



School of Music
Ava Price '18, mezzo-soprano
Danielle Rogers '18, soprano

JOINT JUNIOR RECITAL
SATURDAY, APRIL 22, 2017
SCHNEEBECK CONCERT HALL | 7:30 P.M.

Due Arie

Antonio Vivaldi (1678–1741)

- I. "Par min dirti"
- II. "Ti sento"

Ava Price '17, mezzo-soprano

Selections from *Les Soirées Musicales*

Gioachino Rossini (1792–1868)

- La Promessa
- Il Rimprovero

Danielle Rogers '18, soprano

Selections from *Frauenliebe und Leben*

Robert Schumann (1810–1856)

- II. Er, der Herrlichste von Allen
- IV. Du Ring an meinem Finger
- VII. An meinem Herzen, an meiner Brust

Ava Price '18, mezzo-soprano

Suleika I
Suleika II

Franz Schubert (1797–1828)

Danielle Rogers '18, soprano

Cinq melodies populaires grecques

Maurice Ravel (1875–1937)

- I. Le réveil de la mariée
- II. La-bàs, vers l'église
- III. Quel galant m'est comparable?
- IV. Chanson des cueilleuses de lentisques
- V. Tout gai

Ava Price '18, mezzo-soprano

“Je suis encor tout étourdie” Jules Massenet (1842–1912)
from *Manon*
Si tu le veux Charles Koechlin (1867–1950)
Le Thé

Danielle Rogers '18, soprano

Lullaby Gian Carlo Menotti (1911–2007)
from *The Consul*
Not a Day Goes By Stephen Sondheim (b. 1930)
from *Merrily We Roll Along*
Someone Else's Story Benny Andersson (b. 1946)/Bjorn Ulvaeus (b. 1945)
from *Chess*

Ava Price '18, mezzo-soprano

Nuvoletta, Opus 25 Samuel Barber (1910–1981)
The Light in the Piazza Adam Guettel (b. 1964)
from *The Light in the Piazza*

Danielle Rogers '18, soprano

Duetto Buffo di Due Gatti Gioachino Rossini

Ava Price '18, mezzo-soprano and Danielle Rogers '18, soprano

Reception following the program in School of Music building 106.

PERFORMERS

Ava Price, a junior vocal performance major from Portland, Ore., is currently studying voice with Dr. Dawn Padula. She is a member of the Adelphian Concert Choir for which she also serves as Treasurer. Ava also performs in the on-campus treble a cappella group, What She Said, as well as with Curtian Call, the student musical theatre ensemble. She has performed with the School of Music Opera Theater in *Le Comte Ory* (2015) and portrayed Ma Moss in the quartet from Copland's *The Tenderland* and Dame Quickly in the Act I quartet from Verdi's *Falstaff* in the spring 2017 Opera Scenes program. In her spare time, she enjoys being with her friends and family and watching historical drama television shows. She also likes playing with her dog, Quincy, and her cat, Newt.

Danielle Rogers is a junior vocal performance major from Anchorage, Ala., in the studio of Dr. Dawn Padula. She is a graduate from the Interlochen Arts Academy in Traverse City, Michigan where she studied voice for two years. She is a member of the Adelphian Concert Choir as well as Voci d'Amici. Outside of Puget Sound, she has been in productions of *The Pirates of Penzance* as Mabel and Kate, *Seussical!*, *Children of Eden* as Yonah, and *Orpheus and the Underworld*. With the Puget Sound Opera Theatre, she was in the chorus of Rossini's *Le Comte Ory* (2015) and is featured in the 2017 opera scenes program as Alice in the *Falstaff* quartet (Verdi) and the Countess in a duet from *Le Nozze de Figaro* (Mozart). She was also honored to be a featured soloist in the *Baroque Fest! Jacobsen* (2017) alongside her teacher, Dawn Padula, as the soprano soloist in Pergolesi's *Stabat Mater* with the Dorian Singers and a faculty/student string ensemble. In her spare time, she enjoys swimming, BBC Dramas, and playing with her dogs, Kenai, Ava and Atlas who are probably her biggest fans.

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 here at Puget Sound. 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 Jeff 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

Ava would first like to thank her family, particularly her parents, Pat, and Craig, for always supporting her. They are the best parents one could ask for. She would also thank them for getting her the "Tarzan" Soundtrack, which made her love music. Second, she would like to thank her friends from home and from college for always allowing her to be herself and for being a shoulder she can lean on. Last, she would like to thank her teachers, especially her voice teachers Mrs. Eklund and Dr. Padula. She would like to thank Mrs. Eklund for helping cultivate her love of music. She would also like to thank Dr. Padula for being like a second mom to her at school and always believing in her. – AVA PRICE

Danielle would like to thank her first two voice teachers, Kate Egan and Jeff Norris who helped her learn about her love for singing. She also likes to thank the Struempler family, Karen Neil, Andrew Hames, WT Mcrae and Susan Reed for being amazing coaches, teachers, mentors, and supporters throughout the years she has spent working and learning from them. She would also not be where she is today without Dr. Dawn Padula who has been an amazing supporter and guide through the last three years. Dr. Padula has encouraged her to go beyond what she ever imagined possible for herself. Lastly, she would like to thank her family and Ryan for always coming to recitals and concerts and being there every step of the way. – DANIELLE ROGERS

