



SCHOOL OF MUSIC

SENIOR RECITAL
WYATT JACKSON '19, BASS-BARITONE
JEFF CALDWELL, PIANO

SATURDAY, APRIL 13, 2019
SCHNEEBECK CONCERT HALL | 5 P.M.

"Voli colla sua tromba" from *Ariodante*.....George Frideric Handel (1686–1759)
"Frondi tenere ... Omra mai fù" from *Serse*

"O Isis und Osiris" from *Die Zauberflöte*.....Wolfgang Amadeus Mozart (1756–1791)

Le temps de lilas.....Ernest Chausson (1855–1899)
Le colibri
Le charme

INTERMISSION

Blue Mountain Ballads (Tennessee Williams).....Paul Bowles (1910–1999)
Heavenly Grass
Lonesome Man
Cabin
Sugar in the Cane

If I Can't Love Her.....Alan Menken (b. 1949)/Tim Rice (b. 1944)
from *Beauty And The Beast*

The Impossible Dream.....Mitch Leigh (1928–2014)/Joe Darion (1917–2001)
from *Man of La Mancha*

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

PERFORMER

Wyatt Jackson '19, bass-baritone, will graduate in May with a Bachelor of Music degree in vocal performance, and plans to pursue a Master of Music degree next year. He is a voice student of Dr. Dawn Padula. Wyatt is the Musical Director of Timbermen A Cappella, Tour Manager of the Adelphian Concert Choir, and also sings in Voci d'Amici. He has sung with the Portland Symphonic Choir on multiple occasions, performing works such as *Beethoven's Ninth Symphony*, and the Mozart and Verdi *Requiems*. Wyatt has performed with the School of Music Opera Theater in Opera Scenes (2017) as Figaro in a scene from *Le Nozze di Figaro* and Grandpa Moss in a scene from *The Tender Land*, and as the Steward in *Into the Woods* (2018). In the Theatre Arts/School of Music Joint production of *The Threepenny Opera* (2019), he portrayed Crookfinger Jake. While studying abroad in Austria, he performed in scenes from Mozart's *Don Giovanni* and *Così fan tutte* as Don Giovanni and Guglielmo, respectively.

ACCOMPANIST

Jeff Caldwell returns to Seattle after spending the past 13 years in New York City and now is working as a staff accompanist in the School of Music. He was on the faculty for the Juilliard School Drama Division as musical vocal coach, worked at NYU's Tisch School and CAP21 programs, and taught at AMDA as a voice teacher and staff accompanist. He played keyboard in the Broadway pit of *The Producers* and was a regular audition accompanist for Telsey + Company, especially for the Lincoln Center revival of *South Pacific* and its subsequent tours.

As a singer Caldwell performed with New York City Opera in the choruses of *Haroun and the Sea of Stories*, *La Fanciulla del West*, and *Cendrillon*; as well as with the New York Choral Artists with the New York Philharmonic and with the Vienna Philharmonic in Carnegie Hall.

He has enjoyed a revitalization of his opera directing career (which originally brought him to Seattle years ago) with the grass roots company Operamission and their Handel Project, and has directed the North American premieres of Handel's first two operas, *Almira* and *Rodrigo*.

He was a frequent music director for the songwriting team of Dan Martin and Michael Biello, especially their short film *Papa's Prince* and the marriage equality project *First Comes Love*.

ACKNOWLEDGEMENTS

Wyatt would like to thank Dr. Padula for being an incredible teacher and mentor during his time at this school, and for teaching him about how to be a better singer and person. He would also like to thank many of his other teachers and mentors, especially Dr. Zopfi, Dr. Hutchinson, Jeff Caldwell, Dr. Uphaus, and John Eisemann, all of whom have greatly contributed to Wyatt's growth as a musician and taught him the benefits of listening, confidence, and leadership. Wyatt would like to thank his family, friends, and girlfriend for their unwavering love and support throughout his life, without which he could not have made it this far.

