

Is not born to real pleasures

I asked the gods for fountains and hills
They heard me at last, I will live satisfied
Even though, my desires mean that I
will never

Pass beyond that fountain and mountain

Vanne, o rosa fortunate is a jealous ode to the rose that is given the privilege of resting on the breast of the beautiful Nice. The singer mocks the rose for losing its color and dying, but acknowledges that they share a connection. The singer explains that they will both one day die. The singer is going to die because they feel their love for Nice so ardently, and the rose will die as the result of envy for Nice's beauty.

Vanne, o rosa fortunata

Vanne, o rosa fortunate,
A posar di Nice in petto
Ed ognun sarà costretto
La tua sorte invidiar

Oh, se in te potessi anch'io
Transformarmi un sol momento;
Non avria più bel contento
Questo core a sospirar.

Ma tu inchini dispettosa,
Bella rosa impallidita,
La tua fronte scolorita
Dallo sdegno dal dolor.

Bella rosa, è destinata
Ad entrambi un'ugual sorte;
Là trovar dobbiam la morte,
Tu d'invidia io d'amor you

Attend, oh fortunate rose
to rest on Nice's breast
and everyone will be forced
to envy your fate

Oh, if into you I could
Transform myself, for a single moment
I would long for no greater happiness
My heart would sigh

But you bow your head in spite
Beautiful pale rose
your face loses its color
from disdain and grief.

Beautiful rose, it is destined
that we meet an equal fate
we shall find death
from envy and I from love

Bella Nice, che d'amore is an anguished declaration of love for Nice. The singer explains that Nice makes his heart sigh with sweet hope, but also explains that they fear the immediate threat of death. The singer passionately implores her love to remember them once the pitiless hand of death claims them.

Bella Nice, che d'amore

Bella Nice, che d'amore
Desti il fremito e il desir,
Bella Nice, del mio core
Dolce speme e sol sospir,

Beautiful Nice, whose love
awakens thrill and desire
Beautiful Nice, my heart
sighs with sweet hope

Ahi! Verrà, né si lontano, Alas!
Forse a me quell giorno è già,
Che di morte l'empia mano
il mio stame troncherà

The day will come
and perhaps it is not far away
The impious hand of death
will cut short my life's thread

Quando in grembo al feral nido
Peso, ah! Misero, io sarò, Burdened, Alas!
Deh, rammenta quanto fido
Questo cor ognor t'amò

When, in the womb of the ungodly
I will be miserable
remember how faithfully
this heart always loved you

Sul mio cenere tacente
Se tu spargi allora un fior,
Bella Nice, men dolente
Dell'avel mi fia l'orror.

On my silent ashes
place a flower
Beautiful Nice, less sorrowful
Will the horror of my tomb be for me

Non ti chiedo che di pianto
Venga l'urna mia a bagnar,
Se sperar potess'io tanto,
Vorrei subito spirar

I do not ask you to cry
to bathe my tomb with your tears
If I hoped for that much
I would immediately die.

Almen se non poss'io is a plea to love itself. The singer is experiencing the loss of a loved one and explains that if it is impossible to follow their love into death, they only ask that their love follows him instead.

Almen se non poss'io

Almen se non poss'io
Sequir l'amato bene,
Affetti del cor mio,
Seguitelo per me.

If it is not possible
to follow my beloved
Affections of my heart
follow him for me

Già sempre a lui vicino
Raccolti amor vi tiene
E insolito cammino
Questo per voi non è

Already always close to him
Love holds you close
and the path to him
is familiar for you

In **Per pietà, bell'idol mio**, love is the only hope for an unhappy individual. The love they are experiencing is the only light in their life. They are completely faithful to their love and they believe that it is so powerful that even the gods are aware of its truth.

Per pietà, bell'idol mio

Per pietà, bell'idol mio,
Non mi dir ch'io sono ingrato;

For Pity, my lovely idol
I am not ungrateful

Infelice e sventurato
Abbastanza il Ciel mi fa.

Unhappy and unfortunate
Heaven has made me

Se fedele a te son io,
Se mi struggo ai tuoi bei lumi,
Sallo amor, lo sanno i Numi
Il mio corre, il tuo lo sa.

