



— *Est. 1888* —

UNIVERSITY *of*
**PUGET
SOUND**

SCHOOL OF MUSIC

JOINT JUNIOR RECITAL

NEIL LITTLE '20, BASS-BARITONE

HELEN WOODRUFF '20 SOPRANO

JEFF CALDWELL, PIANO

SATURDAY, APRIL 13, 2019
SCHNEEBECK CONCERT HALL
7:30 P.M.

Program

"Son imbrogliato io già" from *La Serva Padrona*.....Giovanni Battista Pergolesi
(1710–1736)

"Vecchia zimarra" from *La Bohème*.....Giacomo Puccini (1858–1924)

Neil Little '20, bass-baritone

"Quia Respexit" from *Magnificat*.....Johann Sebastian Bach (1698–1750)
Spesso per entro a petto.....Barbara Strozzi (1619–1677)

Helen Woodruff '20, soprano

Selections from *Schwanengesang*.....Franz Schubert (1797–1828)

Der Atlas

Ihr Bild

Die Stadt

Neil Little '20, bass-baritone

Chant Provençal.....Jules Massenet (1842–1912)

Les filles de Cadix.....Léo Delibes (1836–1891)

Helen Woodruff '20, soprano

Selections from *6 Mélodies*.....Charles Gounod (1818–1893)

O ma belle rebelle

Venise

Neil Little '20, bass-baritone

"Prendi per me sei libero" from *L'Elisir d'Amore*.....Gaetano Donizetti (1797–1848)

"Fair Robin I love" from *Tartuffe*.....Kirke Mechem (b. 1925)

Helen Woodruff '20, soprano

Selections from *Let Us Garlands Bring*.....Gerald Finzi (1901–1956)

Come Away, Come Away, Death

Who is Sylvia?

It Was a Lover and his Lass

Neil Little '20, bass-baritone

Joy.....Ricky Ian Gordon (b. 1956)
from *Genius Child*
Selections from *The Light in the Piazza*.....Adam Guettel (b. 1964)
The Beauty Is
The Light in the Piazza

Helen Woodruff '20, soprano

Fight the Dragons.....Andrew Lippa (b. 1964)
from *Big Fish*
Me.....Howard Ashman (1950–1991)/Tim Rice (b. 1944)/
from *Beauty and the Beast* Alan Menken (b. 1949)

Neil Little '20, bass-baritone

The Song that Goes Like This.....Eric Idle (b. 1943)/John Du Prez (b. 1946)
from *Spamalot*

Neil Little '20, bass-baritone and Helen Woodruff '20, soprano

Reception following the recital in School of Music, Room 106

PERFORMERS

Neil Little is a junior bass-baritone and student of Dr. Dawn Padula. Neil has performed in Adelphian Concert Choir, Voci d'Amici, and Garden Level A Cappella for the past two-and-a-half years. He has performed the role of Mysterious Man in *Into the Woods* (2018) and Mr. Peachum in *The Threepenny Opera* (2019) at the University of Puget Sound, and maintains a choral scholar position at St. John's Episcopal Church in Gig Harbor. Neil will graduate with a Bachelor of Music in Vocal Performance and plans on attending graduate school for Vocal Performance, as well.

Helen Woodruff is a junior soprano student of Dr. Dawn Padula who will graduate in December 2019 with a Bachelor of Music with Elective Studies in Business. She performs with the Adelphian Concert Choir, Voci D'Amici, and is the Musical Director of Underground Sound A Cappella. Helen has performed the role of Florinda in *Into the Woods* (2018) with the University of Puget Sound School of Music and has sung with the Portland Symphonic Choir.

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*.

ACKNOWLEDGMENTS

Neil would like to thank his mother, KC, father, Tom, and stepmother, Stacey for their time, money, and most of all their undying support of and belief in him. He would like to thank his vocal coach from high school, Rhiannon, and Kristy and Sarah, his high school music teachers for giving him the tools and resources he needed to succeed. Neil would also like to thank all the staff at the Sitka Fine Arts Camp for helping him realize that his dreams could come true. He would like to thank Dr. Padula for her incredible coaching and encouraging character.

Helen would like to thank her parents, Paul and Toni, for introducing her to music and supporting her in her studies. She also would like to thank her first voice teacher, Jennifer Sandusky, for giving her the best fundamental techniques a young singer could ask for. She is grateful for Dr. Steven Zopfi's mentorship in choral music. Helen is eternally thankful for Dr. Dawn Padula for giving her more confidence in performing and helping develop her vocal technique, and Jeff Caldwell for sharing his extensive musical knowledge.

PROGRAM NOTES AND TRANSLATIONS

Written and compiled by Neil Little and Helen Woodruff

Giovanni Battista Pergolesi (1710–1736) was a baroque era composer of sacred music, and operas and is considered one of the most important early *opera buffa* composers.

La Serva Padrona, which was debuted in 1733, was originally performed as an *intermezzo* between the acts of his *opera seria*, *Il prigionier superbo* (*The Proud Prisoner*) and is only 45 minutes long. The plot follows an elderly bachelor, Uberto, and his increasingly arrogant servant Serpina who is sent away after being too demanding. Seeing that he may soon replace her with a wife, Serpina tricks Uberto into marrying her by convincing him that she herself is getting married to another man.

