



School of Music

JOINT RECITAL

LINDSEY LONG '16, SOPRANO GABRIEL LEHRMAN '16, TENOR JINSHIL YI '15, PIANO

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

“Mit Würd’ und Hoheit angetan” Franz Joseph Haydn
from *Die Schöpfung* (1732–1809)

Gabriel Lehrman, tenor

“Tornami a vagheggiar” George Frideric Handel
from *Alcina* (1685–1759)

Lindsey Long, soprano

O Del Mio Amato BenStefano Donaudy
(1879–1925)

Nebbie Ottorino Respighi
(1879–1936)

Gabriel Lehrman, tenor

L’anneau d’argent. Cécile Chaminade
Viens, mon bien-aimé (1857–1944)

Lindsey Long, soprano

Clair de lune. Gabriel Fauré
Lydia (1845–1924)

Gabriel Lehrman, tenor

Selections from *Over the Rim Moon*. Michael Head
Beloved (1900–1976)
A Blackbird Singing

“Steal me, sweet thief” Gian Carlo Menotti
from *The Old Maid and the Thief* (1911–2007)

Lindsey Long, soprano

Three Irish Folksong Settings John Corigliano
I. The Salley Gardens b. 1938
II. The Foggy Dew
III. She Moved Through the Fair

Gabriel Lehrman, tenor
Megan Reich, flute

Everything I Know Lin-Manuel Miranda
from *In the Heights* b. 1980

Still Hurting Jason Robert Brown
from *The Last Five Years* b. 1970

Lindsey Long, soprano

I'd Give it All for You Jason Robert Brown
from *Songs for a New World* b. 1970

Gabriel Lehrman, tenor
Lindsey Long, soprano

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

VOCALISTS

LINDSEY LONG '16 studies voice with Christina Kowalski. She is a member of the Adelphian Concert Choir (for which she serves as president) and Voci d'Amici. Lindsey also performs with the student-run, treble a cappella group, What She Said, and holds the position of musical director. She has performed with the School of Music and the Theatre Arts Department in *Spring Awakening* (2013), *Opera Scenes* (2014), *Le Comte Ory* (2015), and *Rent* (2016). Lindsey will graduate this spring with a Bachelor of Music degree in music business and a minor in Spanish.

GABRIEL LEHRMAN '16 studies voice with Kathryn Lehmann. He is a member and soloist of the Adelphian Concert Choir, Voci d'Amici, and Garden Level a cappella group. Gabriel previously played percussion with the Wind Ensemble and has performed with the School of Music and Theatre Arts Department in *Spring Awakening* (2013), *Opera Scenes* (2014), and *Rent* (2016). Gabriel also is the chorister of Phi Delta Theta and a fantastic singer in the shower. After four extraordinary years, he will graduate this May with Bachelor of Arts degrees in music and religion.

GUEST PERFORMER

MEGAN REICH '17, student of Karla Flygare, is pursuing a Bachelor of Music degree in flute performance and a Bachelor of Arts degree in biology.

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

Gabriel: I first would like to thank Mary Elizabeth Enmann, my first voice teacher, who sparked my original passion for singing. I would be nowhere without Kathryn Lehmann, whose guidance has increased my enthusiasm and ability to sing tenfold. Several mentors who have instilled passion and empathy in me are Dr. Zopfi, Jeff Morton, John Burn, Dr. Block, and Judith Kay. I thank Lindsey, one of my best friends, with whom I am extraordinarily lucky to share this recital. Lastly, I thank my family who has provided me with an extraordinary amount of support and compassion.

Lindsey: I would like to thank all of my professors for their continuous support and guidance throughout my four years at Puget Sound, especially Christina Kowalski, Dr. Padula, and Dr. Zopfi. I also would like to thank my family and friends for always pushing me to follow my dreams and always laughing at my ridiculous sense of humor. Thank you to Jinshil for being the best accompanist and an even better friend. Thanks to Gabriel for always being there to brighten my day—I am so honored to share the stage with you. I want to give a special shout-out to my brother who has encouraged and inspired my love of music into performance.