PROGRAM NOTES AND TRANSLATIONS

Written and compiled by Ava Price and Danielle Rogers

Antonio Vivaldi (1678–1741) is one of the greatest Baroque composers of all time. Born in Venice, Italy, no other composer epitomizes Italian Baroque music like Vivaldi. Although Vivaldi became an ordained Catholic priest, it appears he was destined for music. For most of his adult life he was employed as a violin teacher and composer at the Ospedale della Pietà, a home for illegitimate female children of noblemen. Vivaldi's most well-known work is *The Four Seasons* which is a series of violin concertos. He also wrote many sacred choral works for his students at the Ospedale della Pietà and over forty operas.

Vivaldi's vocal works are very virtuosic in nature. The pieces are heavily ornamented and have long melismas, which is very typical of the Baroque style in general. Like his non-vocal works, these pieces are flamboyant, spirited, and exuberant. ***Due Arie*** exemplifies Vivaldi's best qualities as a vocal composer.

Due Arie Two Arias

Translations by Waldo Lyman

I. "Par min dirti" "In my thoughts"

Par min dirti col pensiero *In my thoughts I whisper to you,*
Voce cara del mio sposo *Hearing your voice, my beloved*
Sospirando il tuo riposo *Sighing at your grave*
L'atra l'ombra a mormorar. *In the deep darkness.*
Ma se ancora in quell orrore *But if in this horror*
La sua forza stende amore *Love still has power,*
Sentirai di mi pietade *You would feel compassion for me*
La mia sorte a rimirar *Thinking of my fate.*

II. "Ti sento" "I feel you"

Text by Apostolo Zeno

Ti sento a palpitarmi in sen, *I feel you throbbing in my breast,*
Speranza lusinghiera, *Flattering hope,*
E dice al mesto cor *And tell my heavy heart*
Qual rapido balen *Like a flash of lightning*
Cangerà il tuo martir *That this torment*
Constante sperar. *Will change to everlasting joy.*

Giochino Rossini (1792–1868) was an Italian composer who composed operas, sacred music, art songs, chamber music and piano pieces. Rossini was one of the most popular composers in history as well as a renowned figure of his time. He was born into a family of musicians and was proficient in the piano and the cello. Though he passed away in Paris, his remains were moved to Florence in 1889.

Les Soirées Musicales (Musical Evenings) is a set of 12 songs and duets composed in Italian and sometimes performed in French. They often are not all performed together. Each of them tell different stories and present different musical styles, but they all represent the *bel canto* style.

Selections from *Les Soirées Musicales (Musical Evenings)*

Poetry by Pietro Metastasio

English translations by John Glenn Paton and John Versmoren

La promessa *The promise*

Ch'io mai vi possa lasciar d'amare, *That I will ever be able to stop loving you*

No, nol credete, pupille care *No, don't believe it, dear eyes!*

Ne men per gioco v'ingannerò. *Not even to joke would I deceive you about this*

Voi solo siete, le mie faville, *You only are you, my sparks*

e voi sarete, care pupile; *and you will, dear pupils;*

il mio bel foco sin ch'io vivo, *my beautiful fire since I'll live,*

Sin ch'io vivo, ah *Since I'll live, ah*

Il Rimprovero *The Rebuke*

Mi lagnerò tacendo *I will bewail in silence*

della mia sorte amara, ah! *my bitter fate, ah!*

Ma ch'io non t'ami, *But that I should cease to love you,*

o cara, non lo sperar da me *my heart's desire, is too much to expect.*

Crudel, perché finora *Cruel you are to make me suffer so.*

Farmi penar così, crudel! *My heart's desire, is too much to expect*

Robert Schumann (1810–1856) was a German composer whose life and work personified the idea of Romanticism in music. Originally intending to become a virtuoso pianist, Schumann later shifted his musical focus to composing due to a hand injury. In 1840, he married Clara Schumann who also is an accomplished pianist and composer in her own right. Although Schumann composed symphonies, choral and chamber works, what he is best known for are his Lieder compositions (German art song). One of his most popular works is the song cycle, ***Frauenliebe und Leben (A Woman's Love and Life)***, which was published in 1840.

Frauenliebe und Leben is a song cycle consisting of eight songs in total. The text follows a woman's journey of love found and lost. It starts with her first meeting her lover, continues through her marriage, and finally her heartache at his death. It's believed that Schumann was inspired by his impending marriage to Clara Schumann, because it's about a woman's devotion to being a wife and mother. Although the poetry by Albert v. Chamisso has been set to music by many other composers such as Carl Loewe and Franz Paul Lachner, Schumann's setting is the most famous.

“**Er der Herrlichste von Allen**” is the second song in the cycle. The woman is extremely happy and exuberant after the first conversation she has had with the man she has feelings for. She is so overwhelmed with excitement that she cannot contain herself. She says that no man will ever compare to him and he has made her feel worthy. The music is triumphant in nature which perfectly complements the joyous text.

