



School of Music

JOINT RECITAL

ALAINA DAVIS '16, SOPRANO

MEGAN D'ANDREA '17, MEZZO-SOPRANO

JINSHIL YI '15, PIANO

SATURDAY, APRIL 23, 2016
SCHNEEBECK CONCERT HALL
5 P.M.

Freschi luoghi, prati aulenti Stefano Donaudy
(1879–1925)
“S’altro che lagrime” Wolfgang Amadeus Mozart
from *La Clemenza di Tito* (1756–1791)

Alaina Davis, soprano

Paysage Reynaldo Hahn
L'Énamourée (1874–1947)
À Chloris

Megan D'Andrea, mezzo-soprano

Les Papillons Amédée-Ernest Chausson
(1855–1899)

Aimons-nous Camille Saint-Saëns
(1835–1921)

Psyché Émile Paladilhe
(1844–1926)

“Elle a fui, la tourterelle” Jacques Offenbach
from *Les Contes d'Hoffmann* (1819–1880)

Alaina Davis, soprano

O Can ye Sew Cushions Benjamin Britten
Nurse's Song (1913–1976)

Highland Balou

Megan D'Andrea, mezzo-soprano

Selections from *Twelve Poems of Emily Dickinson* Aaron Copland
Nature, the gentlest mother (1900–1990)
Why do they shut me out of Heaven?
Heart, we will forget him

“Laurie’s Song”
from *The Tender Land*

Alaina Davis ‘16, soprano

“Non so più cosa son, cosa faccio” Wolfgang Amadeus Mozart
from *Le Nozze di Figaro* (1756–1791)

“Che farò senza Euridice” Christoph Willibald Gluck
from *Orfeo ed Euridice* (1714–1787)

L’Abbandono Vincenzo Bellini
(1801–1835)

Megan D’Andrea, mezzo-soprano

A reception will follow the recital in School of Music, Room 114.

PERFORMERS

ALAINA DAVIS ‘16 is a voice student of Kathryn Lehmann and is pursuing a Bachelor of Music degree in music education. In her first two years at Puget Sound, Alaina sang second soprano with the Dorian Singers, and now in her second year as a member of the Adelpian Concert Choir, she serves as the soprano section leader. She also sings soprano in Voci d’Amici, the vocal chamber ensemble. Alaina began music as a flutist at a young age, spending multiple summers at band camp, weekends at Metropolitan Youth Symphony rehearsals, and Friday evenings in the school pep band. After joining choir her junior year of high school, she was sold on it and there was no looking back!

MEGAN D’ANDREA ‘17 studies voice with Kathryn Lehmann and is majoring in psychology. She is a member of the Adelpian Concert Choir, Voci d’Amici, and Dorian Singers. Megan has been involved in music her entire life, beginning with piano from a young age, followed by cello in elementary school, and now voice. She hopes to continue her study of music in her remaining time at Puget Sound and looks forward to having music as an integral part of her life.

PIANIST

JINSHILYI ‘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

Alaina: I would like to thank the professors and mentors that have helped me get to this place, particularly, Kathryn Lehmann for her unending support and encouragement and Tyler Pau for always “keeping it ultra.” I am forever grateful to my friends and family, near and far, that have cheered me on throughout the years or have performed by my side. Finally, and most important, I would like to thank my mother for being my rock, giving me the world, and showing me what it means to be strong.

Megan: I want to thank Kathryn Lehmann for her musical expertise and fervent support of anything her students aim to achieve. Her enthusiasm and encouragement impacts her singers’ lives in ways she cannot imagine. Thank you to both my parents and grandparents for their unconditional love and for introducing me to music as a child; for surrounding me with a world filled with exquisite music and exposing me to professional musicians. I also would like to thank my sister and role model, Lauren, whose unwavering love and support has encouraged me to pursue my passions as well as emboldened and empowered me in many facets of my life.

PROGRAM NOTES

Compiled by Alaina Davis and Megan D’Andrea

The son of a French father and Italian mother, **Stefano Donaudy** (1879–1925) was an Italian composer active in the late 19th century. After studying at Palermo’s Conservatorio, he pursued a career as a composer, while working for the wealthiest Sicilian families as a voice teacher, coach, and accompanist. The majority of Donaudy’s compositional output was for voice in the form of opera and song; however he did dabble in chamber and orchestral music. He is most well-known for his collection *36 Arie di Stile Antico*, many songs of which remain present in current concert repertoire.

Freschi luoghi, prati aulenti is one of the songs found in Donaudy’s famed *36 Arie di Stile Antico*. The text Donaudy chose to set was written by his brother, Alberto Donaudy, and uses nature and springtime to explore feelings of joy and love. The lively nature of both the piano and vocal lines paints a vivid picture of spring.

