



SCHOOL OF MUSIC

SENIOR RECITAL

AKELA FRANKLIN-BAKER '15, SOPRANO

DENES VAN PARYS, PIANO

SATURDAY, MAY 2, 2015
SCHNEEBECK CONCERT HALL
7:30 P.M.

"Quis non posset contristari"	Joseph Hadyn
from <i>Stabat Mater</i>	(1732–1809)
From <i>Rückert Lieder</i>	Gustav Mahler
I. Blicke mir nicht in die Lieder	(1860–1911)
II. Ich atmet einen linden Duft	
Le Rossignol de Lilas	Reynaldo Hahn
L'Énamourée	(1874–1947)
La Dernière Valse	

INTERMISSION

"Deh vieni, non tardar"	W.A. Mozart
From <i>Le Nozze di Figaro</i>	(1756–1791)
From <i>Hermit Songs</i>	Samuel Barber
At St. Patrick's Purgatory	(1910–1981)
The Heavenly Banquet	
The Crucifixion	
The Monk and His Cat	
"Einst träumte meiner sel'gen Base"	Carl Maria von Weber
from <i>Der Freischütz</i>	(1786–1826)
I've Decided to Marry You	Steven Lutvak
from <i>A Gentleman's Guide to Love and Murder</i>	b. 1957

Jordan Eade, soprano
Michael Stahl, baritone

VOCALIST

AKELA FRANKLIN-BAKER '15, soprano, is a vocal performance major and studies with Christina Kowalski. Akela is an active participant in Puget Sound's Opera Theater productions, appearing as Alice in *Le Comte Ory* and Amy in a scene from *Little Women*. Akela is a member of the Adelphian Concert Choir and the chamber group Voci d'Amici. She is president of the ASUPS club Kids 4 Music, a free instrumental music program for students at McCarver Elementary School in Tacoma. She regularly directs and performs for Curtain Call, the musical theater club on campus. Last summer Akela attended the 8th Annual Lefkas Music Week in Lefkada, Greece, where she sang the role of Second Witch in *Dido & Aeneas*. This summer she will be attending the InterHarmony International Music Festival in Arcidosso, Italy. After graduation, Akela plans to pursue a master's degree in vocal performance.

GUEST PERFORMERS

JORDAN EADE '15, student of Dawn Padula, is majoring in vocal performance.

MICHAEL STAHL '17, student of Dawn Padula, is majoring in music.

PIANIST

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

First, I would like to extend a huge thank you to my family: My parents, for their unconditional love and support; my siblings, for our lifelong friendship; and my grandmother, for being my primary source of inspiration and without whom I would not be on this stage tonight. A thousand thanks go to my beautiful friends for supporting me and bringing joy to my life every day. A special shout out goes to my Beta Delta sisters and to Jordan and Michael, for sharing this performance with me. Thank you Dr. Padula for your wisdom, Dr. Zopfi for your humor, and the incomparable Denes Van Parys, for being my musical rock. And finally, thank you Christina for your incredible teaching, indomitable spirit, and indispensable friendship. Under your tutelage I've achieved more than I ever dreamed possible.

PROGRAM NOTES

Joseph Haydn (1732–1809), brother of composer Michael Haydn and tenor Johann Evangelist Haydn, was a prolific and prominent composer of the Classical period. He played an important role in the development of different types of chamber music, and his contributions to musical form have earned him nicknames such as “Father of the Symphony.” Haydn spent most of his career as Kapellmeister for the wealthy Esterházy family, which isolated him from compositional goings-on of the outside world, thereby forcing him to rely primarily on himself for inspiration. Haydn’s music is known particularly for its inventiveness within traditional forms and for its clever humor, made apparent with sudden dynamic changes, rhythmic illusions, and false endings.

Stabat Mater, written in 1767, is a piece for chamber string orchestra, oboe, continuo, mixed chorus, and soprano, alto, tenor, and bass soloists. Like earlier works using the same text, such as Giovanni Pergolesi’s *Stabat Mater*, this piece functions as hymn meditating on the suffering of Mary, the mother of Christ. Though Pergolesi’s work was popular during Haydn’s time, it was criticized for not being serious enough. In his rendering Haydn attempts to combat that criticism, while still emulating some of Pergolesi’s original melodic, rhythmic, and textural traits.