Selections from *Frauenliebe und Leben (A Woman's Love and Life)*

Poetry by Albert v. Chamisso

English Translations by Edith Braun and Waldo Lyman

II. Er, der Herrlichste von allen *He, the most glorious of all*

Er, der Herrlichste von allen, *He, the most glorious of all,*

Wie so milde, wie so gut! *How kind he is, how good!*

Holde Lippen, klares Auge, *Gentle mouth, clear eyes,*

Heller Sinn und fester Mut. *Clear mind and firm courage.*

So wie dort in blauer Tiefe, *Even as in yonder blue depth,*
Hell und herrlich jener Stern, *Shines bright and glorious that star,*
Also Er an meinem Himmel, *So is he in my heaven,*
Hell und herrlich, hehr und fern. *Bright and glorious, sublime and far.*

Wandle, wandle deine Bahnen, *Wander, wander along your course,*
Nur betrachten deinen Schein, *Only to look at your light,*
Nur in Demut ihn betrachten, *Only to look at it humbly,*
Selig nur und traurig sein! *Only to be blissful and sad!*

Höre nicht mein stilled Beten, *Do not hear my silent prayer,*
Deinem Glück nur geweiht; *Offered for your happiness;*
Darfst mich, nied're Magd, nicht kennen, *You must not know me, humble maiden,*
Hoher Stern dedr Herrlichkeit! *Noble star of glory!*

Nur die Würdigste von allen *Only the worthiest of all*
Darf beglücken deine Wahl, *May your choice make happy,*
Und ich will die Hohe segnen *And I will bless the noble one,*
Viele tausend Mal. *Many thousand times.*

Will mich freuen dann und weinen, *I shall rejoice and I shall weep then,*
Selig, selig bin ich dann, *Blissful, blissful I am then,*
Sollte mir das Herz auch brechen, *Even though my heart should break,*
Brich, o Herz, was liegt daran? *Break, o heart, what does it matter?*

“**Du Ring an meinem Finger**” is the fourth song in the cycle. The woman and the man have just gotten engaged and she sings to her ring about how happy she is. Her devotion and adoration to the man is emphasized in this song. The piece is introverted in nature.

IV. Du Ring an meinem Finger *You Ring on My Finger*

Du Ring an meinem Finger, *You ring on my finger,*
Mein goldenes Ringelein, *My little golden ring,*
Ich drücke dich fromm an die Lippen, *I press you devoutly to my lips,*

An das Herze mein. *Devoutly to my heart,*
Ich hatt' in ausgeträumet, *My dream had come to an end,*
Der Kindheit friedlich schönen Traum, *Childhood's peaceful, lovely dream,*
Ich fand allein mich, verloren *I found myself lonely and lost*

Im öden unendlichen Raum. *In empty, infinite space.*
Du Ring an meinem Finger, *You ring on my finger,*
Da hast du mich erst belehrt, *You taught me only then,*
Hast meinem Blick erschlossen *You opened to my eyes,*

Des Lebens unendlichen, tiefen Wert. *Life's infinite, deep value.*
Ich will in dienen, ihm leben, *I want to serve him, live for him,*
Ihm angehören ganz, *Wholly belong to him,*
Hin selber mich geben und finden *Give myself and find myself*
Verklärt mich, in seinem Glanz. *Transfigured in his splendor.*

“**An meinem Herze, an meiner Brust**” is the seventh song in the cycle. The woman now has a child with the man. She sings to the baby about how she feels so fortunate and privileged to be a mother. Like “Er der Herrlichste von Allen,” the piece is exiting in nature and the music reflects that by its quick and buoyant texture.

VII. An meinem Herzen, an meiner Brust *On my Heart, on my Breast*

An meinem Herzen, and meinr Brust, *On my heart, on my breast,*
Du meine Wonne, du meine Lust! *You my delight, you my joy!*
Das Glück ist die Liebe, die Lieb' das Glück, *Happiness is love and love is happiness,*
Ich hab's gesagt und nehm's nicht zurück. *I have said it and I won't take it back.*

Hab' überschwenglich mich geschätzt, *I deemed myself so fortunate,*
Bin übergücklich abet jetzt. *But I am more happy now.*
Nur die da säugt, nur die da liebt, *Only she who suckles, only she who loves,*
Das Kind, dem sie die Nahrung giebt; *The child to whom she gives nourishment;*
Nur eine Muttr Weiss allein, *Only a mother can know*

Was lieben heist und glücklich sein. *What it means to love and be happy.*
O wie bedaur' ich doch den Mann, *Oh how sorry I am for the man,*
Der Mutterglück nicht fühlen kann! *Who cannot feel a mother's bliss!*
Du lieber, lieber Engel, du, *You dear, dear angel you,*
Du schauest mich an und lächlest dazu! *You look at me and you smile at me!*

Franz Schubert (1797–1828), an Austrian composer, was extremely prolific during his life and wrote over 600 secular vocal works, seven complete symphonies, sacred music, operas, chamber and piano music. During his lifetime, his influence was not huge and he had only a very small circle of admirers in Vienna. Following his death, interest in his work increased significantly. He is now considered one of the greatest composers of the late Classical and early Romantic eras and is one of the most frequently performed composers of the early nineteenth century. Schubert died in 1828 when he was 31 from health complications in Vienna where he was buried.