Freschi luoghi, prati aulenti

Poetry by Alberto Donaudy

Freschi luoghi, prati aulenti, rimanete
sempre in fior;
che l’estate non vi sementi,
che l’autunno non vi travolga,
che la morta stagion
non tolga tanto magico splendor.

Voglio un dì vagar
con lei fra sì verde soavità,
quando alfin gli affanni miei lei d’intender
mostrerà.

Cool places, meadows perfumed

Cool places, perfumed meadows,
always staying in flower;
which summer does not sow,
which autumn does not change,
I hope that winter
doesn’t take away so much magic
splendor.

One day I wish to wander
with her among such green softness,
when at last I will show my desires
intended for her.

Freschi luoghi, prati aulenti, rimanete
sempre in fior;
Che nessuna stagion vi tolga tanto
magico splendor.

E voi pur, ruscelli chiari, che di già correte
al mar,
di vostra acque non siate avari
nelle tarde stagion dell'anno,
non unite anche voi l'inganno d'un sì breve
prosperar.
Vo' specchiarmi un dì
con lei nelle vostre chiarezze
quando alfin gli affanni miei lei d'intender
mostrerà.

Cool places, perfumed meadows,
always staying in flower;
I hope that no season takes away so
much splendor from you.

And you also, clear brooks, which
already run to the sea,
will not be miserly with your water
in the late season of the year,
don't join the deceit of so brief a
prosperity.
I want to see myself with her
one day in your brightness,
when at last she will understand my
desires for her.

—Translation by Timothy LeVan

The prolific **Wolfgang Amadeus Mozart** (1756–1791) is known as one of the greatest composers of all time, and certainly is one of the greatest of the Classical period. Mozart was, from early childhood, an incredibly gifted musician, having written his first short clavichord compositions by age 4 and given his first performance by age 5 at Salzburg University in his home country of Austria. He composed more than 600 works in several genres, including symphonic, chamber, operatic, and choral works. His operas, in particular, are excellent examples of high art, featuring his mastery at expressing humor, joy, or sorrow.

“S’altro che lagrime” is an aria sung by Servilia during Act II of the Italian opera **La Clemenza di Tito**. In the opera Vitellia uses her womanly wiles to convince Sesto to kill his best friend, Emperor Tito, however, Sesto kills the wrong man and is sentenced to death. When Servilia, Sesto’s sister, finds Vitellia crying, she chastises Vitellia for not helping Sesto by confessing her guilt to Tito, instead offering “Nothing but tears.”

“S’altro che lagrime”
From La Clemenza di Tito
Libretto by Caterino Mazzola

S’altro che lagrime per lui non tenti,

tutto il tuo piangere non gioverà.
A quest’inutile pietà che senti,
oh quanto è simile la crudeltà.

“Nothing but tears”

If you don’t attempt something other
than tears from him,
all your weeping will be in vain.
To this useless pity which you feel,
oh, how similar is cruelty.

—Translation from *Soprano Mozart Arias* edited by Robert Larsen and Richard Walters.
English translation by Martha Gerhart.

Born in Caracas, Venezuela, **Reynaldo Hahn** (1874–1947) went to Paris as a child and later studied at the Conservatoire under Jules Massenet. He was a music critic who later became the director of the Paris Opéra. Hahn wrote several operettas, music for ballets, theater, and piano suites, but he is largely known for his art songs, famous for their melodious and graceful style.

Paysage, a piece from *Mélodies de Reynaldo Hahn*, is set to the poetry of André Theuriet (1833–1907). This piece captures the mood of a gentle autumn where everything is peaceful and removed from the bustle of city life. Using a style similar to that of Massenet, Hahn depicts the tranquil scene with 16th-note arpeggios to paint the “oaks in a circle,” gentle triplets to depict the “clear waters,” and low C in the piano accompaniment to refer to the “infinite bass.” The folksong-like qualities of this song combined with the legato line gives it a gentle feeling.

“Paysage”

Poetry by André Theuriet

A deux pas de la mer qu'on entend
bourdonner

Je sais un coin perdu de la terre bretonne
Où j'aurais tant aimé, pendant les jours
d'automne,
Chère, à vous emmener!

Des chênes faisant cercle autour d'une
fontaine,
Quelques hêtres épars, un vieux moulin
désert,
Une source dont l'eau claire a le reflet vert,
De vos yeux de sirène

La mésange, au matin, sous la feuille jaunie,
Viendrait chanter pour nous
Et la mer, nuit et jour,
Viendrait accompagner nos caresses
d'amour
De sa basse infinie!

“A Landscape”

Close by the booming sea,

In Brittany I know a sequestered spot
Where in autumn I would so have
wished,
My love, to go with you!