PROGRAM NOTES AND TRANSLATIONS

Compiled by Lindsey Long and Gabriel Lehrman

Franz Joseph Haydn (1732–1809) helped move music from the Baroque era into the Classical era, being credited for perfecting the symphony and inventing the string quartet. Haydn's musical life started before age six, when he left home to sing at the St. Stephen's Cathedral in Vienna. He later learned violin and piano, and eventually turned his interest to composition while supporting himself by teaching and playing violin. He found luck in the Esterházy patronage, who hired Haydn and gave him fame as a composer. Working for the Esterházy, Haydn was incredibly prolific until he moved to England to conduct and spend time with his friend Wolfgang Amadeus Mozart. After moving around, Haydn finally passed away as a revered composer and teacher in Vienna. Haydn has been respected as one of the masters of the Classical genre, and his legacy was carried on by his student Ludwig van Beethoven.

Die Schöpfung (The Creation), was composed after Haydn returned to Vienna for the last years of his life. He was inspired to compose it after watching Handel's oratorios in England, and based the libretto off the story of Genesis in the *Bible* and *Paradise Lost* by John Milton. This oratorio is believed to be the first composition originally performable in two languages, English and German. **"Mit Würd' und Hoheit angetan"** is No. 24 in the oratorio, performed in the middle of Part II of the Part III composition. This particular aria is during Day Six of the creation story, and chronicles when God created man and woman in God's own image, and breathed life and their soul into each of them through their nostrils.

**"Mit Würd' und Hoheit angetan"
from Die Schöpfung (The Creation)**

Libretto by Gottfried van Swieten

Recitative:

Und Gott schuf den Menschen nach seinem Ebenbilde, nach dem Ebenbilde Gottes schuf er image.	And God created man in his own In the image of God created he
Ihn. Mann und Weib erschuf er sie. Den Atem des him.	Male and female created he them.
Lebens hauchte er in sein Angesicht, Und der Mensch wurde zur lebendigen Seele.	He breathed into his nostrils the breath of life, and And man became a living soul.

Aria:

Mit Würd' und Hoheit angetan, Mit Schönheit, Stärk' und Mut begabt, Gen Himmel aufgerichtet steht der Mensch, Ein Mann und König der Natur.	In native worth and honor clad, with beauty, courage, strength adorn'd to heav'n erect and tall, He stands a man, the Lord and King of nature all.
Die breit gewölbt' erhabne Stirn Verkünd't der Weisheit tiefen Sinn, Und aus dem hellen Blicke strahlt Der Geist, des Schöpfers Hauch und Ebenbild.	The large and arched front sublime of wisdom deep declares the seat. And in his eyes with brightness shines His soul, the breath and image of his God.
An seinen Busen schmieget sich Für ihn, aus ihm geformt, Die Gattin, hold und anmutsvoll. In froher Unschuld lächelt sie, Des Frühlings reizend Bild, Ihm Liebe, Glück und Wonne zu.	With fondness leans upon his breast a partner, for him form'd, A woman, fair and graceful spouse. Her softly smiling virgin looks, of flow'ry spring the mirror, Bespeak him love, and joy, and bliss.

—Translation from *Naxos*

George Frideric Handel (1685–1759) was a German, Baroque composer, who was well-known for his operas, oratorios, and other concert works. One of his greatest successes is *Messiah* (1742), an English oratorio still frequently performed to this day. Handel's works maintained lyrical and dramatic qualities, earning him positive reception during his lifetime and throughout modern day.

An opera seria, **Alcina** first premiered in 1735 at the Theatre Royal, Covent Garden in London. The opera fell into obscurity for nearly two centuries, not being performed again until the 20th century. During Act I, Alcina has captured the brave knight,

Ruggiero, who is magically spellbound by her. Bradamante, disguised as her brother, Ricciardo, tries to save her lover. Morgana, Alcina's sister, becomes interested in Ricciardo. Ruggiero now only sees Ricciardo as a rival for Alcina's love and desires him to be punished. In Act I, Scene 2, Alcina plans to turn Ricciardo into an animal to show Ruggiero how much she loves him. Morgana begs Ricciardo to flee but 'he' says he must stay because he loves another. Morgana believes the 'other' is herself and finishes the act singing for her love to return to her with her triumphant aria
"Tornami a vagheggiar."