Both “**Suleika I**” and “**Suleika II**” are based on poems by Marianne von Willemer. The poetry of Suleika is credited to Johann Wolfgang von Goethe but was actually written by Marianne von Willemer. The poetry is focused around the Persian love story between Suleika and Hatem. The first song is told from Suleika's perspective where she asks the east wind to send Hatem her love. In the second song, Suleika addresses the west wind asking it to send Hatem's love to her. There is no proof that Schubert intended these pieces to be performed together as a cycle but they complement each other well.

Suleika I and Suleika II

Poetry by Marianne von Willemer

English Translations by Richard Morris

Suleika I

Was bedeutet die Bewegung? *What does this motion mean?*
Bringt der Ost mir frohe Kunde? *Does the East wind bring glad tidings?*
Seiner Schwingen frische Regung *The refreshing*
Kühlt des Herzens tiefe Wunde. *Chills the heart's deep wound*

Kosend spielt er mit dem Staube, *It plays gently with the dust,*
Jagt ihn auf in leichten Wölkchen, *Chasing it into clouds*
Treibt zur sichern Rebenlaube *and drives the happy insect people*
Der Insekten frohes Völkchen. *To the security of the vine-leaves*

Lindert sanft der Sonn Glühen, *it softly tempers the sun's incandescence*
Kühlt auch mir die heißen Wangen, *and chills my hot cheeks*
Küßt die Reben noch im Fliehen, *as it flees it kisses the vines*
Die auf Feld und Hügel prangen. *Which are prominent on the fields and hills*

Und mir bringt sein leises Flüstern *and its soft whispering brings me*
Von dem Freunde tausend Grüße; *a thousand greetings from my friend*
Eh' noch diese Hügel düstern, *before these hills dim*
Grüßen mich wohl tausend Küsse. *I will be greeted by a thousand kisses*

Und so kannst du weiter ziehen! *So as you go on your way*
Diene Freunden und Betrübtten. *And serve friends and the saddened*
Dort wo hohe Mauern glühen, *there where high walls glow*
Dortfind' ich bald den Vielgeliebten. *I shall soon find my dearly beloved*

Ach, die wahre Herzenskunde, *oh, the true message of his heart*
Liebeshauch, erfrishtes Leben *loves- breath, refreshing life.*
Wird mir nur aus seinem Munde, *comes only from his mouth*
Kann mir nur sein Athem geben. *Can be given to me only by his breath*

Suleika II

Ach, um deine feuchten Schwingen, *Ah, your wings, so moist and lovely*
West, wie sehr ich dich beneide: *West wind, how those wings I envy,*
Denn du kannst ihm Kunde bringen *You can bring my lover tidings*
Was ich in der Trennung leide! *How, so distant, now I suffer*

Die Bewegung deiner Flügel *How your wings in gentle movement*
Weckt im Busen stilles Sehnen; *In my breast awaken longings,*
Blumen, Auen, Wald und Hügel *Flowers, meadows, hills, and forests*
Stehn bei deinem Hauch in Tränen *Stand beneath teardrops of your soft breath*

Doch dein mildes sanftes Wehen *yet your mild and balmy blowing*
Kühlt die wunden Augenlider; *Cools my eyelids' painful aching*
Ach, für Leid müßt' ich vergehen, *Oh, for sorrow I would die*
Hofft' ich nicht zu sehn ihn wieder. *When I could not hope to see his face*

Eile denn zu meinem Lieben, *Hurry now to my beloved*
Spreche sanft zu seinem Herzen; *Speaking softly to his heart*
Doch vermeid' ihn zu betrüben *Careful never to distress him*
Und verbirg ihm meine Schmerzen *Hiding him from all my torment*

Sag' ihm, aber sag's bescheiden: *Modestly and kindly tell him*
Seine Liebe sei mein Leben, *That his love is my survival*
Freudiges Gefühl von beiden *Such a joy his closeness brings me*
Wird mir seine Nähe geben *Fills my life with precious goodness*

Maurice Ravel (1875–1937) is one of the greatest French composers. His music is often associated with Impressionism, even though he disregarded the phrase. Along with being a composer, he was a well-regarded conductor and pianist. He attended the Paris Conservatoire, but was not looked upon fondly by his superiors and colleagues. After graduating from the Conservatoire, Ravel experimented with musical form and integrated components of Baroque, Neoclassical, and jazz music into his compositions. His most famous works are the orchestral work *Boléro* and the ballet *Daphnis et Chloé*

Cinq mélodies populaires grecques is a group of songs that are set to Greek texts that were translated into French by Michel Dimitri Calvocoressi. Ravel was often known for using elements of folk traditions in his vocal works. Although the songs do have a Greek flavor to them, they are purely Ravel. They are rich, clear, and impressionistic.

“**Le réveil de la mariée**” is about a fiancé waking up his bride on his wedding day. The text speaks of excitement that the fiancé has. The music is fast paced to represent this excitement about the joining of two families together.