“**Quis non posset contristari**” is the soprano solo within the third movement of *Stabat Mater*, “Qui est homo non fleret.” It speaks of Mary’s anguish over the death of her son, Jesus.

“**Quis non posset contristari**” from *Stabat Mater*

Quis non posset contristari
piam Matrem contemplari
Dolentem cum Filio

Who could not be sorrowful
to behold the pious mother
grieving with her son?

Gustav Mahler (1860–1911) was an Austrian late-Romantic composer and one of the leading conductors of his generation. One of the most fascinating things about Mahler’s life was his Jewish heritage, which proved circumstantially difficult as Europe steadily became a hotbed of anti-Semitism. To further his career and escape the criticism of the highly influential Cosima Wagner (wife of the late, prolific composer and raging anti-Semite Richard Wagner), Mahler converted to Catholicism in 1897, landing him a 10-year position as director of the Vienna Court Opera. Although his Jewishness continued to be a source of skepticism, his innovation and high performance standards earned him much respect as an opera conductor. Later in life, he also held brief positions in the United States at the Metropolitan Opera and the New York Philharmonic. As a composer Mahler acted as a bridge between 19th-century Austro-German Romantic tradition and 20th century modernism. As he was primarily a conductor, he was not particularly prolific in his compositions, and his works often came off as controversial during his lifetime. However, his work began to receive increased acclaim and attention after World War II and his works are known to have greatly influenced many 20th-century modernist composers, such as Dmitri Shostakovich and Benjamin Britten. Today Mahler is considered by many to be one of the greatest Romantic composers of all time.

Mahler's ***Rückert-Lieder*** is a song cycle of five Lieder for voice and orchestra or piano, set to poetry by German poet Friedrich Rückert, whose work Mahler made use of in several of his compositions. Strictly speaking, this set of songs is not a cycle as the Lieder are independent of one another, connected only by the poetry's source and common themes. However, since they were published together and are commonly performed together, they have become the *Rückert-Lieder*.

Blicke mir nicht in die Lieder speaks of self-consciousness and anxiety amidst the creative process. The protagonist is very protective and shy about the work they have created, and they pledge only to reveal it in its finished state, and even then, only to their beloved. The tastes of passion shown in this song, as well as the description of a life restricted by creativity, is very much representative of Mahler's relationship with his wife, Alma.

I. Blicke mir nicht in die Lieder
Poetry by Friedrich Rückert

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
wie er tappt auf böser Tat.
Selber darf ich nicht ge trauen,
ihrem Wachsen zu zu schauen
Blicke mir nicht in die Lieder!
Deine Neugier ist Verrat!

Bienen, wenn sie Zellen bauen
lassen auch nicht zu sich schauen
Schauen selbst auch nicht zu.
Wenn die reichen Honig waben
sie zu Tag ge födert haben,
dann vor allen Nasche du!

Look not into my songs

Look not into my songs!
My eyes lower,
as if I've been caught in an evil deed.
I can't even trust myself
to watch them grow,
Look not into my songs!
Your curiosity is a betrayal.

Bees, when they build their nests
also do not let anyone observe them
even themselves.
When the rich honeycombs
Are brought out to the light of day
Then you shall taste them all before
anyone else

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Ich atmet einen linden Duft expresses the gentle, peaceful aspects of love, as brought on through the scent of linden.

II. Ich atmet einen linden Duft
Poetry by Friedrich Rückert

Ich atmet' einen linden Duft!
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde.
von lieber Hand.
Wie lieblich war der Lindenduft!

Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde!

I breathed in a gentle fragrance

I breathed a gentle fragrance in!
In my room
Was a sprig of linden,
A present
from a dear hand.
How lovely the linden fragrance was!

How lovely linden fragrance is!
You plucked the linden shoot
So gently!

Ich atme leis
Im Duft der Linde
Der Liebe linden Duft.

Softly I breath
Amidst the linden fragrance
Love's gentle fragrance.

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Reynaldo Hahn (1874–1947) was a Venezuelan-born, naturalized French conductor, critic, director, salon singer, and composer of *mélodie*, the French equivalent of German *Lieder*, or art song. As is common in the *mélodie* style, Hahn's songs are recognized for their clarity of expression, concision, and poignant, but not overstated, emotion.

