



School of Music

JOINT RECITAL

SARAH BRAUNER '16, SOPRANO

SOPHIA EL-WAKIL '16, VIOLIN

JINSHIL YI '15, PIANO

SATURDAY, APRIL 16, 2016
SCHNEEBECK CONCERT HALL
2 P.M.

Sonata for Solo Violin, Opus 115 Sergei Prokofiev
I. Moderato (1891–1953)
II. Andante Dolce-Theme and Variations
III. Con Brio. Allegro Precipitato
Sophia El-Wakil, solo violin

Selections from *Six Elizabethan Songs* Dominick Argento
Sleep b. 1927
Spring
Dirge
Diaphenia
Sarah Brauner, soprano
Jinshil Yi, piano

Violin Sonata No. 1 in D Minor, Opus 75 Camille Saint-Saëns
I. Allegro Agitato (attaca) (1835–1921)
II Adagio
IV. Allegro Molto
Sophia El-Wakil, violin
Jinshil Yi, piano

Schon lacht der holde Frühling Wolfgang Amadeus Mozart
(1756–1791)
Sarah Brauner, soprano
Sophia El-Wakil, violin
Jinshil Yi, piano

Green Finch and Linnet Bird	Stephen Sondheim
from <i>Sweeney Todd: The Demon Barber of Fleet Street</i>	b. 1930
Falling In Love with Love	Richard Rodgers
from <i>The Boys From Syracuse</i>	(1902–1979)
The Beauty Is	Adam Guettel
from <i>A Light in the Piazza</i>	b. 1964
I Could Have Danced All Night	Frederick Loewe
from <i>My Fair Lady</i>	(1901–1988)

Sarah Brauner, soprano
 Sophia El-Wakil, violin
 Jinshil Yi, piano.

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

PERFORMERS

SARAH BRAUNER '16, soprano, studies voice with Kathryn Lehmann. She is majoring in English with an emphasis in creative writing and is minoring in music. Sarah sings in the Adelpian Concert Choir and Voci d'Amici, and also serves as sergeant at arms and alumnae liaison chair for the Beta Delta Chapter of Sigma Alpha Iota International Music Fraternity. Sarah has been accepted to Puget Sound's Master of Arts in Teaching program and will begin in the fall, pursuing a career as a high school English teacher.

SOPHIA EL-WAKIL '16, violin, is a music education major, and studies violin with Maria Sampen and Tim Christie. She has had the privilege of attending summer programs at Brevard Music Center, Idyllwild Arts Academy, California State Summer School for the Arts, and most recently, IES Vienna. Sophia has taken private lessons and classes at the San Francisco Conservatory of Music and in 2013, she worked for the Summer Music West program at the conservatory. For the past two years, she has worked for ASUPS as the performing arts programmer, bringing performers to campus including Delfeayo Marsalis, Mads Tolling, Linda Tillery, Cultural Heritage Choir, and Upright Citizens Brigade. After graduation Sophia hopes to continue working in music event programming.

PIANIST

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 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.

ACKNOWLEDGMENTS

Sarah: I would like to thank all of my friends and family who have been continually supportive of me in my pursuit of music. Thank you Professor Lehmann for your wonderful guidance and advice. It has been a pleasure to study with you for the past four years. I would like to thank my sisters in SAI for helping me to keep music in my life. A special shout out goes to Sophia, one of my closest friends and a true source of joy in my life. Thanks to everyone who came out to support us.

Sophia: Mom, mom, mom. I want to thank you for a thousand miles. You've done so much to support me in my musical studies and I will always appreciate that support. Thanks to Maria Sampen, for being the best mentor I could have asked for these past four years. I want to thank Sarah for being such a warm and joyous part of my life, as I really don't know what I would do without her. Thank you to all my friends and family, and those who are able to join Sarah and me today.

PROGRAM NOTES

Compiled by Sarah Brauner and Sophia El-Wakil

Sergei Prokofiev (1891–1953) is a 20th-century Russian composer, known for writing some of the most innovative works of his time. **Sonata for Solo Violin, Opus 115** is the last work Prokofiev wrote for the violin. The piece was never performed during Prokofiev's lifetime. It was originally written for a Suzuki-style large ensemble of young students. Can you imagine 20 young students playing a physically demanding piece such as this in unison?

Dominick Argento (b. 1927) is an American composer and professor emeritus at University of Minnesota in Minneapolis. Artistically, he is known for echoing the meaning of texts in a musical phrase, particularly by manipulating tonality, atonality, and 12-tone writing, while not crossing over into the truly avant-garde tendencies of many post-World War II composers.