“Son imbrogliato io già” takes place just after Serpina tells Uberto that she is getting married. Uberto, who has thought up until now that Serpina is nothing but a pain, starts to realize his true feelings of disappointment that she is leaving. He is not sure of what he feels and sings to the audience about his distress.

“Son imbrogliato io già”

“I am all perplexed”

from *La Serva Padrona (The Servant Turned Mistress)*

Libretto by Gennaro Antonio Federico

English translation by Giovanni Paisiello

Son imbrogliato io già;
ho un certo che nel core
che dir per me non so
s'è amore, o s'è pietà.
Sento un che, poi mi dice:
Uberto, pensa a te.

*My mind is greatly troubled,
My heart is deeply affected,
What to say for me I do not know
Love and pity,
Divide my soul;
Uberto, think of yourself;*

Io sto fra il sì e il no
fra il voglio e fra il non voglio,

*I stand between yes and no
between something I want and don't
want*

e sempre più m'imbroglia.
Ah! misero, infelice,
che mai sarà di me!

*I am uncertain and fluctuating,
oh! Unhappy being!
What will be the result?*

Giacomo Puccini was a late 19th- early 20th-century Italian opera composer known for the *verismo* style, and was widely considered to be one of the best Italian opera composers after Verdi. Puccini premiered the four act ***La Bohème*** in 1896, and quickly became popular throughout Italy. The story follows four artists who, in the beginning, have rent due, but instead use their money to go out to Christmas Eve dinner. Two of the artists (Rodolfo and Marcello) fall in love and move in with their significant others (Mimi and Musetta). In Act III, the relationships turn sour, and Mimi leaves the artist, Rodolfo. But, as her tuberculosis begins to worsen, and she is brought back to the artists' loft to die in the presence of her true friends.

“Vecchia zimarra” occurs when Mimi collapses on the edge of death just outside the artists' attic loft. To pay for medicine to help Mimi, her friend, Musetta, sells her earrings, and Colline, the scholar roommate, sells his beloved overcoat, singing a song of goodbye to it.

“Vecchia zimarra”

“Dear old coat”

from *La Bohème (The Bohemians)*

Libretto by Luigi Illica and Giuseppe Giacosa

English Translation by opera-arias.com

Vecchia zimarra, senti,
io resto al pian,
tu ascendere
il sacro monte or devi.
Le mie grazie ricevi.
Mai non curvasti il logoro
dorso ai ricchi ed ai potenti.
Passâr nelle tue tasche
come in antri tranquilli
filosofi e poeti.
Ora che i giorni lieti
fuggîr, ti dico: addio,
fedele amico mio.
Addio, addio.

*Dear old coat, listen,
I stay here below,
but you must now
ascend the mount of piety!
Receive my thanks.
You never bent your threadbare
back to the rich and powerful.
You have sheltered in your pockets
like peaceful caves,
philosophers and poets.
Now that happy days
have fled, I bid you farewell,
my faithful friend,
farewell, farewell.*

Johann Sebastian Bach (1698–1750) was a German composer of the baroque era famous for his utilization of counterpoint. Bach served as Thomaskantor in Leipzig, writing sacred music for Lutheran churches, where he wrote his ***Magnificat*** in 1723. Bach's *Magnificat* was his first major liturgical composition with Latin text, and is a musical setting of the biblical Cantic of Mary, written in twelve movements for choir, soloists, and a baroque orchestra.

“Quia Respexit” is the third movement of the *Magnificat*. The text is taken from Luke 1:48 of the *Bible*, which speaks of the virgin Mary's “lowliness” and purity.

**“Quia Respexit”
from *Magnificat***

English Translation by Pamela Dellal

Quia Respexit humilitatem ancillae suae

Ecce enim ex hoc beatam me dicent

“For He has regarded”

*For He has regarded the lowliness of his
handmaiden*

*Behold, from henceforth, I will be called
blessed*

Barbara Strozzi (1619–1677) was an Italian baroque singer and composer. She was the adopted daughter of Giulio Strozzi, a poet and librettist, who encouraged her to pursue performance and composition. Most of Strozzi's compositions were written for soprano because she was a soprano vocalist, as well as a composer. Strozzi is one of the few recognized female composers of the baroque era.

Spesso per entro al petto is a secular art song from the baroque period with lyrics by poet Giacinto Andrea Cicognini. In this art song, Strozzi writes about the torments of love.

Spesso per entro al petto

Often a little something

Poetry by Giacinto Andrea Cicognini

English Translation from Women Composers:

A Heritage of Song, Carol Kimball, Hal Leonard Corporation.

Spesso per entro al petto
Mi passa un non so Che,
E non so dir, s'egli è o martire
O diletto
Tal'hor mi sent uccidere
Da incognito rigor
Sarebbe pur da ridere,
Che fosse is mal d'amor.

*Often a little something
Passes into my heart
And I cannot say if it is pain
Or delight
I feel like I am dying
From an unknown force.
How laughable it would be
If this were the sickness of love.*

Qual hot mi s'apresenta
Do Clori is bel seren
Mi nasce un coco in sen, che piace
E in un tormenta.
Mi sento is cor dividere tra is gielo
E tra l'ardor.
Sarebbe pur da ridere,
Che fosse is mal d'amor.