Program Notes and Translations Written and Compiled by Wyatt Jackson

George Frideric Handel is considered one of the greatest composers of the Baroque era. He was born in Germany but spent most of his career in Great Britain. Starting at the age of nine, Handel studied under organist and composer Friedrich Wilhelm Zachow, the only teacher that Handel ever studied under. He took a position as Kapellmeister under Prince George (Elector of Hanover) who, four years later, became King George I of Great Britain and Ireland. Handel left behind a large body of work, including symphonies, oratorios, masses, choral pieces, operas, and chamber pieces. His most famous compositions are *Messiah*, *Zadok the Priest*, *Water Music*, and *Music for the Royal Fireworks*.

Ariodante is an Italian *opera seria* that premiered in 1735 in London. The opera is set in medieval Scotland. Ginevra, the Princess of Scotland, is in love and engaged to Prince Ariodante. However, Polinesso, the Duke of Albany, is also in love with Ginevra. After a swift rejection from Ginevra, Polinesso tricks Ariodante and the King of Scotland into believing Ginevra has been unfaithful. Lurcanio, Ariodante's brother, bests Polinesso in a duel and the truth is ultimately revealed.

"Voli colla sua tromba" occurs in the middle of the first act when the King of Scotland gives his blessing to Prince Ariodante and Princess Ginevra. In support of their love, he orders his courtier to begin preparations for the wedding immediately.

"Voli colla sua tromba" from *Ariodante*

Libretto by Anonymous

Translation by Andrew Schneider

Voli colla sua tromba

La fama in tutto il mondo

Le gioie a publicar

Flying with her trumpet

Fame goes throughout the world

So she may sound forth our joy!

Il ciel lieto rimbomba,
Che giorno più giocondo
Sorte non può mandar

*May heaven resound so jubilantly
That fate cannot possibly
Send us a happier day*

Serse premiered at the King's Theatre in London on 15 April 1738. While it is generally considered to be an *opera seria*, Handel included a few comic (*buffo*) elements. This is considered by many musicologists to be a major flaw that led to the opera's disastrous opening performance. During this time, it was considered blasphemous to mix ideas of comedy and tragedy in such a manner. Despite all of this, the opera regained popularity in the early 20th century and its opening aria, "**Ombra mai fù**," is one of Handel's most well-known melodies.

"**Frondi tenere ... Ombra mai fù**" occurs in the first act of the opera. Serse, the King of Persia, gives profuse thanks to a tree for providing him with shade.

"**Frondi tenere ... Ombra mai fù**"
from *Serse*

Libretto adapted from Silvio Stampiglia

Translation by Anonymous

Frondi tenere e belle
Del mio platano amato,
Per voi risplenda il fato.
Tuoni, lampi e procelle
Non v'oltraggino mai la cara pace.
Nè giunga a profanarvi austro rapace!

*Tender and beautiful branches
Of my beloved plain tree
For you fate brightly shines;
Thunder, lightning and storms
Never disturb your majestic calm.
Rapacious winds do not reach out to
defile you!*

Ombra mai fù
Di vegetabile
Cara ed amabile
Soave più.

*Never was there a shadow
Of branches
Sweeter, more refreshing,
Or more gentle.*

Wolfgang Amadeus Mozart is one of the most famous composers of classical music. He began composing at the age of five and by the time of his death he had a total body of work consisting of over 600 pieces. Most of these pieces are still widely performed today, including operas, choral works, symphonies, concertos, and sonatas. Many of his more well-known works were composed during his time in Vienna, where he spent the final 10 years of his life until his early death at the age of 35.

Die Zauberflöte (The Magic Flute) premiered September 30, 1791 at the Freihaus-Theater auf der Wieden with Mozart himself conducting. The opera achieved great success, reaching its 100th performance in November 1792, though Mozart did not live to see it. *Die Zauberflöte* tells the story of Prince Tamino who must undergo a series of tests in order to marry Princess Pamina. With the help of Sarastro the

priest, and Tamino's sidekick, Papageno, the four battle Pamina's mother, the Queen of the Night.

"O Isis und Osiris" occurs at the beginning of the second act. Sarastro, the high priest, leads a council of other priests of their order in a slow procession. Sarastro informs the other priests that Tamino is ready to proceed with the upcoming trials and leads the priests in a prayer, invoking Isis and Osiris to protect Tamino and Pamina.