Six Elizabethan Songs, written in 1958, features the works of five Elizabethan poets in six pieces. **Sleep**, originally the second song in the cycle, features a sonnet written by Samuel Daniel (1562–1619). The music mirrors the words in the poem, pairing the sleep imagery of the first and last sections with lower register harmonies. The middle section is unexpectedly aggressive, with a legato vocal line contrasting with the chilling accompaniment. **Spring**, originally the first song in the cycle, features the poetry of Thomas Nashe (1567–1601). This lively piece features active accompaniment and an exciting vocal line, mirroring the playfulness of Nashe's poetry. **Dirge**, featuring a famous Shakespeare (1564–1616) sonnet, is one of the simpler songs in the cycle. Its chords are similar to church bells, paralleling the imagery of death and mourning present in the poetry. **Diaphenia**, written by Henry Constable (1562–1613), brings us back to the joy featured in *Spring*, though this time through the lens of love. This fast-paced piece pairs a constantly moving piano part with the exciting flow of the vocal line, painting a musical image of the exhilaration of love.

Sleep

Poetry by Samuel Daniel

Care-charmer Sleep, some of the sable Night,
Brother to Death, in silent darkness born,
Relieve my anguish and restore thy light,
With dark forgetting of my cares, return;
And let the day be time enough to mourn
The shipwreck of my ill-adventur'd youth:
Let waking eyes suffice to wail their scorn,
Without the torment of the night's untruth.
Cease, dreams, th' images of day-desires
To model forth the passions of the morrow;
Never let rising sun approve you liars,
To add more grief to aggravate my sorrow.
Still let me sleep, embracing clouds in vain;
And never wake to feel the day's disdain.

Spring

Poetry by Thomas Nashe

Spring, the sweet Spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not Sting, the pretty birds to sing,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherd pipes all day,
And we hear aye birds tune this merry lay,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears to greet,
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring! The sweet Spring!

Dirge

Poetry by William Shakespeare

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:

A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

Diaphenia

Poetry by Henry Constable

Diaphenia, like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are beloved of their dams:
How blest were I if thou would'st prove me.

Diaphenia, like the spreading roses,
That in thy sweets all sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Love the sun's life-giving power;
For dead, thy breath to life might move me.

Diaphenia, like to all things blessed,
When all they praises, are expressed,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king, –
Then in requite, sweet virgin, love me!

Camille Saint-Saëns (1835–1921) was a French composer, organist, conductor, and pianist. Saint-Saëns' musical studies began very early in his life, studying piano and organ and performing official concerts by age 10. Franz Liszt and Ludwig van Beethoven were influential figures in Saint-Saëns' compositional development. Saint-Saëns wrote the **Violin Sonata No.1 in D Minor, Opus 75** in 1885. He dedicated the work to his colleague and frequent chamber music partner, Martin Marsick. Marsick was a teacher at Paris Conservatoire, whose list of students included famed violinists Jacques Thibaud, Georges Enescu, and Carl Flesch. The first movement of the *Sonata* is a dramatic sonata form. This movement introduces the musical themes that will be used throughout the entire piece. The final movement is a virtuosic flare that guarantees to get listeners excited.

Wolfgang Amadeus Mozart (1756–1791) had an immense impact on western art music, composing more than 600 works in the Classical era. He is known for influencing the works of Ludwig van Beethoven and Joseph Haydn, and is renowned as one of the most popular classical composers whose music endures to this day.

Schon lacht der holde Frühling (See how fair Spring is laughing) is a concert aria for soprano and orchestra, presented here for soprano and violin. The vocal line is typical of Mozart's writing for coloratura soprano, but this aria differs in structure from Mozart's typical arias by including a slower B section with a triplet pattern in the piano.

Schon lacht der holde Frühling

Schon lacht der holde Frühling
auf blumenreichen Matten,
wo sich Zephyre gatten
unter geselligem Scherze.
Wenn auch auf allen Zweigen
sich junge Blüten zeigen,
kehrt doch kein leiser Trost
in dieses arme Herz.

Da sitze ich und weine
einsam auf der Flur,
nicht um mein verlornes Schäfchen,
nein, um den Schäfer Lindor nur.

See how fair Spring is laughing

See how fair Spring is laughing
over the meadows rich with flowers,
where the breezes come together
in playful company.
But though on every branch
the flowers are budding,
no soft words of comfort
return to this poor heart.