Oaks encircling a fountain,
Scattered beech, an old abandoned mill,
A well whose clear waters reflected
The green of your Siren's eyes

The bluetit, each morning, among
yellowed leaves
Would come to sing for us.
And the sea, night and day,
Accompany our loving caresses
With its boundless bass!

—Translation by Ted Perry

L'Énamourée, from *Mélodies de Reynaldo Hahn*, is set to poetry by Théodore Faullin de Banville. Pedal tones, or sustained low notes, are absent from the accompaniment, which is atypical for Hahn. These are replaced with many *appoggiaturas*, which conclude each verse over a six-measure sequence. This piece is vocally challenging because the singer is asked to leap between the upper and middle range in the context of a legato line. Hahn changes the scoring in each verse, beginning with the piano's introduction of the theme, followed by a vocal counter melody, and finally a vocal line with the theme accompanied by arpeggiated chords.

“L'Énamourée”

Poetry by Théodore Faullin de Banville

Ils se disent, ma colombe,
Que tu rêves, morte encore,
Sous la pierre d'une tombe:
Mais pour l'âme qui t'adore

“The Loved One”

They say, my dove,
that you are still dead and dreaming
beneath a tombstone;
but you awaken, revived,

Tu t'éveilles ranimée,
Ô pensive bien-aimée!
Par les blanches nuits 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.

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

for the soul that adores you,
oh pensive beloved!
Through the sleepless nights of stars,
in the murmuring breeze,
I caress your long veils,
your swaying hair
and your half-closed wings
which flutter among the roses.

Oh delights! I breathe
your divine blond tresses!
Your pure voice, a kind of lyre,
moves on the swell of the waters
and touches them gently, suavely,
like a lamenting swan!

—Translation by Emily Ezust

À Chloris, from *Mélodies de Reynaldo Hahn*, is similar in style to Bach, particularly in its use of walking quarter notes in the bass line. He also adds half notes in the inner voice providing harmony, and tied notes with 16th-note triplets for embellishments in the melody line in order to produce a flowing and memorable piece. There is a shift to a minor key in the second verse in reference to death, followed by a return to the Bach-inspired bass line and introductory theme. The poem, by Théophile de Viau (1590–1626), references a character named Chloris, who in Greek mythology was a nymph associated with spring, flowers, and new growth. She was believed to have dwelt in the Elysian Fields.

“À Chloris”

Poem by Théophile de Viau
S'il est vrai, Chloris, que tu m'aimes,
(Mais j'entends, que tu m'aimes bien,)
Je ne crois point que les rois mêmes
Aient un bonheur pareil au mien.

Que la mort serait importune
De venir changer ma fortune
A la félicité des cieux!
Tout ce qu'on dit de l'ambroisie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux

“To Chloris”

If it is true, Chloris, that you love me,
(but I hear that you love me well,)
I think not even kings
Have such happiness as mine.

Death would be unwelcome
if it came to exchange my fortune
for the bliss of heaven!
Everything said of ambrosia
Does not touch my fantasy as
The price of the graces of your eyes.

—Translation by Albert Combrink

Born in Paris, **Amédée-Ernest Chausson** (1855–1899) began his musical education at a young age, ultimately entering the Paris Conservatoire at age 25 to study with Jules Massenet, later going on to study with César Franck. During his career, Chausson composed symphonies, concertos, opera, choral music, and chamber works, but he is most known for his *mélodies*, which span his entire compositional output. Chausson's preference toward writing in smaller forms aligned well with the

sophistication needed for the French *mélodie*.

Les Papillons, the third song of Chausson's *Sept melodies*, contrasts with the minor aura of the set by presenting a relentlessly lively mood in both melody and accompaniment, with constant 16th notes in the piano representing butterfly wings. The through-composed piece remains in the major mode without a touch of sadness, for even the metaphorical death at its close is one of pleasure.

“Les Papillons”

Poetry by Théophile Gautier

Les papillons couleur de neige
Volent par essaim sur la mer;
Beaux papillons blancs, quand pourrai-je
Prendre le bleu chemin de l'air?

Savez-vous o belle des belles,
Ma bayadère aux yeux de jais,
S'ils me voulaient prêter leurs ailes,
Dites, savez-vous, où j'irais?

Sans prendre un seul baiser aux roses,
A travers vallons et forêts,
J'irais à vos lèvres mi-closes,
Fleur de mon âme, et j'y mourrais.

“Butterflies”

Snow-white butterflies
Swarm over the sea;
Beautiful white butterflies, when might I
Take to the azure path of the air?

Do you know, O beauty of beauties,
My jet-eyed bayadere—
Were they to lend me their wings,
Do you know where I would go?

Without kissing a single rose,
Across valleys and forests
I'd fly to your half-closed lips,
Flower of my soul, and there would die.