Le Rossignol des Lilas centers on the song of the nightingale, commonly recognized as one of the most beautiful, haunting sounds in nature. Throughout history and across many cultures, the nightingale has been worshipped in poetry, literature, music, and other arts for its poignant lamenting song, heard at all hours of the night. Its song is widely considered to be the ultimate expression of love, nostalgia, and longing for the unattainable.

Le Rossignol des Lilas
Poetry by Léopold Dauphin

O premier rossignol qui viens
Dans les lilas, sous ma fenêtre
Ta voix m'est douce à reconnaître!
Nul accent n'est semblable au tien!

Fidèle aux amoureux liens,
Trille encor, divin petit être!
O premier rossignol qui viens
Dans les lilas, sous ma fenêtre!

Nocturne ou matinal, combien
Ton hymne à l'amour me pénètre!
Tant d'ardeur fait en moi renaître
L'écho de mes avrils anciens,
O premier rossignol qui viens!

L'Énamourée tells of a lover longing for his lost (likely deceased) beloved. Though she is no longer beside him, he can recreate her image in his mind, so much so that to him, she becomes real.

L'Énamourée
Poetry by Théodore de Banville

Ils se disent, une colombe
Que tu rêves morte encore,
Sous la pierre d'une tombe
Mais, pour l'âme qui t'adore
Tu t'éveilles, ranimée,
O pensive bien-aimée!

The Nightingale in the Lilacs

O first nightingale to appear
Among the lilacs, beneath my window
How sweet to recognize your voice!
There is no song like yours!

Faithful to the bonds of love,
Trill away, divine little being!
O first nightingale to appear
Among the lilacs, beneath my window

Night or morning, oh how
Your love song strikes to my heart!
Such ardor reawakens in me
Echoes of April days long past,
O first nightingale to appear!

The Enamoured

They say, my dove
that you are still dead and dreaming,
Beneath a tombstone
But for the soul that adores you
You awaken, revived,
O pensive beloved!

Par les blanches nuit d'étoiles,
Dans la brise qui murmure,
Je caresse tes longs voiles,
Ta mouvante chevelure,
Et tes ailes demi closes
Qui voltigent sur les roses

Through sleepless, starry nights
In the breeze that murmurs,
I caress your long veils
Your swaying hair,
And your wings half-closed
That flit amongst the roses.

O délices, je respire
Tes divines tresses blondes
Ta voix pure, cette lyre,
Suit la vague sur les ondes
Et, suave, les effluere
Comme un cygne qui se pleure!

Oh delight, I breath in
Your divine blond tresses
Your pure voice, like a lyre,
Moves on the water's swell
And touches them, suavely, gently
Like a swan that weeps!

La Dernière Valse tells us of the plight of a mistress whose relationship with her lover is ending. Their last waltz together shows us that while love is beautiful, tender, and ecstatic, it is also brutally finite.

La Dernière Valse

Poetry by Maurice Donnay & Henri Duvernois

Les feuilles tombent, c'est l'automne.
Tu pars, tout est fini!
Ecoute le vent monotone
Dans la forêt sans nid.
Dans sa tristesse la nature
Révèle à ma raison
Que l'amour est une aventure
Qui dure une saison.

The Last Waltz

The leaves are falling, it's autumn.
You are leaving, everything's over!
Listen to the monotonous wind
In the forest without nests.
Nature in her sadness
is revealing to my mind
When love is a quest
That lasts only one season.

Mais ce soir valsons ensemble,
C'est pour la dernière fois.
Presse encor ma main qui tremble,
Que j'entende encor ta voix,
Et si tu vois des larmes
Qui brillent dans mes yeux,
Peut-être alors mes yeux
Auront des charmes délicieux.

But tonight let's dance together
It's for the last time.
Once more, hold my trembling hand
Let me hear your voice again.
And if you see tears
that shine in my eyes
Maybe now my eyes
Are deliciously charming

Pour m'étourdir dans ma détresse,
Valsons comme aux beaux jours,
Quand tu jurais à ta maîtresse
De l'adorer toujours.
Valsons, valsons, ton bras me serre
Bien fort contre ton cœur;
Et je pense: Était-il sincère
Ou bien toujours menteur?

To make me dizzy in my distress.
Let's waltz like we did in happy days
When you swore to me, your mistress
Everlasting adoration.
Let's waltz, your arm holds me
strong and close to your heart
And I think: Was he sincere
Or always a liar?