**"Tornami a vagheggiar"
from *Alcina***

Libretto by Antonio Marchi

Tornami a vagheggiar,
te solo vuol amar
quest' anima fedel,
caro, mio bene, caro!

Return to me to languish,
Only you it wants to love
this faithful heart,
My dear, my good one, my dear!

Già ti donai il mio cor:
fido sarà il mio amor;
mai ti sarò crudel,
cara mia spene.

Already I gave you my heart:
I trust you will be my love;
but you will be too cruel,
my dear hope.

—Translation by Robert Glaubitz

Stefano Donaudy (1879–1925) was a composer who started writing music in his early teen years and was best known for his vocal works. He gained recognition in 1918 after publishing a set of 36 art songs, including the famous songs *Vaghissima sembianza*, and **O Del Mio Amato Ben**. Donaudy's two operas were received poorly, which ultimately led to his ceasing to compose music towards the end of his life.

O Del Mio Amato Ben is one of his most well-known compositions and proves Donaudy's grasp of compositional concepts. This piece blends Baroque and Romantic composition techniques to create a simple, but powerful piece about a forlorn lover. The text was written by his younger brother, Alberto Donaudy, who wrote much of the poetry that Stefano Donaudy set to music. The two of them must have been quite the charming pair of brothers.

O Del Mio Amato Ben

Poetry by Alberto Donaudy

O del mio amato ben perduto incanto!

Lungi e dagli occhi miei
Chi m'era gloria e vanto!
Or per le mute stanze
Sempre la cerco e chiamo
Con pieno il cor di speranze?
Ma cerco invan, chiamo invan!
E il pianger m'è sì caro,
Che di pianto sol nutro il cor.

Mi sembra, senza lei, triste ogni loco.

**Oh, Lost Enchantment of My Dear
Beloved!**

Oh, lost enchantment of my dear
beloved!

Far from my eyes is she
Who was, to me, glory and pride!
Now through the empty rooms
I always seek and call her
With a heart full of hopes?
But I seek in vain, I call in vain!
And the weeping is so dear to me,
That with weeping along I nourish my
heart.

Seems to me, without her, sad
everywhere.

Notte mi sembra il giorno;
Mi sembra gelo il foco.
Se pur talvolta spero.
Di darmi ad altra cura,
Sol mi tormenta un pensiero;
Ma, senza lei, che farò?
Mi par così la vita vana cosa
Senza il mio ben.

The days seem like nights to me;
The fire seems cold to me.
If, however, I sometimes hope
To give myself to another cure,
One thought alone torments me;
But, without her, what shall I do?
To me life seems like a vain thing
Without my beloved.

—Translation edited by Donna Breitzer

Ottorino Respighi (1879–1936) was best known for combining various styles of Classical composition, notably German and Russian Romanticism and old Italian music, into his own Italian compositions. Respighi is best known for his “Roman Trilogy,” *Pines of Rome* (1916), *Fountains of Rome* (1924), and *Roman Festivals* (1928), of which he wrote after moving and subsequently falling in love with Rome in 1913. Respighi was an outward critic of the 12-tone pieces popularized by the Second Viennese School, preferring an emotional element to music, and purveyed that in all of his music, even that which utilizes chromaticism.

Nebbie is unique for its composition process, as the music was written before Respighi was familiar with the text. Respighi found an outlet for his diagnosed acute melancholy in the composition of this intensely dramatic melody, and was only afterwards approached by a friend with lyrics that perfectly fit the mood of the work. The song and text create a stark picture of a person who, in his hour of despair, is tempted to seek comfort in the darkness of the fog and the dead.

Nebbie

Poetry by Ada Negri

Soffro, lontan lontano
Le nebbie sonnolente
Salgono dal tacente
Piano.

Alto gracchiando, i corvi,
Fidati all’ali nere,
Traversan le brughiere
Torvi.

Dell’aere ai morsi crudi
Gli addolorati tronchi
Offron, pregando, i brochi
Nudi.