*When the beautiful siren Clori
Presents herself to me
A fire grows within my breast which both
delights
And torments me
I feel my heart divided
Between ice and fire.
How laughable it would be
If this were the sickness of love.*

I più solinghi orrori
Frequento volontier,
Ma sento un mio pensier, Che dice
E dove è Clori?
Or chi mi as decidere, che sia
Questo furor.
Sarebbe pur da ridere,
Che fosse is mal d'amor.

*I willingly would search out the most
terrible horrors,
But I hear my thoughts saying
Where is Clori?
Who can say exactly what
This madness means?
How laughable it would be
If this were the sickness of love.*

Franz Schubert was a 19th century late classical and early romantic composer from Austria. While his life was short, his work was extensive with over 600 secular vocal works alone. **Schwanengesang** is a collection of songs published posthumously with text by three different poets. Its title was likely given by its first publisher, who intended it to be Schubert's final musical work: his "swan song." The publisher, Tobias

Haslinger, allegedly grouped all the songs together into the current order, as it seems that Schubert intended to publish the songs with text by Heinrich Heine first.

In **Der Atlas**, the singer explains the immense pain they experience is comparable to the weight that the Titan Atlas, of Greek mythological fame, bears. In **Ihr Bild**, the singer, looking at a portrait of their beloved, imagines that they are smiling back at them, but comes to realize that they have lost their love. In **Die Stadt**, the singer travels with a boatman across the dark green sea, observing the city where he lost his loved one.

Selections from *Schwanengesang* (Swan Song)

Der Atlas

Poetry by Heinrich Heine (1797–1856)

English Translation by Michael P. Rosewall

Ich unglücksel'ger Atlas! eine Welt,
Die ganze Welt der Schmerzen muß ich
tragen,
Ich trage Unerträgliches, und brechen
Will mir das Herz im Leibe.
Du stolzes Herz! du hast es ja gewollt,
Du wolltest glücklich sein, unendlich
glücklich
Oder unendlich elend, stolzes Herz,
Und jetzo bist du elend.

The Atlas

*I, unblest Atlas!
I carry a world, the entire world of pain,
I bear the unbearable,
And the heart within me wants to break.

Proud heart, you have wanted it thus!
You wanted to be happy, eternally
happy,
Or eternally miserable, you proud heart,
And now you are miserable.*

Ihr Bild

Poetry by Heinrich Heine (1797–1856)

English Translation by Emily Ezust

Ich stand in dunkeln Träumen
Und starrte ihr Bildniß an,
Und das geliebte Antlitz
Heimlich zu leben begann.

Her Image

*I stood in gloomy daydreams
and gazed at her portrait,
and that well-beloved countenance
began furtively to come to life.*

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmuthstränen
Erglänzte ihr Augenpaar.
Auch meine Thränen flossen

*About her lips there seemed to glide
a wondrous smile,
and, as if they were about to fill with
nostalgic tears,
her eyes glistened.*

Mir von den Wangen herab -
Und ach, ich kann es nicht glauben,
Daß ich Dich verloren hab'!

*And my tears flowed
down my cheeks -
and ah, I cannot believe
that I have lost you!*

Die Stadt

Poetry by Heinrich Heine (1797–1856)

English Translation by Michael P. Rosewall

Am fernen Horizonte
Erscheint, wie ein Nebelbild,
Die Stadt mit ihren Thürmen,
In Abenddämmerung gehüllt.

The City

*Appearing on the far horizon
Like a picture in the fog,
A city, with its towers
Shrouded in the evening dusk.*

Ein feuchter Windzug kräuselt
Die graue Wasserbahn;
Mit traurigem Tacte rudert

*A damp gust of wind eddies
The course of the grey water;
With a mournful rhyth*

Der Schiffer in meinem Kahn.

The boatman rows in my boat.

Die Sonne hebt sich noch einmal
Leuchtend vom Boden empor,

*The sun lifts itself once more,
Glowing upwards from below the
horizon,*

Und zeigt mir jene Stelle,
Wo ich das Liebste verlor.

*And shows me that place
Where I lost what was dearest to me.*

Jules Massenet (1842–1912) was a French composer of the Romantic era, who was well known for his operas. During his lifetime, Massenet taught theory at the Paris Conservatoire and was considered a leading composer in France; however, by the time of his death, his compositions were seen as old-fashioned and were not received well. By the mid-20th century, many of his works, particularly his operas, were revisited and carried a much more favorable reputation.

Chant Provençal is an art song written in 1875 with text by Michel Carré. The song follows the story of Mireille, who is not yet aware of her undeniable beauty.

Chant Provençal

Poetry by Michel Carré

English Translation by Richard Stokes

Provençal Song

Mireille ne sait pas encore
Le doux charme de sa beauté!
C'est une fleur qui vient d'éclorre
Dans un sourire de l'été!
À qui ne connaît pas
Mireille, Dieu cache son plus cher
trésor!
Sa grâce à nulle autre pareille
La pare mieux qu'un manteau d'or!
Mireille ne sait pas encore
Le doux charme de sa beauté!
C'est une fleur qui vient d'éclorre
Dans un sourire de l'été!
Rien ne trouble le chaste rêve
De son coeur innocent et pur.
Elle rit au jour qui se lève,
Le jour lui sourit dans l'azur.
Mireille ne sait pas encore
Le doux charme de sa beauté!