Dernier baiser, dernière étreinte
Tu pars! Voici le jour!
Une étoile s'est éteinte

Last kiss, last embrace
You are leaving! It is daylight
A star has darkened

Dans le ciel de l'amour.
Cruel, cruel, tu vois les larmes
Qui coulent de mes yeux!
Mais les larmes n'ont plus de charmes
Pour les coeurs oublieux.

in the sky of love
Cruel lover, you can see the tears
that stream from my eyes!
But the eyes no longer have charms
for forgetful hearts.

W.A. Mozart (1756–1791) is a household name in the realm of classical music. He is known for being a child prodigy. In addition to being a very accomplished keyboardist and violinist, he completed his first composition by the age of 5. He produced a vast amount of repertoire in his relatively short lifetime. Mozart's works are known for their positive, peppy qualities (with a few exceptions, he rarely wrote in minor keys), and they range from solo pieces, symphonies, masses, and of course, operas.

One of his most famous comic operas is ***Le Nozze di Figaro***, the sequel to the story of *The Barber of Seville*, which ironically was adapted into an opera by Gioachino Rossini after Mozart's death. In *Le Nozze di Figaro*, Figaro, former barber and Count Almaviva's head of staff prepares to marry his sweetheart, Susanna, the Countess Almaviva's maid. However, like all comic operas, things don't exactly go according to plan.

Susanna's aria "**Deh vieni, non tardar**" takes place in the fourth act of the opera. Playing her role as the "all-knowing" character, Susanna stands in the garden disguised in the Countess's clothes, ready to carry out their plan to seduce the unfaithful Count. Figaro, plagued by jealousy, has missed the joke and truly believes Susanna and the Count are having an affair. Susanna knows Figaro is upset, and even though she is really just acting on the part of her mistress, she continues to play it up to tease Figaro for ever doubting her constancy.

"Deh vieni, non tardar"
from *Le Nozze di Figaro*
Libretto by Lorenzo da Ponte

Giunse alfin il momento
Che godro senz'affanno
In braccio all'idol mio ...
Timide cure uscite dal mio petto!
A turbar non venite il mio diletto.
O come par che all'amoroso foco
L'amenita del loco,
La terra e il ciel risponda.
Come la notte i furti miei risponda

Deh vieni, non tardar, o gioja bella
Vieni ove amore per goder t'appella
Finche non splende in ciel notturna face

Finche l'aria e ancor bruna,
E il mondo tace.
Qui mormora il ruscel, qui scherza l'aura
Che col dolce susurro il cor restaura
Qui ridono i fioretti e l'erba e fresca

"Oh come, don't delay"
from *The Marriage of Figaro*

The moment finally arrives
Which I will savor without fear
In the arms of my beloved ...
Fearful anxieties, leave my heart!
Do not come to disturb my delight.
Oh, how it seems that to amorous fires
The comfort of the place,
Earth and heaven respond,
As the night favors my designs.

Oh, come, don't delay, my beautiful joy
Come where love calls you to enjoyment
Until night's torches no longer shine in the
sky

As long as the air is still dark
And the world is still.
Here the river murmurs and the light plays
That restores the heart with sweet ripples
Here, little flowers laugh and the grass is
fresh

Ai piaceri d'amor qui tutto adescia.

Vieni, ben mio, tra queste piante ascose.

Vieni, vieni!

Ti vo' la fronte incoronar di rose.

Here, everything entices one to love's pleasures

Come, my dear, among these hidden plants.

Come, come!

I want to crown you with roses.

Samuel Barber (1910–1981) is one of the most celebrated American composers of the 20th century. His vocal, choral, operatic, orchestral, and piano works have received persistent and long lasting acclaim. He won two Pulitzer Prizes for music: one for his opera *Vanessa*, and the other for his *Concerto for Piano and Orchestra*. He has also been lauded for his *Adagio for Strings*, which has earned a permanent place in the orchestral repertoire. Barber's musical background is deeply rooted in singing, and his appreciation and knowledge of the human voice shows through in his compositions, particularly in the song cycle *Hermit Songs*.

Hermit Songs is a cycle of 10 songs for voice and piano written by Barber in 1953. Its textual basis comes from translations of Old Irish monastic poetry from the 8th through 13th centuries. The poems are often short, witty, and straightforward observations of the simple, spiritually pure life they led. These songs show the monks closeness to nature, to their animals, and to God.