Cinq mélodies populaires grecques Five Traditional Greek Folk Songs
French Translations by Michel Dimitri Calvocoressi
English Translations by Carol Kimball and Richard Walters

I. Le réveil de la mariée *The Bride's Awakening*

Réveille- toi, reveille-toi, perdis mignonne. *Wake up, wake up, pretty partridge.*

Ouvre au matin tes ailes. *Open your wings to the morning.*

Trois gran de beauté, mon coeur e nest brûle. *Three beauty spots have set my heart on fire.*

Vois le ruban, le ruban d'or que je t'apporte *See the ribbon, the golden ribbon I bring you*

Pour le nouer autour de tes cheveux. *To tie round your hair.*

Si tu veux, ma belle, viens nous marier: *If you want, my beauty, come let's be married:*

Dans nos deux familles, tous sont allies. *In our two families, all are kindred.*

“**La-bàs, vers l'église**” is the second song in the set and comments on people gathered at a church for a religious holiday—most likely Easter. The music and text have an understated quality to them, most likely to represent the reverence of attending church.

II. La-bàs, vers l'église *Over there, near the Church*

La-bàs, vers l'église *Over there, near the church*

Vers l'église Ayio Sidero, *Near the church of Saint Sideros*

L'église, ô Vierge sainte, *The church, O Holy Virgin,*

L'église, Ayio Constanndino *The Church of Saint Constantine*

Se sont réunis, rassemblés en nombre infini, *They are gathered, assembled in infinite number,*

Du monde, ô Vierge saint! *In the world, O Holy Virgin*

Du monde tous les plus braves! *All the bravest in the world.*

“**Quel galant m'est comparable?**” is about a man wondering what other men can compare to him. He tries to prove his masculinity by saying that he has a pistol and sword on his belt. He then exclaims that the woman to whom he is singing is the only one he loves.

III. Quel galant m'est comparable? *What gallant can compare with me?*

Quel galant m'est comparable, *What gallant can compare with me,*

D'entre ceux qu'on voit passer? *Among those seen passing by?*

Dis, Dame Vassiliki? *Tell me, Lady Vassiliki?*

Vois, pendus, pendus à ma ceinture, *See, hung on my belt,*

Pistolets et sabre aigu... *Pistols and a sharp sword...*

Et c'est toi que j'aime! *And it is you whom I love!*

“**Chanson des cueilleuses de lentisques**” describes someone seeing a beautiful girl during the time of Lent. He believes she looks like a blonde angel. The man would like to be with the woman, but because it is Lent, he cannot act on his desires.

IV. Chanson des cueilleuses de lentisques Song of the lentisk gatherers

Ô joie de mon âme, *O joy of my soul,*
Joie de mon coeur, trésor qui m'est si cher; *Joy of my heart, treasure so dear to me;*
Joie de l'âme et du coeur. *Joy of the soul and of the heart.*

Toi que j'aime ardemment, *You who whom I love passionately,*
Tu es plus beau qu'un ange. *You are lovelier than an angel.*
Ô lorsque tu parais, ange si doux, *O when you appear, angel so sweet,*
Devant nos yeux, *Before our eyes,*
Comme un bel ange blond, *Like a beautiful blonde angel,*
Sous le clair soleil, *In the bright sunlight,*
Hélas, tous nos pauvres coeurs soupirent! *Alas, all our poor hearts sigh!*

“**Tout gai!**” is the last song in the set and is a cry for everyone to be merry and to dance. It is a song that tells people to let loose and let all their troubles melt away.

V. Tout gai! All merry!

Tout gai, *All merry,*
Ha, tout gai; *Ha, all merry;*
Belle jambe, tireli qui danse, *Beautiful legs, tireli that dance,*
Belle jambe, la vaisselle danse, *Beautiful legs, the pottery dances,*
Tra-la-la. *Tra-la-la.*

Jules Massenet (1842–1912) was a French composer from the Romantic era mainly known for his operas. *Manon* is one of two of his most frequently performed operas (the other being *Werther*). Massenet studied at France's top music college, the Paris Conservatoire, where he won the country's top musical prize, the *Prix de Rome*. Because of his successes, he soon became the leading composer in France in the late 19th and early 20th centuries. Massenet died in Paris at age 70 and was buried at a churchyard in Égreville.

“**Je suis encore tout étourdie**” is an aria sung by the title character Manon Lescaut. It takes place in Act I when Lescaut, Manon's cousin, is telling his comrades about meeting a kinswoman. While he is talking about this, a coach appears and out comes Manon, who explains that she is bewildered due to this being her first ever journey. She also explains that this she is on her way to the convent.