Come ho freddo! Son sola;
Pel grigio cel sospinto
Un gemito destinto,
Vola;
E mi ripete: Vieni;
è buia la vallata.

Fog

I suffer. Far, far away
The sleeping fog
Rises from the quiet
plain.

Shrilly cawing, the crows,
Trusting their black wings;
Traverse the moors
grimly.

To the raw bites of air
The sorrowful tree trunks
Offer, praying, their bare
branches.

How cold am I! I am alone;
Driven through the gray sky
A groan of the dead
soars;
And repeats to me: come;
The valley is dark.

O triste, o disamata
Vieni! Vieni!

O sad one, O unloved one,
Come! Come!

—Translation edited by Emily Ezust

Cécile Chaminade (1857–1944) was a French composer and pianist. Her piano works were critically acclaimed but due to gender prejudices, her more serious works lacked recognition. Her music is described as being tuneful and accessible, following many techniques of late-Romantic, French music. Georges Bizet influenced Chaminade to compose, calling her his “little Mozart.”

L’anneau d’argent is inspired by Chaminade’s unfulfilled dreams of love. Based on a poem by Rosemonde Gérard, the melody rises by step without any insistence. The simple, broken chords further highlight the text.

L’anneau d’argent

Poetry by Rosemonde Gérard

Le cher anneau d’argent que vous
m’avez donné,
Garde en son cercle étroit nos promesses
encloses;
De tant de souvenir recéleur obstiné,
Lui seul m’a consolée en mes heures
moroses.
Tel un ruban qu’on mit autour de fleurs
écloses
Tient encor le bouquet alors qu’il est fané,
Tel l’humble anneau d’argent que vous
m’avez donné
Garde en son cercle étroit nos promesses
encloses.
Aussi, lorsque viendra l’oubli de toutes
choses,
Dans le cercueil, de blanc satin capitonné,
Lorsque je dormirai, très pâle sur des roses,
Je veux qu’il brille encor à mon doigt
décharné,
e cher anneau d’argent que vous
m’avez donné.

The Silver Ring

The dear silver ring that you gave me,
Guards in its narrow circle our enclosed
promises;
Obstinate receiver of so many
memories,
It alone consoled me in my gloomy
hours.
Like a ribbon on which blossoming
flowers have been placed
It still holds the bouquet, even when it
has wilted.
Thus the humble silver ring that you
gave me
Guards in its narrow circle our enclosed
promises.
So when the oblivion of all things
comes,
When in the coffin padded with white
satin,
I am sleeping, so pale upon the roses,
I want it to shine on my scrawny finger,
The dear silver ring that you gave me.

—Translation edited by Paul Hindemith

Viens mon bien-aimé finds the singer in the heart of spring. They are calling for their love to join them amongst the gardens, leaving behind all of their woes. The simple accompaniment effortlessly supports the refined, flowing melodic line heard in the voice.

Viens mon bien-aimé

Poetry by Armand Lafrique

Les beaux jours vont enfin renaître,
Le voici, l'Avril embaumé!
Un frisson d'amour me pénètre,
Viens! mon bien-aimé!

Ils ont fui, les longs soirs moroses,
Déjà le jardin parfumé
Se remplit d'oiseaux et de roses:
Viens! mon bien-aimé!

Soleil, de ta brûlante ivresse,
J'ai senti mon cœur enflammé,
Plus enivrante est ta caresse,
Viens! mon bien-aimé!

Tout se tait, de millions d'étoiles
Le ciel profond est parsemé,
Quand sur nous la nuit met ses voiles:
Viens! mon bien-aimé!

Come, my sweet love!

The beautiful days will finally return
And finally April is with us!
A frisson of love passes through me,
Come, my sweet love!

Gone are the long, sad evenings,
The garden is perfumed
It is filling up with birds and roses.
Come, my sweet love!

The sun flames intensely.
It burns in my heart,
Your caress is passionate
Come, my sweet love!

All is silent, the millions of stars,
Are scattered in the distant sky
When the night casts her veil:
Come, my sweet love!