—Translation by Richard Stokes

Camille Saint-Saëns (1835–1921) was regarded as a musical prodigy, having made his concert debut at age 10. Similar to Chausson, Saint-Saëns was a 19th-century composer born in Paris, attending Conservatoire de Paris to study organ and composition. He wrote in virtually all genres, including opera, concertos, songs, symphonies, sacred and secular choral music, chamber music, and solo piano. Despite some exploration of more aird styles, he ultimately remained closely tied to traditional forms.

“Aimons-nous” is a setting of Théodore de Banville's rhythmic yet lyrical poem of the same name. While the poetry is set to music in a strophic manner, with the text's three verses using the same melody each time, Saint-Saëns alters the rhythm slightly in both the accompaniment and the vocal line, giving each verse its own unique quality. The simple and exquisite melody showcases the poetry, emphasizing the power of passionate, earth-shattering love.

“Aimons-nous”

Poetry by Théodore de Banville

Aimons-nous et dormons
Sans songer au reste du monde!

Ni le flot de la mer, ni l'ouragan des monts,
Tant que nous nous aimons

“Let us love each other”

Let us love each other and sleep
Without thoughts of the rest of the
world!

Neither the flood of the sea nor the
storm of the mountains,
As long as we are in love

Ne coubera ta tête blonde, Car l'Amour est plus fort Que les Dieux et la Mort! Le soleil s'éteindrait, Pour laisser ta blancheur plus pure. Le vent qui jusqu'à terre incline la forêt,	Will bend your blonde head, For Love is stronger Than the Gods and Death! The sun will die away To leave your pallor more pure. The wind bending the trees to the ground,
En passant n'oserait jouer avec ta chevelure, Tant que tu cacheras ta tête entre mes bras!	Would not dare, in passing, to play with your hair, As long as you will hide your head in my arms!
Et lorsque no deux cœurs S'en iront aux sphères heureuses Où les célestes lys écloront sous nos pleurs,	And when our two hearts Will soar into happy spheres Where celestial lilies will open up beneath our tears,
Alors, comme des fleurs, Joignons nos lèvres amoureuses, Et tâchons d'épuiser La Mort dans un baiser!	Then, like flowers, Let us join our lips And let us strive to vanquish Death with a kiss!

—Translation by Sergius Kagen

Émile Paladilhe (1844–1926), French composer of the late-Romantic period, also studied at Conservatoire de Paris, beginning at age 10. His compositional output was vast, including piano works, cantatas, motets, masses, chorales, operas, an oratorio, and more than 100 French *mélodies*. While his opera *Patrie!* was one of his most successful works, many of his works for solo woodwind and solo voice are still performed today.

Psyché features a hauntingly beautiful and simple introduction that sets the stage for the sentimental yearning that the vocal line expresses. The melody is through-composed, favoring new melodic material, which allows the performers and listeners alike to take the emotional journey that Pierre Corneille intended in writing the poetry.

Psyché

Poetry by Pierre Corneille

Je suis jaloux, Psyché, de toute la nature:
Les rayons du soleil vous baisent trop
souvent;
Vos cheveux souffrent trop les caresses
vent:
Quand il les flatte, j'en murmure;
L'air même que vous respirez
Avec trop de plaisir passe sur votre bouche;
Votre habit de trop près vous touche;
Et sitôt que vous soupirez,
Je ne sais quoi qui m'effarouche
Craint parmi vos soupir des soupir égarés.

Psyche

I am jealous, Psyche, of all nature:
The rays of the sun kiss you too often
Your hair suffers too often the wind's du
caresses:
The moment he strokes them, I demur;
The very air you breathe
Passes your lips with too much
pleasure;
Your garment clings to you too closely;
And the instant you sigh,
Something which frightens me
Fears that your sighs are not all for me.

—Translation by Richard Stokes

Jacques Offenbach (1819–1880) studied at Conservatoire de Paris after spending his childhood playing cello in a trio, with his brother, Julius, on violin and sister Isabella on piano. After three years in Paris, he adopted his French name, Jacques. He is best-known for his opera *Les Contes d’Hoffman*, which is still performed around the world today. He also is known for his role in developing operetta as a genre on the world stage, ultimately influencing other composers such as Richard Strauss and Arthur Sullivan.

The opera *Les Contes d’Hoffmann* is based upon the fantastic stories of the German romantic author and composer E.T.A. Hoffmann. Excluding the prologue and epilogue, the opera is separated into three acts as it chronicles visions of his passions for three women. Depending on the performance, **“Elle a fui, la tourterelle”** opens either Act II or Act III with a sweet and sorrowful aria in which Antonia, who has been forbidden by her father to sing due to the precarious nature of her health, yearns for her beloved Hoffmann to return.

**“Elle a fui, la tourterelle”
from *Les Contes d’Hoffmann***

Libretto by Jules Barbier and Michel Carré

Elle a fui, la tourterelle!
Ah! souvenir trop doux!
Image trop cruelle!
Hélas! à mes genoux
je l’entends, je le vois!