“**Je suis encor tout étourdie**” “*I am still completely dizzy*”
from *Manon*

Libretto by Henri Meilhac and Philippe Gille

English Translation by Martha Gerhart

Je suis encor tout étourdie, *I am still completely dizzy*
je suis encor tout engourdie! *I feel numb all over*
Ah! mon cousin ! Excusez-moi! *Cousin, forgive me!*
Excusez un moment d'émoi! *Excuse an emotional moment!*
Je suis encor tout étourdie! *I am still totally dizzy*
Pardonnez à mon bavardage, *Please forgive my chattering*
j'en suis à mon premier voyage! *This is the first trip I've ever taken!*
Le coche s'éloignait à peine, *The coach has scarcely started to move*
que j'admirais de tous mes yeux, *I opened my eyes wide watching*

les hameaux, les grands bois, la plaine, *little villages, the forest, the plain*
 les voyageurs jeunes et vieux. *The passengers, both young and old*
 Ah! mon cousin, excusez-moi, *Cousin, forgive me*
 c'est mon premier voyage! *It's the first time I've travelled!*
 Je regardais fuir, curieuse, *Attentively I saw the trees rush by*
 les arbres frissonnant au vent! *Trembling in the wind*
 Et j'oubliais toute joyeuse, *and overwhelmed by delight*
 que je partais pour le couvent! *I was forgetting that I was leaving for the convent!*
 Devant tant de choses nouvelles, *Faced with so many new things,*
 ne riez pas, si je vous dis *Don't laugh when I tell you*
 que je croyais avoir des ailes *that I thought I had wings*
 et m'envoler en paradis! *and I was flying to paradise*
 Oui, mon cousin! *Yes, cousin!*
 Puis, j'eus un moment de tristesse, *Then, I felt a moment of sadness*
 je pleurais, je ne sais pourquoi *I cried I don't know what about*
 L'instant d'après, je le confesse, *Then the very next minute, I confess*
 je riais, ah, ah, ah, *I was laughing, ha ha ha*
 Je riais, mais sans savoir pourquoi! *I was laughing but without knowing why!*
 Ah, mon cousin, excusez-moi, *Cousin, excuse me,*
 ah, mon cousin, pardon! *Cousin forgive me!*
 Je suis encor tout étourdie, *I am still completely dizzy.*

Charles Koechlin (1867–1950) was a French composer, teacher, and writer on music. He was born in Paris as the youngest of a large family. After Koechlin graduated university, he became a freelance composer and teacher. He studied composition under Massenet and applied to be a professor and lecturer at many universities in Paris, but did not get hired until 1935 to teach fugue at Scholars Cantorum. He was a traveling lecturer in the later part of his life where he lectured in the US and around Europe. He passed away in 1950 at age 83 at his home in Le Canadel, France.

“**Si tu le veux**” is a romantic song describing a romantic evening. “**Le Thé**” is a quirky song describing the scene on china cup the tea is served in.

Si tu le veux *If you want to*

Poetry by Maurice de Marsan

English Translations by Philipp Vogler

Si tu le veux, ô mon amour, *If you want to, oh my love*
 Ce soir dès que la fin du jour *Tonight as soon as the end of day*
 Sera venue, *Will have come*
 Quand les étoiles surgiront, *When the stars appear*
 Et mettront des clous d'or au fond *And place of golden pins*
 Bleu de la nue, *on the blue sky*
 Nous partirons seuls tous les deux *We will go off alone, the two of us*
 Dans la nuit brune en amoureux, *Through the night all in love,*
 Sans qu'on nous voie, *Nobody watching us,*
 Et tendrement je te dirai *And tenderly, I will sing you*
 Un chant d'amour où je mettrai *A love song, in which I will lay*
 Toute ma joie. *All my joy.*
 Mais quand tu rentreras chez toi, *But, when you go home,*
 Si l'on te demande pourquoi, *If they ask you why,*
 Mignonne fée, *Pretty fairy,*

Tes cheveux sont plus fous qu'avant, *Your hair is more in disarray than before,*
Tu répondras que seul le vent *You will answer that only the wind*
T'a décoiffée, *Tousled your hair*
Si tu le veux, ô mon amour. *If you want to, oh my love.*

Le Thé *The Tea*

Poetry by Théodore de Banville

English Translation by Hélène Lindqvist

Miss Ellen, versez-moi le Thé *Miss Ellen, pour me some tea*
Dans la belle tasse chinoise, *into the beautiful china cup*
Où des poissons d'or cherchent *noise on which golden fish quarrel*
Au monstre rose épouvanté. *with a terrified pink monster*
J'aime la folle cruauté *I love the mad cruelty*
Des chimères qu'on apprivoise: *of wild dreams that have been tamed*
Miss Ellen, versez-moi le Thé *Miss Ellen pour me some tea*
Dans la belle tasse chinoise. *Into the beautiful china cup*
Là sous un ciel rouge irrité, *there, under a red irritated sky*
Une dame fière et sournoise *a lady proud and devious*
Montre en ses longs yeux de turquoise *shows her long turquoise blue eyes*
L'extase et la naïveté: *ecstasy and naivety*
Miss Ellen, versez-moi le Thé. *Miss Ellen, pour me some tea*

Gian Carlo Menotti (1911–2007) was an Italian-American opera composer and librettist. His operas have gained critical and mass popularity, because of their realistic portrayal of 20th century dilemmas through the traditional form of Italian opera. He wrote his first opera at age 11 and began study at the Milan Conservatory in 1923 at the age of 12. In 1928 he immigrated to the United States and found great success with his lifelong partner and collaborator Samuel Barber. His operas *The Consul* (premiered in 1950) and *The Saint of Bleeker Street* (1955) both won the Pulitzer Prize.