—Translation edited by Ann Marie Wilcox-Daehn

Gabriel Fauré (1845–1924) was a French composer, pianist, organist, and teacher known for pushing the rules of harmony, which contributed to the move from the Romantic era to the Modern era. Under the guidance of Camille Saint-Saëns, Fauré was criticized for his tendency to break rules, but by the turn of the 20th century he was deeply respected, particularly as a composer of the art song. While Claude Debussy often gets more recognition for transitioning into the Modern era, Fauré's music was deeply respected by many composers, such as Aaron Copland, Francis Poulenc, and Maurice Ravel, and will forever be respected by musicologists and fans of romantic music.

Clair de lune is one of his most popular pieces, and one of his first art songs to be recorded in 1928 with Ninon Vallin. This piece has a particularly notable poetry (provided by Paul Verlaine), which Fauré artfully creates an ethereal mood for the listener to soak in the music. The symbolist poetry was meant to evoke ideas and feelings, and has been set to music by multiple composers. This is one of the most famous renditions, and wraps the listener up in a mood of the moonlight.

Clair de lune

Poetry by Paul Verlaine

Votre âme est un paysage choisi
Que vont charmant masques et
bergamasques,
Jouant du luth et dansant, et quasi
Tristes sous leurs déguisements fantasques!

Moonlight

Your soul is a chosen landscape
charmed by masquers and revellers,
playing the lute and dancing and almost
Sad beneath their fanciful disguises!

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune.
Ils n'ont pas l'air de croire à leur bonheur,
Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,
Qui fait rêver, les oiseaux dans les arbres,
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi
les marbres.

Even while singing, in a minor key,
Of victorious love and fortunate living
they do not seem to believe in their
happiness,
and their song lingers with the
moonlight,

the calm moonlight, sad and beautiful
which sets the birds in the trees
dreaming,
and makes the fountains sob with
ecstasy,
The tall slender fountains among the
marble statues!

—Translation edited by Peter Low

Lydia, from *Two Songs*, Opus 4, is the first viewpoint into Fauré's genius as a composer alongside *Chanson du pêcheur*. *Lydia* is one of Fauré's earliest enduring pieces, providing a sweet melody that is considered a great pedagogical tool for voice teachers as well as music theory teachers. Fauré uses the title as a small musical joke, using Lydian mode to evoke the singers love for the subject, Lydia.

Lydia

Poetry by Louis Bridet

Lydia sur tes roses joues
Et sur ton col frais et si blanc,
Coule étincelant,
L'or fluide que tu dénoues;

Le jour qui luit est le meilleur,
Oublions l'éternelle tombe.
Laisse tes baisers de colombe
Chanter sur tes lèvres en fleur.

Un lys caché répand sans cesse
Une odeur divine en ton sein;
Les délices comme un essaim
Sortent de toi, jeune déesse.

Je t'aime et meurs, ô mes amours.
Mon âme en baisers m'est ravie!
O Lydia, rends-moi la vie,
Que je puisse mourir toujours!

Lydia, on your rosy cheeks,
And on your neck, so fresh and white,
Flow sparkingly
the fluid golden tresses which you
loosen.

This shining day is the best of all;
Let us forget the eternal grave
Let your kisses, your kisses of a dove,
Sing on your blossoming lips.

A hidden lily hides unceasingly
A divine fragrance on your breast;
Numberless delights,
Emanate from you, young goddess.

I love you and die. Oh my love;
Kisses have carried away my soul!
Oh Lydia, give me back life,
That I may die forever!

—Translation edited by Rowcliffe Browne

Michael Head (1900–1976) was a noted British composer, pianist, organist, and singer. He is well-known for his association with the Royal Academy of Music. Known for creating simple melodies, his music is accessible and easily understood. His works focus on word setting and musical content and the relationship between the two.

During his time in the war, Head wrote ***Over the Rim Moon***, a song cycle, set to the poems of the Irish war poet, Francis Edward Ledwidge. It was first performed in 1919 at the Royal Albert Hall. **Beloved**, the second song of the cycle, is a love song with a passionate, upbeat vocal line and a fervent accompaniment. **A Blackbird Singing** demonstrates regret with a melody tinted with sorrow and loss.