At St. Patrick's Purgatory refers to the ancient three-day pilgrimage to Station Island and the surrounding lake, Loch Derg. According to legend, this island is the site where Christ revealed to St. Patrick, the patron saint of Ireland an opening into purgatory. The St. Patrick's Purgatory pilgrimage is considered the most grueling of Christian pilgrimages—it involves three days of standing on sharp rocks, sleep deprivation, fasting, and praying, all while braving extremely cold temperatures. This song expresses not only the difficulty of this pilgrimage, but love and gratitude for Christ's sacrifice and a desire to let go of self-centered and worldly desires.

At St. Patrick's Purgatory
translated by Sean O'Faolain

Pity me on my pilgrimage to Loch Derg!

O King of the churches and the bells

bewailing your sores and your wounds,

but not a tear can I squeeze from my eyes!

Not moisten an eye after so much sin!

Pity me, O King!

What shall I do with a heart that seeks only its own ease?

O only begotten Son by whom all men were made,

who shunned not the death by three wounds,

Pity me on my pilgrimage to Loch Derg

and I with a heart not softer than a stone!

According to Barber's score, **The Heavenly Banquet** is attributed to St. Brigid, known to Irish Catholics as the patron saint of beer. In this text St. Brigid expresses her desire to get all the important biblical figures together for a party so they can drown themselves (figuratively) in beer. Out of all the *Hermit Songs*, *The Heavenly Banquet* is probably the most positive and upbeat, which is readily expressed both in the text and in the music.

The Heavenly Banquet
translated by Sean O’Faolain

I would like to have the men of heaven in my own house;
With vats of good cheer laid out for them.
I would like to have the three Mary’s,
their fame is so great.
I would like people from every corner of heaven.
I would like them to be cheerful in their drinking.
I would like to have Jesus sitting there among them.
I would like a great lake of beer for the King of Kings.
I would like to be watching Heaven’s family
Drinking it through all eternity.

The Crucifixion, like the “Quis non posset” earlier in the program, tells of Mary’s extreme grief over the murder of Christ, her son.

The Crucifixion
translated by Howard Mumford Jones

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suff’ring borne
By the body of Mary’s Son,
But sorer still to Him was the grief
Which for his sake
Came upon His Mother.

The Monk and His Cat speaks of a monk’s observance of his pet cat, noting their contrasting ways of life: The monk is serious, studious, and committed to his work for God, while the cat lives a carefree existence of frolicking and chasing mice. The cat’s antics are emulated through the crunchy, dissonant chords in the right hand of the piano during many of the interludes. Though the monk and the cat are very different, they live out a peaceful, happy existence in each other’s company.

The Monk and His Cat
translated by W.H. Auden

Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
my feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art
Neither hinders the other;
Thus we live ever
without tedium and envy.

Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.

Carl Maria von Weber (1786–1826) was a German conductor, pianist, guitarist, critic and composer and is considered one of the first major contributors to the Romantic school. He is known for his piano and woodwind compositions, as well as his vocal and choral settings of Catholic music, but he is lauded most highly for his operas. In particular, ***Der Freischütz*** is considered to be instrumental in its influence on German Romantic opera, and it is regarded as the first German “nationalist” opera.

Der Freischütz is a thrilling tale based on the German legend of the Freischütz, or the “freeshooter.” In this opera, the protagonist, an assistant forester Max desires to be the successor to Cuno, the head forester, in order to gain his favor so that he may marry his daughter, Agathe. However, a test of marksmanship is required to obtain the post, and the contest is to happen the next day. Max loses the first contest and falls under the influence of Caspar, whose soul is soon to be forfeited to the devil. Caspar intends to exchange his soul with Max’s, and he persuades Max to cast six of seven magic bullets, the last of which is to be cast at any target by the devil. Aennchen’s aria, ***“Einst träumte meiner sel’gen Base,”*** happens in Act III of the opera. Agathe is extremely vexed after having another dream of ill omen. Her cousin, Aennchen, attempts to cheer her up with a comedic ghost story. When this fails, Aennchen cheerily reminds Agathe how fortunate she is to have a fiancé and encourages her to remain stalwart.