C'est une fleur qui vient d'éclorre
Dans un sourire de l'été!

*Mireille is not yet aware
Of her beauty's sweet charm!
She's a flower that has just opened
In a summer smile!
To those who do not know Mireille,
God hides his most priceless treasure!
His grace, that is without compare,
Adorns her better than a cloak of gold!
Mireille is not yet aware
Of her beauty's sweet charm!
She's a flower that has just opened
In a summer smile!
Nothing disturbs the chaste dream
Of her pure and innocent heart.
She laughs at the day that dawns,
Day smiles at her from blue skies.
Mireille is not yet aware
Of her beauty's sweet charm!*

*She's a flower that has just opened
In a summer smile!*

Léo Delibes (1836–1891) was a French composer of the Romantic era, who was famous for his ballets, operas, and other staged works. Delibes studied composition at the Paris Conservatoire and later worked as an organist at various venues and second chorus master at the Paris Opéra. He wrote his first operetta in 1856, which would lead to many more compositions of opera and ballet.

Les filles de Cadix was first published in 1887, with words by Alfred de Musset. It follows the story of three women from Cadix who enjoy the attention they are receiving from three men. These women lead the men on by showing off their charm and looks.

Les filles de Cadix
Poetry by Alfred de Musset
English Translation by Korin Kormick

Nous venions de voir le taureau,
Trois garçons, trois fillettes.

The Girls of Cadix

Sur la pelouse il faisait beau,
Et nous dansions un boléro

Au son des castagnettes :
"Dites-moi, voisin,
Si j'ai bonne mine,
Et si ma basquine
Va bien, ce matin.
Vous me trouvez la taille fine?"
Ah! ah!
Les filles de Cadix aiment assez cela.

Et nous dansions un boléro
Un soir, c'était dimanche.
Vers nous s'en vint un hidalgo
Cousu d'or, la plume au chapeau,
Et le poing sur la hanche:
"Si tu veux de moi,
Brune au doux sourire,

*We just saw the bull,
Three boys, three little girls*

Tu n'as qu'à le dire,
Cet or est à toi."
Passez votre chemin, beau sire.
Ah! Ah!
Les filles de Cadix n'entendent pas cela.

*On the lawn it was a beautiful day,
And we were dancing a bolero
To the sound of castanets;
"Tell me, neighbor,
If I look well,
And if my bodice
Goes well, this morning,
Do you find my waist slim?"
Ah! Ah!
The girls of Cadix rather like that.*

*And we were dancing a bolero
One evening, it was Sunday,
Toward us came a dashing Spaniard
Extremely wealthy, a plume in his hat,
And his hand on his hip:
"If you want me,
Brunette with the sweet smile,*

*You have only to say it,
And this gold is yours."
Pass on your way, good sir.
Ah! Ah!
The girls of Cadix don't listen to that.*

Charles Gounod was a 19th century French composer of choral and vocal works, most famously known for his vocal work "Ave Maria" and his opera, *Faust*. **6 Mélo­dies** is a more recent compilation of selected songs from Gounod's *Vingt mélodies chant et piano par Charles Gounod*, which was published in 1867.

O ma belle rebelle is a musical setting of a poem by Jean-Antoine de Baïf (1532–1589) that talks about Louise Labé, the most famous French poetess of the 16th century. In particular, the story follows Clément Marot's reference of Labé as "La belle rebelle" and talks about how cruel, yet incredible the young rebel could be.

Venise is a musical setting of a poem by Alfred de Musset (1810-1857) that talks about Venice. Using verses 1, 5, 9, 10, and 15, Gounod and Musset provide excellent imagery of the venetian canals from the viewpoint of a gondolier. Included sights are the different girls one may see, the way the moon shows itself, and how quiet the night is.

O ma belle rebelle
from 6 *Mémoires*

Poetry by Jean-Antoine de Baïf (1532–1589)

English Translation by Laura Prichard

Ô ma belle rebelle!
Las! que tu m'es cruelle,
Ou quand d'un doux souris,
Larron de mes esprits,
Ou quand d'une parole,
Mignardètement molle,
Ou quand d'un regard d'yeux
Fièrement gracieux,
Ou quand d'un petit geste,
Tout divin, tout céleste,
En amoureuse ardeur
Tu plonges tout mon cœur!

Ô ma belle rebelle!
Las! que tu m'es cruelle,
Quand la cuisante ardeur
Qui me brûle le cœur
Fait que je te demande,
A sa brûlure grande,
Un rafraichissement
D'un baiser seulement.
Ô! ma belle rebelle!
Las, que tu m'es cruelle,
Quand d'un petit baiser
Tu ne veux m'apaiser.

Me puisse-je un jour, dure!