Beloved

Poetry by Francis Edward Ledwidge

Nothing but sweet music wakes
My Beloved, My Beloved,
Sleeping by the blue lakes,
My own Beloved!

Song of lark and song of thrush,
My Beloved! My Beloved!
Sing in morning's rosy blush,
My own Beloved!

When your eyes dawn blue and clear,
My Beloved! My Beloved!
You will find me waiting here,
My own Beloved!

A Blackbird Singing

Poetry by Francis Edward Ledwidge

A blackbird singing
On a moss upholster'd stone,
Bluebells swinging,
Shadows wildly blown,

A song in the wood,
A ship on the sea,
The song was for you
And the ship was for me;

A blackbird singing,
I hear in my troubled mind,
Bluebells swinging
I see in a distant wind,

But sorrow and silence
Are the wood's threnody,
The silence for you,
And the sorrow for me,
A blackbird singing.

Gian Carlo Menotti (1911–2007) was an Italian-American composer and librettist known for his popular English-language operas. Menotti wrote several ballets and choral works but was mainly known for his operas for they made notable contributions to American cultural life. In 1984 he received the Kennedy Center Honor for lifetime achievement in the arts, along with being chosen as the 1991 “Musician of the Year” by *Musical America*. For the majority of his works, he used traditional harmonies, employing dissonance and polytonality to heighten dramatic effect.

The Old Maid and the Thief was originally a radio opera in one act, later adapted for the stage. Following the story of an old maid, Miss Todd; her housemaid, Laetitia; and a wanderer, Bob; who comes to Miss Todd’s home. Laetitia is enamored by Bob and convinces Miss Todd to let him stay. Laetitia sings of her love for Bob in **“Steal me, sweet thief,”** where she asks him to steal her away before time turns her into an old maid.

“Steal me, sweet thief”
from *The Old Maid and the Thief*

What a curse for a woman is a timid man!
A week has gone by,
he’s had plenty of chances,
but he made no advances.
Miss Todd schemes and labors to get him some money,
she robs friends and neighbours, the club and the church.
He takes all the money
with a smile that entrances,
but still makes no advances.
The old woman sighs and makes languid eyes.
All the doors are wide open,
all the drawers are unlocked!
He neither seems pleased or shocked.
He eats and drinks and sleeps,
he talks of baseball and boxing,
but that is all!
What a curse for a woman is a timid man!

Steal me, oh steal me, sweet thief,
For time’s flight is stealing my youth.
And the cares of life steal fleeting time.
Steal me, thief, for life is brief and full of theft and strife.
And then, with furtive step,
death comes and steals time and life.
O sweet thief, I pray make me glow,
before dark death steals her prey.

Steal my lips, before they crumble to dust,
Steal my heart, before death must,
Steal my cheeks, before they’re sunk and decayed,
Steal my breath, before it will fade.
Steal my lips, steal my heart, steal my cheeks,
Steal, oh steal my breath,

And make me die before death will steal her prey.
Oh steal me!
For time's flight is stealing my youth.

John Corigliano (b. 1938) is an American composer with a wide spectrum of works, including three symphonies, one opera, and more than 100 chamber, vocal, choral, and orchestral works. Born and raised in New York City, Corigliano has made a name for himself as a composer in New York and is currently teaching composition at The Juilliard School. One of the most renowned composers still alive, his works have earned him a Pulitzer Prize, a Gwemeyer Award, four Grammy Awards, and an Academy Award. Corigliano's music is known for his rich, unusual, and varied compositions throughout his life.

Written for voice and flute, **Three Irish Folksong Settings** was composed in 1988 as an exploration of "the more poetic side of Irish flute music in these settings of folk or folk-like texts." The first performance was on June 18, 1988, by tenor Robert White and flutist Lisa Hansen in New York City, and today it is commonly used as a duet for high voice and flute. Each piece plays the vocal part against the flute to suggest flirting between the two parts, as the combination of each piece seems to tell the story of a young love in Ireland. **The Salley Gardens** starts this off with the flute playing a low repetitive phrase that becomes more embellished throughout and ends with the original phrase inverted in the higher octave. **The Foggy Dew** best exemplifies the witty banter between the flute and voice as they compete for the solo in different keys and ends together in the slow section. **She Moved Through the Fair** again creates a conversation between the flute and voice. The harmony in the last movement speaks to the changing relationship between the characters; I leave it to the listener to pay attention to the two parts and determine what Corigliano wants you to understand through his harmonization.