Elle a fui, la tourterelle.
Elle a fui loin de toi;
mais elle est toujours fidèle
et te garde sa foi.
Mon bien-aimé, ma voix t’appelle.
Oui, tout mon cœur est à toi.

Chère fleur qui viens d’éclorre,
par pitié, réponds-moi!
toi qui sais s’il m’aime encore,
s’il me garde sa foi!
Mon bien-aimé, ma voix t’implore.
Ah! que ton cœur vienne à moi.

**“She has fled—the turtledove”
from *The Tales of Hoffmann***

She has fled—the turtledove!
Ah, memory too sweet!
Image too bitter!
Alas, at my knees
I hear him, I see him!

She has fled—the turtledove.
She has fled far from you;
But she is forever faithful
And keeps her promise to you.
My beloved, my voice calls to you.
Yes, all my heart is yours.

Precious flower which has just bloomed,
for pity’s sake answer me,
you who knows if he still loves me,
If he keeps his promise to me!
My beloved, my voice implores you.
Ah, may your heart come to me.

Born in Suffolk, England, **Benjamin Britten** (1913–1976) began composing at age 12, studying under Frank Bridge. He became the leading British composer of the mid-20th century, and his operas were considered the finest English operas since those of Henry Purcell. He studied at the Royal College of Music in London, where he continued to compose and won international acclaim for his *Variations on a Theme of Frank Bridge*. Throughout the years he was recognized for his contributions to theater, song cycles, operettas, and instrumental and choral works. Britten was made Companion of Honour in 1953, was awarded the Order of Merit in 1965, and in 1976 became the first musician or composer to be a life peer, or baron.

O Can ye Sew Cushions is the fourth of Britten's first set of folk song arrangements. It is an arrangement of a Scottish tune and was dedicated to Meg Mundy, a professional cellist and singer, with whom Britten stayed together with her parents while visiting New York. In the accompaniment, duple against triple alternates between hands and the lively section has a syncopated feel with grace notes to create a light and playful feel. This song with its unexpectedly wide leaps in the melody, gets a flowing accompaniment from Britten in the verse and a strange counter harmony in the chorus that creates an air of mystery and uncertainty in the piece. It is set to an old Scottish lullaby, sung by a mother whose husband is away at sea, but also includes some words that are just "baby talk" and do not have a specific meaning.

O Can ye Sew Cushions

A Scottish Folksong

O can ye sew cushions and can ye sew sheets,
And can ye sing ballulow when the bairn (baby) greets (cries)?
And hie and baw, birdie, and hie and baw, lamb,
And hee and baw, birdie, my bonnie wee lamb.

Hie-o, wie-o what will I do wi' ye?
Black's the life that I lead wi' ye,
Many o'you, little for to gi' ye,
Hie-o, wie-o, what will I do wi' ye?

I've placed my cradle on yon hilly top,
And aye as the wind blew my cradle did rock.
O hush-a-by, babie, O baw lily loo,
And hee and baw, birdie, my bonnie wee doo,

Hie-o, wie-o what will I do wi' ye?
Black's the life that I lead wi' ye,
Many o'you, little for to gi' ye,
Hie-o, wie-o, what will I do wi' ye?

Nurse's Song, the fifth piece from Britten's song cycle *A Charm of Lullabies*, is set to a poem by John Phillip (fl. 1561). It is a lullaby beginning with three short unaccompanied vocal phrases, followed by a fourth phrase that is joined by the piano with a rocking feeling to the line, punctuated with short arpeggios. The last measures repeat the beginning's unaccompanied phrases and end simply and quietly, leading the baby into sleep.

Nurse's Song

Poem by John Phillip

Lullaby baby,
Lullaby baby,
Thy nurse will tend thee as duly as may be.
Lullaby baby!

Be still, my sweet sweeting, no longer do cry;
Sing lullaby baby, lullaby baby.

Let dolours be fleeting, I fancy thee, I . . .
To rock and to lull thee I will not delay me.
Lullaby baby,
Lullabylabylaby baby,
Thy nurse will tend thee as duly as may be
Lullabylabylaby baby

The gods be thy shield and comfort in need!
The gods be thy shield and comfort in need!
Sing Lullaby baby,
Lullabylaby baby

They give thee good fortune and well for to speed,
And this to desire ... I will not delay me.
This to desire ... I will not delay me.

Lullaby baby,
Lullabylaby baby,
Thy nurse will tend thee as duly as may be.
Lullabylabylabylaby baby.