The Consul is a three-act opera that take place in unknown totalitarian state in Europe. The story centers around John Sorel and his family who are on the run from the secret police. John Sorel and his wife Magda have a child who is ill from starvation. In the aria, “**Lullaby**,” John’s mother sings to the dying baby about comforting them with food and shelter in their dying moments.

Lullaby

from *The Consul*

Text by Gian Carlo Menotti

I shall find for you shells and stars.
I shall swim for you river and sea.
Sleep, my love, sleep for me.
My sleep is old.
I shall feed for you lamb and dove.
I shall buy for you sugar and bread.
Sleep, my love, sleep for me.
My sleep is dead.
Rain will fall but Baby won't know,
He laughs alone in orchards of gold.
Tears will fall but Baby won't know.
His laughter is blind.
Sleep, my love, for sleep is kind.
Sleep is kind when sleep is young.
Sleep for me, sleep for me.

I shall build for you planes and boats.
I shall catch for you cricket and bee.
Let the old ones watch your sleep.
Only death will watch the old.
Sleep.

Stephen Sondheim (b. 1930) is an influential American Musical Theatre composer and lyricist. He is one of a few distinguished people to have obtained an EGOT (an Emmy, Grammy, Oscar and Tony Award). A native New Yorker, Sondheim studied piano at the George School. He later found mentorship in famous Broadway lyricist Oscar Hammerstein II. He started out exclusively as a lyricist for musicals like *West Side Story* and *Gypsy*. He is famous for his haunting melodies and the complexity of his lyrics. He is known for his wide range of musicals from *Into the Woods* to *Sweeney Todd* to *Sunday in the Park with George*.

Merrily We Roll Along is a musical about three friends Frank, Charley, and Beth and their trials and tribulations in their twenty-year friendship. Much like a Quentin Tarantino movie, the musical is performed in reverse order of how things happened. “**Not a Day Goes By**” is sung by Beth after she and Frank have been fighting in the courthouse about the custody of their son, Frankie. Frank asks Beth if she still loves him after he has cheated on her with another woman. Beth sings that although she has tried to forget him and their love, there isn't a day she doesn't stop thinking about him.

“Not a Day Goes By”
from ***Merrily We Roll Along***

Text by Steven Sondheim

Not a day goes by, not a single day.
But, you're somewhere a part of my life.
And, it looks like you'll stay as the days go by.
I keep thinking when does it end?
Where's the day I'll have started forgetting?
But, I just go on thinking and sweating,
Cursing and crying, and turning and reaching,
And waking and dying,
And no, not a day goes by, not a blessed day.
But, you're still somehow part of my life and won't go away.
So there's hell to pay, and until I die,
I'll die after day after day,
'Til the days go by.

Benny Andersson (b.1946) and **Bjorn Ulvaeus** (b.1945) are both Swedish songwriters who have co-composed the musicals ***Chess*** and ***Mamma Mia***. They are best known for being a part of the musical group ABBA. The group rose to fame in the 1970s after they won the Eurovision Song Contest in 1974 with their song “Waterloo.” Since then, ABBA has become one of the most successful bands of all time. The prominent use of synthesizer and personal lyrics mark their musical style.

Chess started as a successful concept album to raise money for the first production. The story centers around two men, an American and a Soviet grand master, during a chess tournament at the height of the Cold War. It also centers around their fight over the same women. “**Someone Else's Story**” is sung by the character Florence who is the American grand master's girlfriend. She realizes during the song that she must leave him, because they are no longer the people they were when they fell in love.

“Someone Else’s Story”

from *Chess*

Text by Tim Rice

Long ago in someone else’s lifetime,
Someone with my name who looked a lot like me
Came to know a man that made a promise.
He only had to say and that’s where she would be.
Lately although her feelings run just as deep,
The promise she made has grown impossible to keep,
And yet I wish it wasn’t so.
Will he miss me if I go?
In a way it’s someone else’s story,
I don’t see myself as taking part at all.
Yesterday a girl that I was found of
Finally could see the writing on the wall.
Sadly she realized she left him behind,
And sadder than that she knew she wouldn’t even mind,
And though there’s nothing left to say,
Would he listen if I stay?
All very well to say you fool it’s now or never.
I could be choosing no choices whatsoever.
I could be in someone else’s story,
In someone else’s life and he could be in mine.
I don’t see a reason to be lonely.
I should take my chances further down the line.
And if that girl I knew should ask my advice,
Oh, I wouldn’t hesitate.
She needn’t ask me twice,
Go now! I’d tell her that for free.
Trouble is the girl is me.
The story is the girl is me.

Samuel Barber (1910–1981) is one of the most celebrated composers of the 20th century. He was an American composer of piano, operatic, choral and orchestral music. He was born in Pennsylvania in 1910 to a comfortable and educated American family. Barber attended the Curtis Institute in Philadelphia where he studied composition, voice and piano. At 18, Barber won the Joseph H. Beards prize from Columbia University for his violin sonata. Barber continued to compose throughout his life where he premiered pieces with the Boston Symphony Orchestra, the Philadelphia Orchestra, and the Metropolitan Opera. He died of cancer in 1981 in New York City at the age of 70 and was buried in West Chester, Pennsylvania.