Venger de ton injure;
Mon petit maître amour
Te puisse outrer un jour,
Et pour moi langoureuse
Il te fasse amoureuse
Comme il m'a langoureux
De toi fait amoureux.
Alors, par ma vengeance
Tu auras connaissance
Quel mal fait du baiser
Un amant refuser.

O my beautiful rebel

O my beautiful rebel!
Alas! you are so cruel to me,
When flashing a sweet smile,
Robber of my spirits,
Or when with a single word,
Adorably tender,
Or when with a single glance
Proudly graceful,
Or when making one tiny gesture,
Completely divine, completely heavenly,
Into loving ardor
You plunge my whole heart!

O my beautiful rebel!
Alas! you are so cruel to me,
When the scorching ardor
Which burns my heart
Makes me ask you,
[To soothe] its terrible burning,
{For} a refreshing
single kiss.
O! my beautiful rebel!
Alas, you are so cruel to me,
When [even] one little kiss
You won't give me for comfort.

If only one day I could [have it],
hard-hearted one!
Vengeance for your injury;
My little master, Cupid,
Might enter [your heart] one day,
And languishing for me,
He would make you suffer for love
Like he [has made] me languish
For you out of love.
Then, through my vengeance
You will realize
What pain is caused by your kiss
being denied to a lover.

Venise

from *6 Mélodies*

Poetry by Alfred de Musset

English Translation by Faith J. Cormier

Dans Venise la rouge,
Pas un bateau qui bouge,
Pas un pêcheur dans l'eau,
Pas un falot.

La lune qui s'efface
Couvre son front qui passe
D'un nuage étoilé
Demi-voilé.

Tout se tait, fors les gardes
Aux longues hallebardes,
Qui veillent aux créneaux
Des arsenaux.

Ah! maintenant plus d'une
Attend, au clair de lune,
Quelque jeune muguet,
L'oreille au guet.

Sous la brise amoureuse
La Vanina rêveuse,
Dans son berceau flottant
Passe en chantant;

Tandis que pour la fête
Narcissa qui s'apprête,
Met devant son miroir
Le masque noir.

Laissons la vieille horloge
Au palais du vieux doge
Lui compter de ses nuits
Les longs ennuis.

Sur sa mer nonchalante,
Venise indolente
Ne compte ni ses jours
Ni ses amours.

Car Venise est si belle

Venice

Not a boat is stirring
in red Venice,
not a fisherman is on the water,
not a light appears.

The fading moon
half-veils her brow
with a cloud
sewn with stars.

All is still, except for the guards
with their long halberds
keeping watch on the ramparts
of the arsenals.

Oh! Now more than one lady
listens anxiously
in the moonlight
for some young gallant.

Under the loving breeze,
dreamy Vanina passes,
singing,
in her floating cradle,

while Narcissa readies herself
for the party,
putting on her black mask
before her mirror.

Let the old clock
in the old Doge's palace
count the long boredoms
of its nights.

On the careless sea,
lazy Venice
counts neither its days
nor its loves,

for Venice is so beautiful

Qu'une chaîne sur elle
Semble un collier jeté
Sur la beauté.

that a chain around her
looks like a necklace
thrown around beauty.

Gaetano Donizetti (1797–1848) was an Italian composer from the early 19th century who was a leading composer of the *bel canto* opera style, and who would later have a significant influence on Giuseppe Verdi and other composers. Donizetti studied fugue and counterpoint in his youth, which led to his studies in composition at the Bologna Academy where he wrote his first one-act opera at the age of 19. He became primarily successful with his composition of comic operas, which includes one of his best-known works, ***L'Elisir d'Amore***.

L'Elisir d'Amore, a comic opera with the Italian libretto by Felice Romani, was first performed in 1832. Donizetti wrote the opera over the course of six weeks, but still remains in the international opera repertory. The opera follows the love story of Nemorino, a poor peasant, and Adina, a wealthy landowner. In the first act, Nemorino declares his love for Adina, but she rejects him, saying that she wants a different lover for each day and does not want to commit to Nemorino. Nemorino continues to pine for Adina and drunkenly professes his love again. Adina, who has secret feelings for Nemorino, is annoyed by his drunkenness and promises to marry another man to punish Nemorino. In the second act, Adina cancels her wedding to another after realizing her love for Nemorino, only to find out that he has enlisted for the army. Desperate to keep Nemorino from leaving, Adina purchases his military contract.

“Prendi per me sei libero” is the aria sung by Adina after purchasing Nemorino’s contract. She urges him to take the papers and begs him to stay where he is loved, reassuring him that he will be happy if he stays.

“Prendi per me sei libero”
from *L'Elisir d'Amore*

Poetry by Felice Romani

English translation by Beverly Sills

Prendi;
Prendi per me sei libero:
Resta nel suol natio,
Non v'ha destin sì rio,
Che non si cangi un dì, resta.

“Take it, I have freed you”

Take it;
take it, I have freed you:
stay in your homeland;
there is no lot so hard
that it will not change one day, stay.

Qui, dove tutti t'amano,
Saggio, amoroso, onesto,
Saggio, onesto, ah!
Sempre scontento e mesto
No, non sarai così, ah no,
Sempre scontento e mesto,
No, non Sarai, Sarai così.