**“Einst träumte meiner sel’gen Base”
from *Der Freischütz***

Einst träumte meiner sel’gen Base,
Die Kammertür eröffne sich,
Und kreideweiß ward ihre Nase,
Denn näher, furchtbar näher schlich.
Ein Ungeheuer mit Augen wie Feuer,
Mit klirrender Kette ...
Es nahte dem Bette, in welchem sie schlief,

(Ich meine die Base mit kreidiger Nase,)

Und stöhnte, ach! so hohl!
Und ächzte ach! so tief!
Sie kreuzte sich, rief!
nach manchem Angst und Stoßgebet:

Und sie kamen mit Licht, und –
denke nur - und, (erschrick mir nur nicht!
Und (graust mir doch!) – Und,
Der Geist war: Nero, der Kettenhund!

Du zürnest mir?
Doch kannst du wöhnen, ich fühle nicht
mit dir?

**“Once my late cousin dreamed”
from *The Freeshooter***

Once my late cousin dreamed,
That the closet door opened itself,
And deathly white became her nose,
Then nearer, frightfully nearer crept.
A monster with eyes like fire,
With clinking chains ...

It approached the bed in which she
slept

(I speak of my cousin with the pale
nose,)

And it groaned, ah! so hollow!
And it moaned, ah! so deep!
She crossed herself and cried out
after many an anxious and fervent
prayer: Susanne, Margareth! Susan,
Margaret!

And they came with light, and –
just think - and (don’t be alarmed!)
And (though I shudder!) And,
The ghost was: Nero, the watchdog!

Are you angry with me?
You can’t really think I don’t feel for you?

Nur ziemen einer Braut nicht Thränen.
Trübe Augen, Liebchen,
taugen einem holden Bräutchen nicht.
Daß durch Blicke Sie erquicke und beglücke

Und bestricke, alles um sich her entzücke:

Das ist ihre schönste, schönste Pflicht.
Laß in öden Mauern Büsserinnen trauern,
dir winkt ros'ger Hoffnung Licht!
Schon entzündet sind die Kerzen
Zum Verein getreuer Herzen!
dir winkt ros'ger Hoffnung Licht!
Holde Freundin, zage nicht!

But tears are not becoming to a bride.
Sad eyes, darling,
are not good for a lovely young bride.
With her glances she should enliven and
delight
and charm, enchant everyone around
her:

That is her finest duty.
Let penitents mourn within bleak walls:
to you beckons the light of rosy hope!
Already lit are the candles
for the union of true hearts.
to you beckons the light of rosy hope!
Lovely friend, do not be fainthearted!

Steven Lutvak (b. 1957) has been hailed as one of New York's most exciting composers and lyricists. His musicals include *Almost September* and the Tony award winning *A Gentleman's Guide to Love and Murder*, and he has worked as a musical consultant on several major projects, including Tim Robbins's 1999 film *Cradle Will Rock*. He wrote the title track for *Mad Hot Ballroom*, the ninth most successful documentary of all time. He has collaborated with lyricist/librettist Robert L. Freedman on several occasions, most notably for *A Gentleman's Guide*. In addition to his work in composition, Lutvak has performed lead roles in musicals in pre-Broadway workshops and recordings.

Though it has only been in the repertoire since its premiere in 2013, ***A Gentleman's Guide to Love and Murder*** has proved itself to be a true Broadway gem. Winner of four Tonys at the 68th Tony Awards, including Best Musical, *A Gentleman's Guide* is the perfect combination of dark humor, sinisterness, a struggle for upward mobility, and romance. In this musical, the poor (but very handsome) clerk Monty Navarro learns he is ninth in line to acquire the vast D'Ysquith family fortune and the earldom of Highhurst. After several peaceful and unsuccessful attempts to integrate himself with the D'Ysquith family and improve his social standing, Monty begins systematically killing off his relatives, steadily creeping closer to his desired wealth and prestige. Throughout the musical he also carries on seemingly unlikely and uncouth romantic relationships with two different women. In this scene, Monty is having a tryst with his married mistress, Sibella when they are interrupted by his beautiful cousin, Phoebe D'Ysquith. Phoebe arrives determined to answer an important question, one which Monty has not yet uttered.