I. The Salley Gardens

Poetry by William Butler Yeats

Down by the salley gardens my love and I did meet;
She pass'd the salley gardens with little snow-white feet.
She bid me take love, as the leaves grow on the tree;
But I, being young and foolish, with her would not agree.

Down by the salley gardens my love and I did stand.
And on my leaning shoulder, she laid her snow-white hand.
She bid me take life easy, as the grass grows on the weirs;
But I was young and foolish, and now am full of tears.

II. The Foggy Dew

Poetry by Anonymous

A-down the hill I went at morn, a lovely maid I spied.
Her hair was bright as the dew that wets sweet Anner's verdant side.
"Now where go ye, sweet maid?" Said I. She raised her eyes of blue
And smiled and said, "The boy I'll wed I'm to meet in the foggy dew!"

Go hide your bloom, ye roses red and droop ye lilies rare
For you must pale for very shame before a maid so fair!

Says I, "Dear maid, will ye be my bride?" Beneath her eyes of blue
She smiled and said, "The boy I'll wed I'm to meet in the foggy dew!"

A-down the hill I went at morn, a-singing I did go.
A-down the hill I went at morn, she answered soft and low.
"Yes, I will be your own dear bride and I know that you'll be true."
Then sighed in my arms, and all her charms, they were hidden in the foggy dew.

III. She Moved Through the Fair

Poetry by Padraic Colum

My young love said to me, "My mother won't mind
And my father won't slight you for your lack of kine."
And she stepped away from me and this she did say
"It will not be long love, 'till our wedding day."

She stepp'd away from me and she went thro' the fair,
And fondly I watched her move here and move there,
And then she went homeward with one star awake,
As the swan in the evening moves over the lake.

Last night she came to me, she came softly in.
So softly she came that her feet made no din,
And she laid her hand on me and this she did say,
"It will not be long love, 'till our wedding day."

Lin-Manuel Miranda (b. 1980) is an award-winning American composer, lyricist, librettist, rapper, and actor. He is best known for his Tony Award winning Broadway musicals *In the Heights* and *Hamilton*. Miranda's works are unique in that they incorporate rap and hip-hop styles within more traditional song settings. His shows strive to blend modern musical forms with classic musical theater. His most recent work, *Hamilton*, featured a racially diverse cast, and starred himself.

In the Heights is Miranda's first full musical. The story takes place in a Dominican-American neighborhood in New York City. **Everything I Know** occurs halfway through Act 2, after Claudia's death. Nina and Usnavi are going through their grandmother's boxes. Nina gains a new appreciation for her *abuela* and her community, and everything they have done for her. After the song she goes to her parents, telling them she wants to continue school and complete her education at Stanford.

Everything I Know from *In the Heights*

In this album, there's a picture of the ladies at Daniela's,
You can tell it's from the eighties by the volume of their hair.
There's Usnavi, just a baby,
"Eighty-seven, Halloween"!
If it happened on this block, Abuela was there.
Every afternoon I came,
She'd make sure I did my homework.
She could barely write her name,

But even so,
She would stare at the paper and tell me,
"Bueno, let's review,
Why don't you tell me everything you know."

In this album, there's a picture of Abuela in Havana.
She is holding a rag doll,
Unsmiling, black and white.
I wonder what she's thinking.
Does she know that she'll be leaving
For the city on a cold dark night?
And on the day they ran,
Did she dream of endless summer?
Did her mother have a plan, or did they just go?
Did somebody sit her down and say,
"Claudia, get ready to leave behind everything you know"?
Everything I know
What do I know?

In this folder, there's a picture from my high school graduation
With the program, mint condition,
And a star beside my name.
Here's a picture of my parents as I left for California.
She saved everything we gave her
Every little scrap of paper.

And our lives are in these boxes,
While the woman who held us is gone
But we go on, we grow,
So hold tight, Abuela, if you're up there.
I'll make you proud of everything I know!
Thank you, for everything I know.