Here, where everyone loves you,
prudent, affectionate, honest,
prudent, honest, oh!
Dissatisfied and sad
no, you won't always be so,
Oh no, dissatisfied and sad,
no, you won't always be so.

Kirke Mechem (b. 1925) is an American composer of choral music and opera from Wichita, Kansas. Mechem enrolled in Stanford University and earned his graduate degree at Harvard University, where he studied composition. He also received an honorary doctorate from the University of Kansas for his contributions to choral and opera composition.

Mechem's first opera, ***Tartuffe***, in which he wrote the music and the English libretto, was first premiered in 1980. *Tartuffe* is one of the most performed operas by an American composer and has been translated and performed in German, Russian, Chinese, Japanese, and Czech. The opera based on Molière's play, *Tartuffe (the Impostor)* and is a modern opera buffa set in 17th century Paris. The first act takes place in the house of Orgon, a wealthy aristocrat. Other key characters are Mariane, Orgon's daughter; Dorine, Mariane's maid; and Tartuffe, "The Impostor."

"Fair Robin I love" occurs in the first act, and is sung by the saucy maid, Dorine, who is based on the opera buffa stock character, Columbina. Throughout the aria, Dorine attempts to teach Mariane about the lighter side of love. The lyrics of the aria are from John Dryden's play, *Amphitryon*.

**Fair Robin I love
from *Tartuffe***

Text by John Dryden

Fair Robin I love and hourly die,
But not for a lip, nor a languishing eye;
He's fickle and false, and there we agree,
For I am as false and as fickle as he.

We neither believe what either can say;
And neither believing, we neither betray.
'Tis civil to swear and say things, of course;
We mean not the taking for better or worse.

When present we love; when absent agree:
I think not of Robin, nor Robin of me.
The legend of love no couple can find,
So easy to part or so easily joined.

Gerald Finzi was a 20th century British composer best known for his choral works. Due to many family deaths in his early childhood, he seemed to have a bleak outlook on life, but the poetry of those including Thomas Traherne and Thomas Hardy kept him going. He would eventually set music to the texts he enjoyed reading so much, and some of those were written by William Shakespeare.

Let Us Garlands Bring is a collection of five Shakespearean play songs set to music by Finzi. The work premiered as a collection of songs for baritone on October 12, 1942, and was dedicated to Ralph Vaughan Williams, in celebration of his birthday. As the pieces are from different Shakespeare plays, they vary in content, but Finzi's style finds its way into each one.

Come Away, Come Away, Death is the opening song to the cycle, and displays dramatic and very large, piano chords with soaring vocal lines. It follows the story of a man who has been rejected by a woman, his true love. Stricken with grief, the singer explains that they want no marker for their grave, no funeral, and no visitors as everything is too painful. ***Who is Sylvia?*** is a more lighthearted text and setting. The singer tells of a maiden who is truly fair named Sylvia. She is holy, kind, fair, beautiful, and much more according to the singer, who questions these attributes only briefly in the song's B-section. ***It Was a Lover and His Lass*** is a heartwarming song of two lovers. In springtime, the two lovers enjoy spending time with each other in nature, as is clear by the repetition of "when birds do sing, hey ding a ding, ding; sweet lovers love the spring." Overall, the singer tells the short love story with an air of experience, almost as if they know this romance will turn into something extraordinary.

Selections from *Let Us Garlands Bring* Lyrics by William Shakespeare (1564–1616)

Come Away, Come Away, Death

Come away, come away, death,
And in sad Cyprus let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.

My shroud of white stuck all with yew,
O prepare it!
My part of death, no one so true

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

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

Who is Sylvia?

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring

It Was a Lover and His Lass

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.
Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
Those pretty country folks would lie,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;

Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownèd with the prime
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Ricky Ian Gordon (b. 1956) is an American musical theatre and opera composer from New York. Gordon received his education in composition at Carnegie Mellon University. His composition style has heavy influence from cabaret and musical theatre traditions. In 1992, Gordon wrote a song cycle called ***Genius Child***—ten songs based on poems by Langston Hughes.

Joy is the third song in the song cycle, which was written for Harolyn Blackwell. The song personifies Joy, who, in this case, is found “in the arms of the butcher boy,” though joy can be experienced anywhere.

Joy

from *Genius Child*

Poetry by Langston Hughes

I went to look for Joy,
Slim, dancing Joy,
Gay, laughing Joy,
Bright-eyed Joy—
And I found her
Driving the butcher’s cart
In the arms of the butcher boy!
Such company, such company,
As keeps this young nymph, Joy!

Adam Guettel (b. 1964) is an American composer and lyricist of musical theatre and opera and grandson of Richard Rodgers, famed collaborator of Oscar Hammerstein II. Guettel graduated from Yale University in 1987 and worked as a rock and jazz musician

before realizing his passion for writing character-driven pieces and did not publish his first work until 1996. His most popular musical, ***The Light in the Piazza*** was first performed in 2003, opened on Broadway in 2005 and won two Tony Awards for Best Original Score and Best Orchestration. *The Light in the Piazza*, based on the book by Craig Lucas, is set in 1950s Italy. A southern woman, Margaret Johnson, and her daughter, Clara, are visiting. Clara is developmentally disabled due to a childhood accident, and as a result, is extremely naive. Margaret becomes worried for her daughter when she falls in love with a local man, Fabrizio, and has to come to terms with her daughter gaining independence.