"O Isis und Osiris"

from *Die Zauberflöte*

Libretto by Emanuel Schikaneder

Translation by Lea F. Frey

O Isis und Osiris, schenket
Der Weisheit Geist dem neuen par!
Die ihr der Wandrer Schritte lenket,

Stärkt mit Geduld sie in Gefahr.

Laßt sie der Prüfung Früchte sehen,
Doch sollten sie zu Grabe gehen,
So lohnt der Tugend kühnen Lauf,

Nehmt sie in euren Wohnsitz auf.

O Isis and Osiris, give

The spirit of wisdom to the new pair!

*She who links to her the wanderer's
steps,*

*Strengthens them with patience in
danger.*

Let them see the fruits of the test,

But, if they should go to the grave,

*Then, the valiant course of virtue
rewarded,*

Receive them in your abode.

Ernest Chausson was French composer of the late Romantic period. He was not a prolific composer, leaving behind only 39 opus-numbered pieces. However, all of his works were of consistently original and high musical quality. In his later years of composing, and after his father's death in 1894, his influences expanded to include symbolist poetry and Russian literature. Many regard Chausson's compositional style as a bridge between the late Romantic and early Impressionist eras.

Le temps des lilas was composed in 1886. The text comes from Maurice Bouchor's *Les poèmes de l'amour et de la mer* (1876). Bouchor and Chausson were close friends and Chausson composed eight *mélodies* to Bouchor's texts. Considered one of his most famous *mélodies*, the song was also used as the third movement in his orchestral song cycle titled *Poème de l'amour et de la mer*. The piece emphasizes nostalgia and longing for a past love.

Le temps des lilas

Poetry by Maurice Bouchor (1855–1929)

Translation by Carol Kimball and Richard Walters

Le temps des lilas et le temps des roses
Ne reviendra plus à ce printemps-ci;
Le temps des lilas et le temps des roses
Est passée, le temps des œillets aussi,

*The time of lilacs and the time of roses
Will not return again this spring
The time of lilacs and the time of roses
Is passed, the time of carnations too.*

Le vent a changé, les cieux sont moroses,
nous n'irons plus courir, et cueillir
Les lilas en fleur et les belles roses;
Le printemps est triste et ne peut fleurir.

*The wind has changed, the skies are Et
gloomy,
And we'll go no more to gather
The flowering lilacs and the beautiful
roses;
The spring is sad and cannot blossom*

Oh! Joyeux et doux printemps de l'année,
Qui vins, l'an passé, nous ensoleiller,
Notre fleur d'amour est si bien fanée,
Las que ton baiser ne peut l'éveiller!

*Oh! Joyful and sweet spring of the year,
That came last year to bathe us in
sunshine,
Our flower of love is now so withered
Alas! Your kiss cannot revive it!*

Et toi, que fais-tu? Pas de fleurs écloses,
Point de gal soleil ni d'ombrages frais;
Le temps des lilas et le temps des roses
Avec notre amour est mort à jamais.

*And you, what are you doing? No
budding flowers,
No cheerful sunlight or cool shadows
The time of lilacs and the time of roses
With our love, is dead forever.*

Le colibri was composed in 1882, one of Chausson's *Sept Mélodies*, Opus 2.

Considered the leader of the Parnassian poets, de Lisle's poetry focused on objectivity and precise descriptions of their subject matter. Some have likened this piece to paintings by artist Paul Gauguin, who was also a friend of Chausson. The song follows the journey of a beautiful green hummingbird.

Le colibri

Poetry by Leconte de Lisle (1818–1894)

Translation by Carol Kimball and Richard Walters

Le vert colibri, le roi des collines,
Voyant la rosée et le soleil clair
Luire dans son nid tissé d'herbes fines,
Comme un frais rayon s'échappe dans
l'air

*The green hummingbird, the king of
the hills,
Seeing the dew and the bright sunlight
Shining on his nest woven from fine
grasses
Like a fresh ray, escapes into the air.*

Il se hâte et vole aux sources voisines,
Il se hâte et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'açoka rouge, aux odeurs divines,
S'ouvre et porte au cœur un humide
éclair.