I am faithful to you
I yearn for your beautiful light
Love knows, the gods know,
My heart knows, and your heart knows.

In **Ma rendi, pur contento**, the singer is selflessly imploring love to make his lover's heart happy. The singer has been spurned by love in the past and explains that he will forgive love if it fulfills this request, because the happiness of his loved one is more important than the singer's own happiness.

Ma rendi, pur contento

Ma rendi, pur contento
Della mia bella il core
E ti perdono, amore,
Se lieto il mio non è

Make happy
the heart of my love
and I will pardon you love
If my own heart is not happy

Gli affanni suoi pavento
Più degli affanni miei,
Perchè più vivo in lei
Di quell ch'io vivo in me.

Her troubles I fear
more than my own
Because I live more in her
Than I do in myself

Maurice Ravel (1875–1938) is a French composer of the 20th century who was known for creating innovative and sophisticated compositions. Much of his piano music, chamber music, and vocal music remains a part of the standard concert repertoire. Ravel's fascination with exoticism resulted in a distinctly progressive compositional style.

Composed in 1904 ***Cinq mélodies populaires grecques*** were written because French musicologist, Pierre Aubrey, needed musical examples to illustrate a lecture he was giving on Greek folk song. Aubrey had preselected five folk songs and turned to Ravel to provide the accompaniment—Ravel, in turn, completed the accompaniments in 36 hours. The folk songs, all based on Greek dance rhythms, are all set in a way that is loyal to their origins.

Le réveil de la mariée describes a blissful snapshot in time of a couple just before marriage. The jovial, fluttering piano accompaniment conveys both the flapping of birds' wings and the increased anticipation and joy of the man looking forward to the rest of his life with his partner.

Le réveil de la mariée

Réveille-toi, reveille-toi, perdis mignonne
Ouvre au matin tes ailes,
Trois grains de beauté, mon coeur en
est brûlé.
Vois le ruban, le ruban d'or que je t'apporte
Pour le nouer autour de tes cheveux.
Si tu veux, ma belle, viens nous marier
Dans nos deux familles, tous sont allies.

The brides awakening

Wake up, wake up, my darling partridge
open your wings to the morning
Three beauty marks have set my heart
on fire
See the gold ribbons I bring you
To tie around your hair
If you want, my beauty, we shall marry
In our two families all are kindred.

La-bàs, vers l'église is told from the perspective of someone looking out across a landscape and seeing a church. The narrator reverently describes the final resting place of the bravest people in the world.

La-bàs, vers l'église

La-bàs, vers l'église
Vers l'église Ayio Sidéro,
L'église, ô Vierge sainte
L'église, Ayio Costandino
Se sont réunis
Rassemblés en nombre infini
Du monde, ô Vierge sainte!
Du monde tous les plus braves!

Over there, near the church

Over there, near the church
By the church of Saint Sideros
The church, O Holy Virgin
The church of Saint Constantine
They are gathered
Assembled in infinite number
In the world. O Holy Virgin
All the bravest in the world

Quel galant m'est comparable? is told through the perspective of a pompous man who is a little too willing to brag about his accomplishment and show off his pistols and swords. However, the last line completely changes tone to a tender declaration of love. It is likely that the gallant knight is using an arrogant demeanor to hide his true vulnerability.

Quel galant m'est comparable?

Quel Galant m'est comparable,
D'entre ceux qu'on voit passer?
Dis, Dame Vasiliki? Can you say,

Vois, pendus à ma ceinture,
Pistolets et savre augu...
Et c'est toi que j'aime!

What gallant can compare with me?

What gallant can compare with me,
among those you see passing?
Lady Vasiliki?

Look, hanging on my belt
my pistols and my sharp sword
And it is you whom I love!

Chanson des cueilleuses de lentisques is a truly beautiful declaration of love. The singer explains that the object of his adoration is the joy of his soul and compares her to an angel.

Chanson des cueilleuses de lentisques

Ô joie de mon âme,
Joie de mon coeur,
Trésor qui m'est si cher;
Joie de l'âme et du coeur,
Toi que j'aime ardemment,
Tue s plus beau qu'un ange.
Ô lorsque tu parais,
Ange si doux
Devant nos yeux,
Comme un bel ange blond,
Sous le clair soleil,
Hélas! Tous nos pauvres coeurs soupirent!