The Beauty Is is the first solo sung by Clara after arriving in Italy. She sings about how different Italy is from her home of Winston-Salem, North Carolina. She hopes for a connection with the boy she briefly met and fell for, Fabrizio. **The Light in the Piazza**, sung by Clara in the second act, expresses a flood of emotions regarding Clara's love for Fabrizio and her mother's reluctance to give her freedom. The song is prompted by an argument between Clara and Margaret in which Margaret slaps Clara across the face. Despite the physical altercation, Clara can only see hope and a future with Fabrizio.

Selections from *The Light in the Piazza* **Lyrics and music by Adam Guettel**

The Beauty Is

These are very popular, in Italy.
It's the land of naked marble boys.
Something we don't see a lot in Winston-Salem,
That's the land of corduroys.

I'm just a someone in an old museum.
Far away from home as someone can go.
And the beauty is I still meet people I know.
Hello.

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

Everyone's a mother here, in Italy.
Everyone's a father, or a son.

I think if I had a child, I would take such care of her.
Then I wouldn't feel like one.

I've hardly met a single soul, but I am not alone.
I feel known.

This is wanting something, this praying for it,
This is holding breath and keeping fingers crossed.
This is counting blessings, this is wondering when I'll see that boy again.
I've got a feeling he's just a someone, too.
And the beauty is, when you realize, when you realize,
Someone could be looking for a someone like you.

The Light in the Piazza

I don't see a miracle.
Shining from the sky.
I'm no good at statues and stories.
I try...
That's not what I think about.
That's not what I see.
I know what the sunlight can be...

The light, The light in the Piazza.
Tiny, sweet...
And then it grows
And then it fills the air!
Who knows what you'll call it.
I don't care!
Out there somewhere, I have something I have never had...
As sad, as happy...
That's all I see.

The light in the Piazza.
The light in the Piazza.
It's rushing up...
It's pouring out!
It's flying through the air!
All through air!
Who knows what you call it,
But it's there!
It is there!
All I see is,
All I want is tearing from inside!

I see it!
Now I see it!
Everywhere it's everywhere!
It's everything and everywhere!...
Fabrizio...

The Light in the Piazza...
My love...

Andrew Lippa is an American composer and lyricist known best for his work on the musical version of *The Addams Family*. ***Big Fish*** premiered on Broadway in 2013 and follows the story of a travelling salesman, Edward Bloom, and his adult son, Will. The story alternates between flashbacks and present-day situations involving their relationship.

Fight the Dragons is a song that Edward sings to his son Will just before leaving for a business trip. Will is upset his father is leaving, so Edward tells him about the kinds of adventures he goes on, and how he hopes his son will someday be able to go on similar journeys.

Fight the Dragons **from *Big Fish***

Music and Lyrics by Andrew Lippa

I've never been a man who lived an office life.
I've never been a man behind a desk.
I've always been a man who said that staying still was playing dead.
The kind who's looking forward to the challenges ahead.

People say that's irresponsible.
People tell me stay at home.
But, I'm not made for things like mowing lawns or apron strings.
I'm my best, when not at rest.

So, I fight the dragons and I storm the castles,
and I win a battle or two.
Then comes the day it's time,
I'm packing up and I am bringing all my stories home to you.

All I can see is miles ahead with miles to go.
All I can feel is wind and sun and sky.
Stop for a coffee, make a friend, and pray the day will never end.
'Cause there's one more adventure waiting 'round another bend.

Where I fight the dragons and I storm the castles,
and I win a battle or two.
But then a feeling comes
like fifty thousand drums all banging, "Bring my stories home to you."

And I wonder as I wander on the road from door to door
exactly what you think of where I've been.
Do you know I joined the circus, met a mermaid, fought a war?
Do you know I think of you through thick and thin?

Because even though I'm making deals and bringin' people joy,
I'm usually only thinking of my boy.
Out there on the road I pray
you'll come to my one day.

And say, "Let's fight the dragons and then storm the castles 'til we win what needs to
be won."
So, when I'm old and tired, you'll do the job required
you'll be there telling stories to your son.

Then we fight the dragons and then storm the castles
and I do the best that I can.
But, everybody knows that's how the story goes
to turn each boy into a bigger man.
So, I'll fight the dragons
'til you can.

Alan Menken is an American film and musical theatre composer best known for his work with Howard Ashman on multiple Disney musicals, including *The Little Mermaid*, *Aladdin*, and *Pocahontas*. ***Beauty and the Beast*** premiered on Broadway in 1994 and follows the story of the Beast and a smart young lady named Belle. The Beast is a young prince who was turned into a Beast by a witch when she deemed him too selfish. When Belle's father gets captured by the Beast who lives in a castle nearby, she offers herself up to live with him instead. A somewhat sleezy townsman named Gaston, who is interested in Belle, mounts a hunt for the Beast once he learns she has been captured. But before they arrive to save her, Belle has already fallen in love with the Beast.