Nuvoletta, Opus 25 is an unpredictable piece written in 1947 to the setting of a fragment of James Joyce’s *Finnegans Wake*, a piece of experimental comic fiction which has been described as being one of the most challenging pieces of English literature. Barber calls *Nuvoletta*, “a slightly ironic song,” about a little cloud and her journey. An example of the compositional style in this work can be seen at the point in the song where Joyce is playing on the word “Tristis.” Here, Barber incorporates a motif from Richard Wagner’s opera *Tristan und Isolde*.

Nuvoletta, Opus 25

Text by James Joyce

Nuvoletta in her light dress, spunn of sisteen shimmers,
was looking down on them, leaning over the bannistars and listening all she childishly could.
She was alone. All her nubied companions were asleeping with the squir'ls.
She tried all the winsome wonsome ways her four winds had taught her.
She tossed her sfumastelliacious hair like la princesse de la Petite Bretagne
and she rounded her mignons arms like Missis CornwallisWest
and she smiled over herself like the image of the pose of the daughter of the Emperour of Irelande
And she sighed after herself as were she born to bride with Tristis Tristor Tristissimus.
But, sweet madonine, she might fair as well have carried her daisy's worth to Florida...
Oh, how it was duusk. From Vallee Maraia to Grasya plaina, dormimust echo!
Ah dew! Ah dew! It was so duusk that the tears of night began to fall,
first by ones and twos, then by threes and fours, at last by fives and sixes of sevens,
for the tired ones were wecking; as we weep now with them.
O! O! O! *Par la pluie...*
Then Nuvoletta reflected for the last time in her little long life
and she made up all her myriads of drifting minds in one.
She cancelled all her engauzements. She climbed over the bannistars;
she gave a chilyd cloudy cry: Nuée! Nuée!
A light dress fluttered.
She was gone.

Adam Guettel (b. 1964) is an American composer best known for his musical ***The Light in the Piazza*** which won two Tony Awards and two Drama Desk Awards. He is the grandson of famed musical theatre composer Richard Rogers. He attended Interlochen Arts Academy and graduated Yale University in 1987. In 1995 he started traveling to different colleges to lead master classes.

The Light in the Piazza premiered in 2005 at the Vivian Beaumont Theatre in New York City's Lincoln Center. It was a huge success and ran for 504 performances before it closed in July of 2006. The story takes place in Florence, Italy, and tells the story of two young people in love, Clara, a developmentally challenged young American woman, and Fabrizio, a young Italian man, and Clara's protective mother, Margaret. This song takes place in the second act when Clara and Margret are in a heated argument about Clara's desire to marry Fabrizio. Clara sings "**The Light in the Piazza**" to explain her feelings about love and her desire for Fabrizio.

The Light in the Piazza

From *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 in the Piazza.
Tiny sweet and then it grows and then it fills the air.
Who knows what you call it? I don't care!
Out of somewhere I have something I have never had.
And sad is happy, that's all I see.
The Light in the Piazza
It's rushing up, it's pouring out, it's flying through the air.
All through the air!
Who knows what you call it? But it's there!
All I see is, all I want is tearing from inside – I see it!

Now I see it everywhere.

It's everything and everywhere.

Fabrizio!

The Light in the Piazza. My love.

"Duetto buffo di due gatti" (**"Humorous Duet for Two Cats"**) is a popular duet for two sopranos often performed as an encore. The sole lyric is the repeated word "miau" (Italian for "meow"). First performed in 1825, the duet is not necessarily composed by Rossini because it is actually a compilation of musical ideas that draws principally on the composer's 1816 opera, *Otello*. Robert Lucas de Pearsall, the apparent compiler, supposedly adopted the pseudonym "G. Berthold" for the purpose of this piece.

UPCOMING MUSIC EVENTS

Free unless noted otherwise.

SUNDAY, APRIL 23

Joint voice recital, Hailey Hyde '17, and Emily Laliotis '19
Schneebeck Concert Hall, 7:30 P.M. Reception to follow in room 114.

MONDAY, APRIL 24

Student Chamber Music Ensemble 1, Alistair MacRae, director
Kilworth Memorial Chapel, 7:30 p.m.

WEDNESDAY, APRIL 26

Student Chamber Music Ensemble 2, Alistair MacRae, director
Kilworth Memorial Chapel, 7:30 p.m.

FRIDAY, APRIL 28

Voice recital, Megan D'Andrea '17, and Emily Laliotis '19
Kilworth Memorial Chapel, 1:00 p.m.

FRIDAY, APRIL 28

Symphony Orchestra with all Puget Sound Vocal Ensembles
The Symphony Orchestra along with the Adelphian Concert Choir, Dorian Singers, and University Chorale and Tanya Stambuk, piano will be performing Jake Runestad: *Dreams of the Fallen* for Orchestra, Solo Piano, and Chorus.
Schneebeck Concert Hall, 7:30 p.m.

SATURDAY, APRIL 29

Flute recital, Colin Babcock '18
Schneebeck Concert Hall, 2:00 p.m. Reception to follow in room 106.

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