Song of the mastic gatherers

O joy of my soul,
Joy from my heart,
Treasure which is dear to me;
Joy of my soul and heart,
You that my soul loves ardently,
You are more beautiful than an angel.
O, when you appear
Angel so sweet
In front of our eyes
like a beautiful, blonde angel
Under the bright sun,
Alas! All our poor hearts sigh!

Tout gai! describes a joyful dance and the beautiful legs that are performing it.

Tout gai!

Tout gai!
Ha, tout gai, Ha!
Belle jambe, tireli qui danse;
Belle jambe, la vaisselle danse,
Tra la la la la

Everyone is Joyous

Everyone is joyous
Everyone is joyous
Beautiful legs tireli that dance
Beautiful legs, even the dishes dance
Tra la la la la

John Duke (1899–1984) was an American composer and pianist. His major contribution to music was through his vocal works. Duke composed more than 265 songs, as well as a few chamber operas, choral, and orchestral works. His vocal works are noteworthy for their ability to truly capitalize on the chemistry between words and music. Duke regularly set the poems of great American poets such as Frost, Cummings, and Dickinson.

Emily Dickinson (1830–1886) was born in Amherst, Mass., and is known for her unique American voice. Dickinson was extremely prolific as a poet, but was not publicly recognized during her lifetime. She seldom left her home and lived in almost complete isolation after the 1860s. However, she did maintain many correspondences and would include poems in her letters. After her death Dickinson's family discovered 40 hand-bound volumes of 1,800 poems. Her poetry is known for experimenting with expression in order to free it from conventional restraints.

For ***Six Poems by Emily Dickinson***, Duke selected poems by Emily Dickinson which take the singer on a journey from darkness to light. In **Good morning, Midnight** the singer has been rejected by the day and is explaining that they must greet midnight, despite the fact that they prefer the light of day. In **Heart! We will forget him!**, the singer has just experienced the great anguish of a loved one leaving. They explain that because of this painful experience they have lost the desire or ability to see the light this individual brought to their life and they implore their heart to forget him entirely. In **Let down the bars, O Death**, the singer craves the security and stillness of death. **An awful tempest mashed the air** is the turning point in the song cycle. This song starts out describing the terror and uncertainty that exists as a result of the night. Then, the sun comes out of the monstrous night, signifying hope. **Nobody knows this little Rose** describes the beauty and fragility of a rose. A single flower is a simple thing, but its existence is a source of optimism. However, it is incredibly delicate, and thus represents how easy it is for tides to change. The final song, **Bee! I'm expecting you!**, is the most hopeful and joyful. The song set ends by vividly describing various aspects of nature and charmingly describing the fact that Fly is writing a letter to Bee. Fly's letter explains current events and shows that he hopes to see Bee soon. The song cycle ends with the expectation of a Bee returning to the meadow—that is mirrored by the singer anticipating the return of light, hope, and the buzzing of life.

Good morning, Midnight

Good morning – Midnight!
I'm coming home,
Day – got tired of me –
How could I – of him?

Sunshine was a sweet place –
I liked to stay –
But morn – didn't want me – now –
So goodnight – Day!
I can look – can't I –
When the East is red?
The Hills – have a way – then –
That puts the Heart – abroad –

You are not so fair – Midnight–
I chose – Day–
But – please take a little girl –
He turned away!

Heart! We will forget him!

Heart! We will forget him!
You and I tonight!
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me
That I may straight begin!
Hate! Lest while you're lagging
I remember him!

Let down the bars, Oh death

Let down the bars, Oh Death!
The tired flocks come in
Whose bleating ceases to repeat
Whose wandering is done.

Thine is the stillest night
Thine the securest fold
Too near thou art for seeking thee
Too tender to be told.

An awful tempest mashed the air

An awful tempest mashed the air
The clouds were gaunt, and few.
A black, as of a spectre's cloak
Hid heaven and earth from view.

The creatures chuckled on the roofs
And whistled in the air
And shook their fists and gnashed their teeth
And swung their frenzied hair

The morning lit, the birds arose,
The monster's faded eyes
Turned slowly to his native coast
And peace was Paradise!