Highland Balou, the second piece Britten's song cycle *A Charm of Lullabies*, is set to a poem by Robert Burns (1759–1796). It was most likely influenced by Britten's memories of Scottish songs he heard in Lowestoft during his childhood. This lullaby is sung by a very poor mother to her child in the hope that he grows up strong enough to steal a horse, cross the border to steal cattle, and then presumably marry into a fortune.

Highland Balou

Poetry by Robert Burns

Hee Balou, my sweet wee Donald,
Picture o' the great Clanronald!
Brawlie kens our wanton Chief
What gat my young Highland thief.
(Hee Balou!)

Leeze me on thy bonnie craigie!
And thou live, thou'll steal a naigie,
Travel the country thro' and thro',
and bring hame a Carlisle cow!

Thro' the Lawlands, o'er the Border,
Weel, my babie, may thou furder!
Herry the louns o' the laigh Countrie,
Synne to the Highlands hame to me!

The Highland Lullaby

O hush! My sweet little Donald
Image of the great Clan Ronald!
Excellently teaches our wanton Chief
That fathered my young Highland thief.
(O hush!)

Dear to me is thy pretty neck!
If thou live, thou'll steal a horse,
Travel the country through and through,
and bring home a Carlisle cow!

Through the Lowlands, over the Border,
Well, my baby, may thou thrive!
Harry the lads of the low Country,
Afterwards to the Highlands home to
me!

— translation by David Smythe

American composer **Aaron Copland** (1900–1990) is known for his compositional pursuit of an “American music,” focusing a lot of his efforts on instrumental works for symphony orchestra or solo piano. In addition to instrumental works, he dabbled in vocal work in writing two operas *The Second Hurricane*, and *The Tenderland*, along with a song cycle using selected poetry by Emily Dickinson. From March 1949 to March 1950, Copland adapted 12 of Emily Dickinson’s poems as a song cycle, aptly named the *Twelve Poems of Emily Dickinson*. According to Copland: “It was my hope, nearly a century after these remarkable poems were conceived, to create a musical counterpart to Emily Dickinson’s unique personality.” It is commonly accepted that Copland succeeded in providing the musical voice he sought, giving the world a both beautiful and cerebral work in his *Dickinson Songs*, as they are colloquially known. In the program Copland notes that there is no central theme for the cycle, but rather they touch on subjects that were dear to Dickinson: nature, death, life, and eternity. In the opening song of the cycle, **Nature, the gentlest mother**, the piano accompaniment paints nature as a loving mother: one can hear the birds chirping and see the sun shining adoringly over all creation. The third song of the cycle, **Why do they shut me out of Heaven?** features the speaker simultaneously questioning their faith and not fully understanding that one must die in order to go to Heaven. The final notes of the piano postlude act as a question mark to end the thoughts. Were it a stand alone song, the fifth song of the cycle, **Heart, we will forget him** could be heard as a typical song of love and loss, however, the context within the set complicates that view in favor of a more complex reading involving faith and doubt as well.

Nature, the gentlest mother

Poetry by Emily Dickinson

Nature the gentlest mother
Impatient of no child
The feeblest or the waywardest
Her admonition mild
In forest and the hill
By traveller is heard
Restraining rampant squirrel or too impetuous bird.

How fair her conversation
A summer afternoon.
Her household, her assembly
And when the sun goes down
Her voice among the aisles
Incites the timid prayer
Of the minutest cricket
The most unworthy flower.

When all the children sleep,
She turns as long away,
As will suffice to light her lamps
Then, bending from the sky,
With infinite affection
And infiniter care
Her golden finger on her lip
Wills silence ev’rywhere.

Why do they shut me out of Heaven?

Poetry by Emily Dickinson

Why do they shut me out of Heaven
Did I sing too loud?
But I can sing a little minor, timid as a bird.
Wouldn't the angels try me just once more
Just see if I troubled them
But don't shut the door.
Oh if I were the gentlemen in the white robes
And they were the little hand that knocked
Could I forbid.

Heart, we will forget him

Poetry by Emily Dickinson

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 my thoughts may dim
Haste lest while you're lagging,
I may remember him.

The Tender Land (1952–1954), Copland's only full-length opera, tells the story of a young girl, Laurie Moss, who grows up on a Midwestern farm and is about to leave home. The aria "**Laurie's Song**" takes place on the eve of her graduation as she grapples with the speed at which her childhood passed and feeling as though she has outgrown her hometown. The opera is simultaneously progressive and traditional, employing American vernacular and folk song while maintaining roots in diatonicism and traditional operatic form.

"Laurie's Song" from *The Tender Land*

Libretto by Horace Everett

Once I thought I'd never grow tall as this fence.
Time dragged heavy and slow.
But April came and August went before I knew just what they meant,
And little by little I grew.
And as I grew, I came to know how fast the time could go.
Once I thought I'd never go
Outside this fence.
This space was plenty for me.
But I walked down that road one day, and just what happened I can't say.
But little by little it came to be
That line between the earth and sky came beckoning to me.
Now the time has grown so short; The world has grown so wide.
I'll be graduated soon.