I sit here and weep
alone in the fields,
not for my lost lamb,
no, only for the shepherd, Lindor.

Stephen Sondheim (b. 1930) is a musical theater composer and lyricist. He began his career under the mentorship of Oscar Hammerstein II, and has continued to be one of the most prominent musical theater composers in recent years. He is the winner of an Academy Award, eight Tony Awards, eight Grammy Awards, and many other honors for his contributions to musical theater. ***Sweeney Todd: The Demon Barber of Fleet Street*** premiered in 1979, based on a play by Christopher Bond. In 19th-century England, Sweeney Todd is a barber seeking revenge on the notorious Judge Turpin for the death of his wife, his years of imprisonment, and the kidnapping of his daughter. **Green Finch and Linnet Bird**, sung by Todd's daughter Johanna, reveals Johanna's desire for freedom from her abusive guardian, the Judge.

Green Finch and Linnet Bird

Green finch and linnet bird, nightingale, blackbird,
How is it you sing?
How can you jubilate, sitting in cages,
never taking wing?
Outside the sky waits, beckoning, beckoning,
Just beyond the bars.
How can you remain, staring at the rain,
maddened by the stars?
How is it you sing anything?
How is it you sing?

Green finch and linnet bird, nightingale, blackbird,
How is it you sing?
Whence comes this melody constantly flowing?
Is it rejoicing or merely hallowing?
Are you discussing or fussing or simply dreaming?
Are you crowing?
Are you screaming?

Ringdove and robinet, is it for wages,
singing to be sold?
Have you decided it's safer in cages
singing when you're told?

My cage has many rooms, damask and dark,
nothing there sings, not even my lark.
Larks never will, you know, when they're captive,
teach me to be more adaptive.

Green finch and linnet bird, nightingale, blackbird,
Teach me how to sing.
If I cannot fly, let me sing.

Richard Rodgers (1902–1979) was a musical theater giant known for his 43 Broadway musicals. He is well-known for his partnerships with lyricists Oscar Hammerstein II and Lorenz Hart. Rodgers and Hart's 1938 ***The Boys from Syracuse*** is based on William Shakespeare's *The Comedy of Errors*, adapted by librettist George Abbott. Identical twins Antipholus of Ephesus and Antipholus of Syracuse are separated in a shipwreck as youths, as well as their identical twin servants named Dromio. The twins from Ephesus come to Syracuse, resulting in a comedy of errors as the twins' wives mistake their husbands' identities. Adriana, Antipholus of Syracuse's wife, sings **Falling in Love with Love** in the first act. The music is set to a waltz, traditional romantic music, to remind audiences of the undercurrent of skepticism running through the show.

Falling in Love with Love

I weave with brightly colored strings
To keep my mind off other things;
So, ladies, let your fingers dance,
And keep your hands out of romance.
Lovely witches, let the stitches
keep your fingers under control.
Cut the thread but leave
the whole heart whole.
Merry maids can sew and sleep;
wives can only sew and weep!

Falling in love with love is falling for make believe.
Falling in love with love is playing the fool;
Caring too much is such a juvenile fancy.
Learning to trust is just for children in school.

I fell in love with love one night when the moon was full
I was unwise with eyes unable to see.
I fell in love with love, with love everlasting,
but love fell out with me.

Adam Guettel (b. 1964) composes musical theater and opera, and is best-known for ***The Light in the Piazza***, winner of two Tony Awards for Best Score and Best Orchestrations. The musical is based on a novella by Elizabeth Spencer set in the 1950s. The narrative follows Margaret Johnson and her daughter Clara, wealthy Southerners who spend a summer in Italy. When Clara, who has a developmental delay, falls in love, the family is forced to take a hard look at their values. Clara sings

The Beauty Is early in Act I, as the characters in a gallery speak to her about her own yearnings for the man she has fallen in love with.

The Beauty Is

These are very popular, in Italy.
It's the land of naked marble boys.
Something we don't see a lot in Winston-Salem,
That's the land of corduroys.
I'm just a someone in an old museum.
Far away from home as someone can go.
And the beauty is I still meet people I know.
Hello.

This is wanting something, this is reaching for it,
This is wishing that a moment would arrive.
This is taking chances, this is almost touching, what the beauty is.
I don't understand a word they're saying,
I'm a different here as different can be.
But the beauty is I still meet people like me.

Everyone's a mother here, in Italy.
Everyone's a father or a son.
I think if I had a child, I would take such care of her.
Then I wouldn't feel like one.