*He hurries and flies to the nearby springs
Where bamboos make a sound like the
sea
Where the divinely perfumed red hibiscus
Unfolds the dewy brilliance of its heart.*

Vers la fleur dorée il descend, se pose,
Et boit tant d'amour dans la coupe rose
Qu'il meurt, ne sachant s'il l'a pu tarir

*To the gilded flower he descends, he
hovers
And drinks so much love from the red
cup*

Sur la lèvre pure, ô ma bien-aimée,
Telle aussi mon âme eût voulu mourir
Du premier baiser qui l'a parfumée!

*That he dies, not knowing if he has
drained it!*

*On your pure lips, o my beloved
My soul would also have wished to die
Of the first kiss which perfumed it!*

Le charme was one of Chausson's earliest songs, composed in 1879. Armand Silvestre's poetry was incredibly popular with French composers including Gabriel Fauré, Jules Massenet, and Georges Bizet. When he composed the piece, Chausson was studying with Jules Massenet. Given Massenet's fondness for Silvestre's poetry, it is speculated that he may have influenced Chausson to set the poem. It would be his only setting of Silvestre's poetry.

Le charme

Poetry by Armand Silvestre (1837–1901)

Translation by Carol Kimball and Richard Walters

Quand ton sourire me surprit,
Je sentis frémir tout mon être,
Mais ce qui domptais mon esprit
Je ne pus d'abord le connaître

*When your smile surprised me
I felt all my being tremble
But what had subdued my spirit
At first I could not know*

Quand ton regard tomba sur moi,
Je sentis mon âme se fondre,
Mais ce que serait cet émoi,
Je ne pus d'abord en répondre

*When your gaze fell upon me
I felt my soul melt,
But what this emotion might be,
At first I could not understand,*

Ce qui me vainquit â jamais,
Ce fut un plus douloureux charme,
Et je n'ai su que je t'aimais,
Qu'en voyant ta première larme.

*What vanquished me forever
Was a much sadder charm,
And I did not know that I loved you
Until I saw your first tear.*

Paul Bowles was an American composer, author, and translator. He lived most of his life in Tangier, where he came to represent American immigrants in the city. Bowles had interest in music from an early age, composing and experimenting on his family's piano. He left his studies at the University of Virginia in 1929 and traveled to Paris with his composition mentor, Aaron Copland. Apart from his training with Copland and Virgil Thomson, Bowles never had any real formal instruction and was mostly self-taught. He composed works for Tennessee Williams, William Saroyan, and many others.

Blue Mountain Ballads is a song cycle, composed in 1946 for voice and piano. The songs are set to poems by American playwright, Tennessee Williams, who was one of Bowles' mentors and friends. The songs all vary in their meter and tempo throughout. While their tonality is complex, they are not inaccessible to the untrained ear. **Heavenly Grass** evokes feelings of wistful nostalgia, but also seems to hint at some biblical undertones. **Lonesome Man** has a jaunty pace with blues-influenced harmonies. It describes an old man, lamenting in his isolated lifestyle. **Cabin** follows a story with an oscillating setting. It trades back and forth between dreamlike sequences and darker twists to each line. **Sugar in the Cane** has a rhythmic feeling influenced by blues and jazz. The character boasts that they are "hot stuff," putting on an air of self-importance and arrogance.

Blue Mountain Ballads

Texts by Tennessee Williams (1911–1983)

Heavenly Grass

My feet took a walk in heavenly grass
All day while the sky shone clear as glass,
My feet took a walk in heavenly grass.
All night while the lonesome stars rolled past,

Then my feet come down to walk on earth
And my mother cried when she give me birth.
Now my feet walk far and my feet walk fast,
But they still got an itch for heavenly grass.

Lonesome Man

My chair rock-rocks by the door all day
But nobody ever stops my way,
Nobody ever stops by my way,

My teef chaw-chaw on an old ham bone
An' I do the dishes all alone,
I do the dishes all by my lone.

My feet clop-clop on the hardwood floor
'Cause I won't buy love at the hardware store,
I don't want love from the mercantile store.

Now the clock tick-tocks by my single bed
While the moon looks down at my sleepless head,
While the moon grins down at an ole fool's head.

Cabin

The cabin was cozy and holly-hocks grew
Bright by the door till his whisper crept through.
The sun on the sill was yellow and warm
Till she lifted the latch for a man or a storm.