Why am I strange inside?
What makes me think I'd like to try

to go down all those roads beyond that line above the earth and 'neath the sky?
Tomorrow when I sit upon that graduation platform stand,
I know my hand will shake when I reach out to take that paper with the ribboned
band.

Now that all the learning's done,

Oh who knows what will now begin?
Oh it's so strange, I'm strange inside.
The time has grown so short, the world so wide.

"Non so più cosa son, cosa faccio" from Mozart's opera **Le Nozze di Figaro (The Marriage of Figaro)**, is considered a cornerstone of most opera houses to this day. It tells the story of the marriage of Figaro, a valet to the Count Almaviva, with the beautiful Susanna. In the story the Count schemes a way to exercise his "right" to sleep with a servant's future bride. On learning of the Count's wishes, Figaro, Susanna, and the Countess, seek to stop him from the affair and end his tendency toward infidelity. This aria is sung by Cherubino in the third act, the Count's young male page, who has entered the hormonal, prepubescent stage in his development. He is infatuated with all women he comes across, so here he explores his blossoming interest in and confusion with all things feminine. The accompaniment moves rapidly with offbeat accents and a general sense of gushing emotion, which is typical of *aria agitata*, one of many aria types present in opera of the 18th century.

"Non so più cosa son, cosa faccio"
From *Le Nozze di Figaro*

Text by Lorenzo da Ponte

Non so piu cosa son, cosa faccio,

Or di foco ora sono di ghiaccio,

Ogni donna cangiar di colore,

Ogni donna mi fa palpitar.

Solo ai nomi d'amor di diletto,
Mi si turba, mi s'altera il petto,

E a parlare mi sforza d'amore
Un desio ch'io non posso spiegar.

Non so piu cosa son, cosa faccio,

Or di foco ora sono di ghiaccio,

Ogni donna cangiar di colore,

Ogni donna mi fa palpitar.

"I no longer know what I am, what I do"

I no longer know what I am or what I do,

One minute I'm on fire, the next I'm frozen,

Every woman changes my color [makes me blush]

Every woman makes my heart beat faster.

At the mere mention of love, of delight,
I become disturbed, my heartbeat changes,

I try to speak of love
[I feel] A desire which I cannot explain.

I no longer know what I am or what I do,

One minute I'm on fire, the next I'm frozen,

Every woman changes my color [makes me blush]

Every woman makes my heart beat faster.

Parlo d'amor vegliando,
Parlo d'amor sognando,
All'acqua, all'ombra, ai monti

Ai fiori, all'erbe, ai fonti,
fountains,
All'eco, all'aria, ai venti,
Che il suon de' vani accenti

Portano via con se.

E se non ho chi m'oda,
Parlo d'amor con me!

I speak of love awake
I speak of love in my dreams,
To the water, the shadows, the
mountains,

To the flowers, the grass, the
To the echoes, the air, the winds,
That the sound of vain accents
[speech] is
carried away with itself.

And if nobody listens,
I speak of love to myself!

—Translation by Naomi Gurt Lind

Born in Erasbach, Germany, **Christoph Willibald Gluck** (1714–1787) was intended by his father to continue the family forestry business, but instead showed a strong inclination for music from a young age. He left home and, before long, was discovered by a nobleman who took him to Milan to study composition with the Italian organist and composer Giovanni Battista Sammartini. He began by writing operas characterized by their melodic and charming, but never grand or passionate, style, influenced by Handel's works. As his career progressed, he was criticized by many who still preferred traditional Italian compositions. His operas symbolized the beginning of modern, musical dramas that marked the end for "opera seria" styles. Apart from his major compositions, Gluck composed a few arias, solo motets, and chorales, as well as nine symphonies, six trio sonatas, and two trio sonatas.

"Che farò senza Euridice" is from one of Gluck's most famous operas, ***Orfeo ed Euridice***. It is originally set to an Italian libretto but owes much to the genre of French opera, due to its use of accompanied recitative and a general absence of vocal virtuosity. Amore (Cupid) has told Orfeo that he may go to the Underworld and return with his wife on the condition that he not look at her until they are back on Earth. On the way out of Hades, Orfeo follows Cupid's commands but cannot explain to Euridice why he will not hold her hand or look at her. She concludes that he must no longer love her, and refuses to go on, deciding that death would be preferable. She sings of his supposed infidelity and, at this, Orfeo turns to look at her and explain, causing her death. He sings of his grief in this piece, inquiring what he will do without her, before planning to kill himself in order to join Euridice in Hades. The story ends with Amore stopping Orfeo from joining his lover and rewarding his undying love with the return of Euridice.