Nobody knows this little Rose

Nobody knows this little rose
It might a pilgrim be
Did I not take it from the ways
And lift it up to thee.

Only a bee will miss it,
Only a butterfly,
Hastening from far journey
On its breast to lie.

Only a bird will wonder,
Only a breeze will sigh.
Ah, little rose, how easy
For such as thee to die!

Bee! I'm expecting you!

Bee! I'm expecting you!
Was saying yesterday
To somebody you know
That you were due

The Frogs got home last week
Are settled, and at work.
Birds, mostly back
The clover warm and thick.

You'll get my Letter by
The seventeenth; Reply
Or better, be with me
Yours, Fly.

Michael Flanders (1922–1975) and **Donald Swann** (1923–1994) were a British duo who collaborated in writing and performing comedic songs. Flanders and Swann met while they were both attending Westminster. Michael Flanders contributed his background as an actor and singer to the duo, and Donald Swann brought his background as a composer, pianist, and linguist. Over the course of 11 years, Flanders and Swann gave nearly 2,000 live performances. They are known for their unique, inoffensive, satirical, and witty humor.

The humorous **A Word On My Ear** is the final encore of a true diva. This singer has had an illustrious career and is not shy about discussing her accomplishments. However, she takes this opportunity to finally disclose an aspect of her musicianship, which has thus far been kept a secret.

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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All events free unless noted otherwise

Through Friday, May 15 Collins Memorial Library Exhibit: *Celebrating Puget Sound Theater*.

Sunday, April 26

5 p.m. Joint Junior Recital: Alex Simon, voice, and Lauren Eliason, voice, Schneebeck Concert Hall.

7:30 p.m. Senior Recital: Zachary Hamilton, violin, Schneebeck Concert Hall.

Monday, April 27, 7:30 p.m. Junior Recital: Larissa Freier, violin, Schneebeck Concert Hall.

MAY

Friday, May 1, 12:05 p.m. Performance: Organ at Noon, Joseph Adam, organist, Kilworth Memorial Chapel.

Friday, May 1, 4–6 p.m. Vocal Master Class by Freda Herseth '77, Hon.'01, vocal students from the School of Music, Room L6. Free

Friday, May 1, 7:30 p.m. Performance: Jazz Orchestra, Tracy Knoop, director, Schneebeck Concert Hall.

Saturday, May 2

2 p.m. Junior Recital: Clara Fuhrman, violin, Schneebeck Concert Hall.

5 p.m. Junior Recital: Lexa Hospenthal, voice, Schneebeck Concert Hall.

7:30 p.m. Senior Recital: Akela Franklin-Baker, voice, Schneebeck Concert Hall.

Sunday, May 3, 2 p.m. Performance: Adelpian Concert Choir, Bruce Browne, conductor, with guest artist Freda Herseth '77, Hon.'01, Kilworth Memorial Chapel.

Sunday, May 3, 7:30 p.m. Joint Junior Recital: Sophia El-Wakil, violin, and Nicolette Andres, violin, Schneebeck Concert Hall.

Monday, May 4, 6:30p.m. Performance: B-Natural Clarinet Ensemble, Jennifer Nelson, director, Wheelock Student Center.

Monday, May 4, 7:30 p.m. Performance: Percussion Ensemble, Gordon Robbe '11, director, Schneebeck Concert Hall.

Tuesday, May 5, 4 p.m. Lecture: "Don and Claire Egge Collection on China," by David Hull, Asian studies, part of the Behind the Archives Door Series, Archives and Special Collections, Second Floor, Collins Memorial Library.

Tuesday, May 5, 7:30 p.m. Performance: *There is Sweet Music*, Chorale, J. Edmund Hughes, conductor; and Dorian Singers, Kathryn Lehmann, conductor, Kilworth Memorial Chapel.

Wednesday, May 6, 4 p.m. Performance: Pops on the Lawn, Wind Ensemble with student conductors, Karlen Quad.

Wednesday, May 6, 7:30 p.m. Senior Recital: Will Delacorte, tenor, Schneebeck Concert Hall.

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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