Now the cabin falls to the winter wind
And the walls cave in where they kissed and sinned.
And the long white rain sweeps clean the room
Like a white-haired witch with a long straw broom

Sugar in the Cane

I'm red pepper in shaker,
Bread that's waitin' for the baker.
I'm sweet sugar in the cane,
Never touched except by rain.
If you touched me God save you,
These summer days are hot and blue.

I'm potatoes not yet mashed,
I'm a check that ain't been cashed.
I'm a window with a blind,
Can't see what goes on behind.
If you did, God save your soul!
These winter nights are blue and cold!

Alan Menken is an American composer of musical theatre and film scores. He is best known for his work with Walt Disney Animation Studios for classics such as *Hercules*, *The Little Mermaid*, *Beauty and the Beast*, and *The Hunchback of Notre Dame*, but he also experienced great success with his music for the Broadway stage. Menken has earned a staggering eight Academy Awards, seven Golden Globes, eleven Grammy Awards, and many others.

Beauty and the Beast: The Broadway Musical premiered April 18, 1994, receiving mixed reviews from critics, but great commercial success. The show has grossed more than \$1.4 billion worldwide and had the tenth longest-running production in history with over 5,000 total performances across 13 years.

If I Can't Love Her is the closing number at the end of the first act of the show, performed by the Beast. Described as a power ballad, the song deepens the Beast's motivations and character by revealing some of his more human emotions.

If I Can't Love Her

From Walt Disney's *Beauty and the Beast: The Broadway Musical*

Words by Tim Rice (b. 1944)

And in my twisted face, there's not the slightest trace
Of anything that hints at kindness.

And from my tortured shape, no comfort, no escape.

I see, but deep within is utter blindness.

Hopeless, as my dream dies as the time flies,

Love a lost illusion.

Helpless, unforgiven.

Cold and driven

To this sad conclusion.

No beauty could move me, no goodness improve me.

No power on Earth, if I can't love her.

No passion could reach me, no lesson could teach me

How I could have loved her

And make her love me too.

If I can't love her, then who?

Long ago, I should have seen all the things I could have been.

Careless and unthinking, I moved onward!

No pain could be deeper.

No life could be cheaper.

No point anymore, if I can't love her.

No spirit could win me.

No hope left within me,

Hope I could have loved her and that she'd set me free.

But it's not to be.

If I can't love her, let the world be done with me.

Mitch Leigh was an American musical theatre composer and producer, known best for his musical ***Man of La Mancha***. He received his Bachelor of Music and Master of Music degrees from Yale in 1951 and 1952 respectively. During that time, he studied under Paul Hindemith. In 2001, the School of Music at Yale named a building in his honor. Throughout his career, *Man of La Mancha* would remain his most successful Broadway show.

The Impossible Dream is first sung in the show by Don Quixote when Aldonza asks him about his “knightly quest.” It is reprised three more times in the show—the last time it is sung by prisoners in a dungeon as Miguel de Cervantes is led to his trial by the Spanish Inquisition.

The Impossible Dream
from *Man of La Mancha*

Words by Joe Darion (1917–2001)

To dream the impossible dream,
To fight the unbeatable foe,
To bear with unbearable sorrow,
To run where the brave dare not go;
To right the unrightable wrong,
To love, pure and chaste from afar,
To try, when your arms are too weary,
To reach the unreachable star!

This is my Quest to follow that star,
No matter how hopeless, no matter how far,
To fight for the right without question or pause,
To be willing to march into hell for a heavenly cause!
And I know, if I'll only be true to this glorious Quest,
That my heart will lie peaceful and calm when I'm laid to rest.

And the world will be better for this,
That one man, scorned and covered with scars,
Still strove, with his last ounce of courage,
To reach the unreachable stars!

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Wednesday, April 17

The Noon Recital Series

Short Performances by Puget Sound Students
Schneebeck Concert Hall, noon

Thursday, April 18

Symphony Orchestra

Anna Wittstruck, conductor
Schneebeck Concert Hall, 7:30 p.m.

Friday, April 26

Wind Ensemble/Concert Band

Gerard Morris and Robert Rink, conductors
Schneebeck Concert Hall, 7:30 p.m.

Saturday, April 27

A Celebration of African and African-American Choral Music

Tony Leach, guest conductor
Kilworth Memorial Chapel, 7:30 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/arts.

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