**"Che farò senza Euridice"
from *Orfeo ed Euridice***

Libretto by Ranieri Calzabigi

Che farò senza Euridice
Dove andrò senza il mio ben.

Euridice, o Dio, risponde
Io son pure il tuo fedele.

"What will I do without Euridice"

What will I do without Euridice
Where will I go without my wonderful
one.

Euridice, oh God, answer
I am entirely your loyal one.

Euridice! Ah, non m'avvanza
più soccorso, più speranza
ne dal mondo, ne dal cel.

Euridice! Ah, it doesn't give me
any help, any hope
neither this world, neither heaven.

—Translation by Gabriel Huaroc

Born in Sicily, **Vincenzo Bellini** (1801–1835) was an operatic composer with a gift for creating vocal melody both pure in style and sensuous in expression. He was born into a family of musicians and was sent by his father to the Naples Conservatory, where he began his successful career writing operas. There he wrote six operas, including the famous works *Norma* and *I Capuleti e i Montecchi*, based on Romeo and Juliet. Bellini is known primarily for his use of the bel canto style, which strove for clarity and gracefulness of form and melody, as well as a close union of words and music. He modeled himself after Haydn and Mozart, but he continues to be independently recognized for the charm and elegance of his luminous vocal melodies.

L'Abbandono, set to a text with an anonymous author, was composed during the last months of Bellini's life. It references Daphnis who, in Greek mythology, was a Sicilian shepherd said to be the inventor of pastoral poetry, an art form concerning love between shepherds and shepherdesses or the loss of an affair that has gone wrong. This piece has a longing and mourning tone to it, reflecting the character's calls for the return of their lover.

L'Abbandono

Text by Anonymous

Solitario zeffiretto,
a che movi i tuoi sospiri?
Il sospiro a me sol lice,
ché, dolente ed infelice,
chiamo Dafne che non ode
l'insoffribil mio martir.

Langue invan la mammoletta

e la rosa e il gelsomino;
lunge son da lui che adoro,
non conosco alcun ristoro
se non viene a consolarmi
col bel guardo cilestrino.

Ape industrie, che vagando
sempre vai di fior in fiore,
ascolta, ascolta.

Se lo scorgi ov'ei dimora,
di' che rieda a chi l'adora,

come riedi tu nel seno
delle rose al primo albor.

Abandonment

Lonely breeze
why do you sigh?
Sighs are meant for me alone
for, grieving and unhappy,
I call on Daphnis who does not hear
my unbearable torment.

The sweet-smelling violet, the rose and
the jasmine
languish in vain;
I am far from him whom I adore,
and I have no relief
unless he comes and console me
with his beautiful blue gaze.

Industrious bee, who always flit
from flower to flower,
listen, listen:

If you find him where he is,
tell him to come back to the one who
adores him,
as you come back to the bosom of the
roses
at the first light of dawn.

—Translation by Emily Ezust

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 23

Student Recital

Schneebeck Concert Hall

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.

L MONDAY, APRIL 25

"Borrando La Frontera/Erasing the Border"

Ana Teresa Fernández, artist

Part of the La Frontera: The U.S.-Mexico Border series

Wyatt Hall, Room 109, 3:30–5:30 p.m.

F MONDAY, APRIL 25

Grizzly Man (2005)

Part of the Werner Herzog: The Man Against the System film festival

Rausch Auditorium, McIntyre Hall, Room 003, 6:30 p.m.

F MONDAY, APRIL 25

Insiang from Davao City, Philippines

Part of the Sister Cities International Film Festival

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

L THURSDAY, APRIL 28

"Media, Marketing, and the Making of the President"

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.

M FRIDAY, APRIL 29

Jazz Orchestra

Tracy Knoop, director

Schneebeck Concert Hall, 7:30 p.m.

M SATURDAY, APRIL 30

Junior Recital: Megan Reich '17, flute

Schneebeck Concert Hall, 5 p.m.

M SUNDAY, MAY 1

American Vistas

Adelphian Concert Choir

Steven Zopfi, conductor

Schneebeck Concert Hall, 2 p.m.

M MONDAY, MAY 2

B-flat Clarinet Ensemble

Jennifer Nelson, director

Wheelock Student Center Lobby, 6:30 p.m.

M MONDAY, MAY 2

Percussion Ensemble

Jeffery Lund, director

Schneebeck Concert Hall, 7:30 p.m.

M TUESDAY, MAY 3

Chorale and Dorian Singers

J. Edward Hughes, conductor (Chorale)

Kathryn Lehmann, conductor (Dorian Singers)

Schneebeck Concert Hall, 7:30 p.m.

M WEDNESDAY, MAY 4

Annual Pops on the Lawn

Wind Ensemble with student conductors

Karlen Quad (rain location: Schneebeck Concert Hall), 4 p.m.

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