I've Decided to Marry You

Lyrics by Robert Freedman & Steven Lutvak

Phoebe D'Ysquith:

Mr Navarro, forgive my intrusion, I needed to see you and see you today! Mr Navarro!
Mr Navarro, I have arrived at a stunning conclusion and I felt I would lose the resolve
if I didn't come here directly to say:

I've decided to marry you! I've decided to marry you!
I've decided though Henry's gone that life goes on for me!
I have thoroughly thought it through
and the man that I want is you!

Though it's true there are quite a few who strongly disagree,
nonetheless I will marry you!
I confess that I'm frightened too,
but, unless I am wrong, you long for love as much as I!
This is quite unconventional, I'll admit,
but why should that matter a wit?
And if you do not say yes at once, I think I'll die!

Monty Navarro:

Ms. D'Ysquith, you've rendered me speechless! May I call you Pheobe?

Sibella Hallward:

What am I doing here? This could be dangerous. If I'm discovered imagine the scandal! And I couldn't handle a scandal so visible, I'll stay invisible, still as can be.

But what's going on in there? I can hear voices. I recognize Monty, but is that a woman? And if that's a woman, then what is she doing here? Is it the cousin? I wish I could see! If it's the cousin it might just be business. It's family business, so none of my business. But why is she here in the home of a bachelor?

Of course, one could point out that I'm here as well. But does she not realise this situation puts her reputation severely in question? The merest suggestion could cause a sensation and I cannot hear which is hell!

Phoebe: I've been warned not to marry you!

Sibella: I could go home...

Phoebe: I'll be scorned if I marry you!

Sibella: I should go home.

Phoebe: Still I decided to live my life again.

Sibella: To live my life and be a wife again.

Phoebe: Who'd believe how my life has turned?

Sibella: I should be off.

Phoebe: After grieving I quickly learned

Sibella: But he makes me laugh

Together: There is nothing that bends the will like half Castilian men!

Phoebe: And there's goodness to swearing you!

Sibella: Isn't this fun?

Phoebe: And a gentleness bearing you

Sibella: Isn't she done?

Phoebe: You have taken a wounded bird and taught her how to fly!

Sibella: Funny business, my life!

Together: This is quite unconventional, is it not? Rather a turn in the plot

Phoebe: And so, will I be your fiancée?

Sibella: Why don't you send the cow away?

Monty: Phoebe darling!

Phoebe & Sibella: When I recall this day I think I'll cry!

Sibella: (accidentally sitting on a glass) Ah!

Phoebe: What was that?

Monty: What was what?

Phoebe: That sound. Is there someone here?

Monty: Oh! Pay no attention. That's my new manservant. He's just finding his way around. I'll be with you in a moment...Wadsworth!

(aside)

Isn't this madness, who could foresee how one trick of timing could ruin it all?! One in the parlour, one in the bedroom, nothing between them but me and a wall! Look at Phoebe, noble and pious, my esteem for her only grows. But, when I'm with Sibella, who do I admire? None but Phoebe, perfect and lovely, who couldn't love her, heaven knows? Round and round and round it goes!

How happy I'd be to be at your disposal! My darling, of course I accept your proposal!

Phoebe: Now we should kiss!

Monty: That would be bliss!

Phoebe: Darling, but first I'll say this: I've decided to marry you!

Sibella: What are they doing?

Monty: Phoebe!

Phoebe: I've decided to marry you!

Sibella: What are they doing?

Monty: Sibella!

Sibella: I wish this wall would fall and set me free!

Monty: Phoebe set me free! Then again there's Sibella. Yes, I decided to marry you.

Phoebe, look what you've done to me!

Phoebe: Monty!

Monty: Phoebe!

Sibella: Monty!

Monty: Wadsworth...

Phoebe & Sibella: Monty, Monty...

Monty: I'm grateful indeed for your gracious bestowment. Yes, Wadsworth, I told you! I'll be just a moment!

Phoebe: Now Monty, dear, I think I now should go!

Monty: Oh!

Phoebe: But I still want to marry you!

Monty: Even so!

Phoebe: I've decided to marry you!

Sibella: Just go!

Phoebe: How I'm longing to marry you!

Sibella: Go!

Monty & Phoebe: Yes, I'm delighted to marry you, marry you, marry you!

Monty: Shame you must go!

Phoebe: Shame I must go!

All: Go, go, go!

Phoebe: I'll go!

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*.

MAY

Sunday, May 3, 2 p.m. Performance: Adelphian 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, 6:30 p.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.

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