Jason Robert Brown (b. 1970) has been called one of Broadway's most sophisticated songwriters since Stephen Sondheim. He is known as a composer, lyricist, conductor, arranger, orchestrator, director, and performer. His musicals are performed around the world, creating lively and emotional theater music. Brown's music tends to utilize pop-rock stylings with powerful lyrics. His composition style is unique in that it is rhythmically dynamic and harmonically unconventional, requiring performers to have a wide vocal range.

The Last Five Years explores the relationship between a rising novelist and a struggling actress. The show is told from both perspectives. For Jamie he begins right after the couple first met. For Cathy she goes in reverse chronological order, starting at the end of their marriage. **Still Hurting** is the first song of the show, with Cathy sitting alone, lamenting the end of her marriage.

Still Hurting

from *The Last Five Years*

Jamie is over and Jamie is gone.
Jamie's decided it's time to move on.
Jamie has new dreams he's building upon,
And I'm still hurting.

Jamie arrived at the end of the line.
Jamie's convinced that the problems are mine.
Jamie is probably feeling just fine,
And I'm still hurting.

What about lies, Jamie?
What about things that you swore to be true?
What about you, Jamie?
What about you?

Jamie is sure something wonderful died.
Jamie decides it's his right to decide.
Jamie has secrets he doesn't confide,
And I'm still hurting.

Go and hide and run away!
Run away,
Run and find something better!
Go and ride the sun away!
Run away, like it's simple,
Like it's right...

Give me a day, Jamie!
Bring back the lies,
Hang them back on the wall!
Maybe I'd see
How you could be
So certain that we
Had no chance at all.

Jamie is over and where can I turn?
Covered with scars I did nothing to earn?
Maybe there's somewhere a lesson to learn,
But that wouldn't change the fact,
That wouldn't speed the time,
Once the foundation's cracked
And I'm still hurting.

Songs for a New World is one of Brown's first works. The series of songs are all connected by the theme of "the moment of decision." The show uses four performers who never play the same characters but still show character development. Brown describes it as the depiction of the moment of either choosing to take a stand or turning around. **I'd Give it All for You** occurs in the middle of Act II and is one of Brown's most famous love duets where the pair of former lovers are reunited after attempting to live without the other.

I'd Give it All for You
from *Songs for a New World*

I had a house while you were gone
The week after you left me
I found a couple acres
Near Sarilla Park
I had a house while you were gone
A house with silver shutters
And a driveway laid in marble
And thousands of rooms to fill
And miles of space to fly
And I tried to believe it,
It was better without you
I was safer alone

No, I'd give it all for you
I'd give it all for you by my side once more
Oh, I'd give it all for you
I'd give it all to hold you again
To feel I'm completed
To know there and then
That all that I needed
Was you to fight the fear
And now you're here

I took a trip while I was gone
I cashed in all my savings
And bought an Eldorado
Drove to Tennessee
I took a trip while I was gone
I drove across the country
And I stopped at lots of diners
And stared at a million stars
And thought I could touch the sky
And I tried to believe it,
It was better without you
I was finally free

No, I'd give it all for you
I'd give it all for you by my side once more
Oh, I'd give it all for you
I'd give it cause the mountains I climb

Get higher and higher
I'm running from time
And walking through fire
And dreams just don't come true
But now there's you
God knows it's easy to hide,
Easy to hide from the things that you feel
And harder to blindly trust
What you can't understand

God knows it's easy to run,
Easy to run from the people you love
And harder to stand and fight
For the things you believe

Nothing about us was perfect or clear
But when paradise calls me
I'd rather be here
There's something between us
That nobody else needs to see

There were oceans to cross
There were mountains to conquer
And I stood on the shore
And I stood on the cliff
And the second before I jumped
I knew where I needed to be

Oh, I gave it all for you
I gave it all for you by my side once more
Oh, I gave it all for you
I gave it cause it's harder to touch
The things that are dearer
I love you too much
To trust something clearer
I know I fell too far
But here you are

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 Recitals

Schneebeck Concert Hall

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.

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

Outbursts!

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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