I've hardly met a single soul, but I am not alone.
I feel grown.
This is wanting something, this is praying for it,
This is holding breath and keeping fingers crossed.
This is counting blessings, this is wondering when I'll see that boy again.
I've got a feeling he's just a someone, too.
And the beauty is, when you realize, when you realize,
Someone could be looking for a someone like you.

Frederick Loewe (1901–1988) was an Austrian-American composer known for his work with lyricist Alan Jay Lerner (1918–1986). He began composing music at age 7, and was the youngest piano soloist to appear with the Berlin Philharmonic at age 13. Lerner and Loewe's ***My Fair Lady*** premiered in 1956 and won a Tony Award for Best Musical in 1957. The story is an adaptation of George Bernard Shaw's *Pygmalion*, following the narrative of Eliza Doolittle, a Cockney flower girl. Eliza, wishing to better her social position, moves in with Henry Higgins, an expert in phonetics who is teaching her to speak "proper" English. **I Could Have Danced All Night** occurs in Act 1 of the musical, after Eliza has a breakthrough in her lessons and reminisces on how wonderful it was to dance and celebrate her success with Professor Higgins, while the housekeeper unsuccessfully tries to get her ready for bed.

I Could Have Danced All Night

Bed, bed, I couldn't go to bed,
My head's too light to try to set it down!
Sleep, sleep, I couldn't sleep tonight,
Not for all the jewels in the crown.
I could have danced all night,
I could have danced all night,
And still have begged for more,
I could have spread my wings
and done a thousand things
I've never done before.
I'll never know what made it so exciting,
Why all at once my heart took flight,
I only know when he began to dance with me,
I could have danced, danced, danced all night.

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 SUNDAY, APRIL 17

No-Power Acoustic Concert

Wheelock Student Center, Rasmussen Rotunda, 1–2 p.m.

M SUNDAY, APRIL 17

Schneebeck Organ Recital

Joseph Adam, organ

Kilworth Memorial Chapel, 2 p.m.

M SUNDAY, APRIL 17

Student Recitals

Schneebeck Concert Hall

5 p.m. Senior Recital: Alex Simon, baritone

7:30 p.m. Senior Recital: Kim Thuman, viola

M MONDAY, APRIL 18

Student Concerts of Chamber Music (2 different concerts)

Schneebeck Concert Hall, 6 p.m. and 8 p.m.

F MONDAY, APRIL 18

Loving Glances from Hvar, Croatia

Part of the Sister Cities International Film Festival

Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

L THURSDAY, APRIL 21

“Investigating Metacognition and Learning: Implications for Teachers and Students”

Amy Siegesmund, biology department, P.L.U.

Part of the Thompson Hall Science and Mathematics Seminars series

Thompson Hall, Room 175, 4 p.m.

L/O THURSDAY, APRIL 21

Art|Sci: Art + Science “The Art and Science of Color”

Kittredge Gallery, 6–8 p.m.

M THURSDAY, APRIL 21

What She Said & Garden Level A Cappella Concert

Schneebeck Concert Hall, 7:30–9:30 p.m.

T FRIDAY, APRIL 22

Gnit by Will Eno

Directed by Sophie Schwartz '16

Part of the 2016 Senior Theatre Festival

Norton Clapp Theatre, Jones Hall, 7:30 p.m., ticketed

T SATURDAY, APRIL 23

Gnit by Will Eno

Directed by Sophie Schwartz '16

Part of the 2016 Senior Theatre Festival

Norton Clapp Theatre, Jones Hall, 2 p.m. and 7:30 p.m., ticketed

M SATURDAY, APRIL 23

Student Recitals

Schneebeck Concert Hall

2 p.m. Recital: Lindsey Long '16, and Gabe Lehrman '16, voice

5 p.m. Recital: Alaina Davis '16, and Megan D'Andrea '16, voice

7:30 p.m. Senior Recital: Clara Fuhrman, violin

M SUNDAY, APRIL 24

Junior Recital: Larissa Freier, violin

Schneebeck Concert Hall, 2 p.m.

E MONDAY, APRIL 25–SATURDAY, MAY 14

2016 Senior Art Show

Kittredge Gallery, M-F: 10 a.m.–5 p.m.; Sat. noon-5 p.m.

Puget Sound is committed to being accessible to all people.

If you have questions about event accessibility, please contact 253.879.3236
accessibility@pugetsound.edu, or pugetsound.edu/accessibility

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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