Me takes place when Gaston is trying to woo Belle. As the title may suggest, the song largely focuses around Gaston talking about himself and how he imagines life with Belle would be. While Belle doesn't end up with Gaston, this piece is an excellent illustration of Gaston's arrogant character.

Me

from *Beauty and the Beast*

Lyrics by Howard Ashman and Tim Rice

Music by Alan Menken

[GASTON]

You've been dreaming, just one dream
Nearly all your life
Hoping, scheming, just one theme:
Will you be a wife?
Will you be some he-man's property?
Good news!
That he-man's me!
This equation, girl plus man
Doesn't help just you
On occasion, women can
Have their uses too
Mainly to extend the family tree
Pumpkin, extend with me!
We'll be raising sons galore

[BELLE]

Inconceivable!

[GASTON]

Each built six foot four!

[BELLE]

Unbelievable!

[GASTON]

Each stuffed with ev'ry Gaston gene!

[BELLE]

I'm not hearing this!

[GASTON]

You'll be keeping house with pride!

[BELLE]

Just incredible!

[GASTON]

Oh so gratified

[BELLE]

So unweddable!

[GASTON]

That you are a part of this idyllic scene
(spoken)

Picture this: A rustic hunting lodge, my latest kill roasting over the fire, my little wife
massaging my feet, while the little
Ones play on the floor with the dogs. We'll have six or seven!
[BELLE, spoken]
Dogs?
[GASTON, spoken]
No, Belle!
Strapping boys...like me!
[BELLE, spoken]
Imagine that!
[GASTON]
I can see that we will share
All that love implies
We shall be a perfect pair
Rather like my thighs
You are face to face with destiny!
All roads lead to...
The best things in life are...
All's well that ends with me!
Escape me?
There's no way
Certain as "Do, Re,"
Belle, when you marry....
(spoken)
So Belle, what would it be?
Is it "yes", or is it "oh, yes"?
[BELLE, spoken]
I...I just don't deserve you!
[GASTON, spoken]
Who does?
(sung)
Me!
[BELLE, spoken]
But thanks for asking

John Du Prez is an English composer known for his work on *Teenage Mutant Ninja Turtles* and *Spamalot*, as well as other Monty Python productions. He is also well known for being in the 1980s pop group, Modern Romance. **Eric Idle** is an English comedian and comedic composer, best known for his membership in the Monty Python comedy troupe.

Spamalot, originally premiered in 2004, is a musical adapted from *Monty Python and the Holy Grail* (1975). The original Broadway production received 14 Tony Award nominations and won in three. *Spamalot's* story follows King Arthur in his quest to find the Holy Grail and has features such as dancing ladies, killer rabbits, and more. Along the way to find the grail, King Arthur meets and recruits many people, including Galahad, the Lady of the Lake, and Sir Robin.

The Song That Goes Like This is sung by Dennis Galahad and The Lady of the Lake, after she transforms him into a Knight of the Round Table, Sir Galahad. "The Song That Goes Like This," satirizes typical Broadway love duets and the way they are composed.

The Song That Goes Like This
from *Spamalot*

Lyrics by Eric Idle

[GALAHAD]

Once in every show
There comes a song like this
It starts off soft and low
And ends up with a kiss.
Oh, where is the song
That goes like this?
Where is it? Where? Where?

[LADY OF THE LAKE]

A sentimental song
That casts a magic spell.
They all will hum along
We'll overact like hell.
For this is the song that goes like this.

[GALAHAD]

Yes it is!

[LADY OF THE LAKE]

Yes it is!

[GALAHAD]

Yes it is!

[LADY OF THE LAKE]

Yes it is!

[GALAHAD]

Now we can go straight
Into the middle eight
A bridge that is too far for me

[LADY OF THE LAKE]

I'll sing it in your face

While we both embrace

[BOTH]

And then we change the key.

[GALAHAD]

Now we're into E.

Ahem, that's awfully high for me.

[LADY OF THE LAKE]

But everyone can see

We should have stayed in D.

[BOTH]

For this is our song that goes like this!

[GALAHAD]

I'm feeling very proud.

[LADY OF THE LAKE]

You're singing far too loud.

[GALAHAD]

That's the way that this song goes.

[LADY OF THE LAKE]

You're standing on my toes.

[BOTH]

Singing our song that goes like this!

[LADY OF THE LAKE]

I can't believe there's more

[GALAHAD]

It's far too long, I'm sure.

[LADY OF THE LAKE]

That's the trouble with this song

It goes on and on and on.

[BOTH]

For this is our song that is too long!

(spoken) Jesus Christ, Goddamnit!

[LADY OF THE LAKE]

We'll be singing this 'til dawn.

[GALAHAD]

You'll wish that you weren't born.

[LADY OF THE LAKE]

Let's stop this damn refrain

[BOTH]

Before we go insane.

The song always ends like this.

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.

Monday/Tuesday, April 29-30

Chamber Music Concerts I and II

Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

Wednesday, May 1

Jazz Orchestra

Tracy Knoop, director
Schneebeck Concert Hall, 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.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3931 or accessibility@pugetsound.edu, or visit pugetsound.edu/accessibility.

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community. pugetsound.edu/music | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.
pugetsound.edu/communitymusic | 253.879.3575



