



SCHOOL OF MUSIC

JOINT STUDENT RECITAL

AKELA FRANKLIN-BAKER '15, SOPRANO

HANNAH WYNN '14, SOPRANO

DENES VAN PARYS, PIANO

SATURDAY, MAY 3, 2014
SCHNEEBECK CONCERT HALL
5 P.M.

The White Swan Ernest Charles
The House on a Hill (1895–1984)
When I Have Sung My Songs
Akela Franklin-Baker, soprano

From *Mörike-Lieder* Hugo Wolf
Heimweh (1860–1903)
Fussreise
Hannah Wynn, soprano

Aprile Francesco Paolo Tosti
A Vucchella (1846–1916)
Akela Franklin-Baker, soprano

From *Cantata for Voice and Piano* John Carter
Recitative (1932–1981)
Air
Hannah Wynn, soprano

Der Jäger Johannes Brahms
Dort in den Wieden (1833–1897)
Vergleichliches Ständchen
Akela Franklin-Baker, soprano

“Deh vieni, non tardar” W.A. Mozart
from *Le Nozze di Figaro*, K. 492 (1756–1791)
Hannah Wynn, soprano

“Domine Deus” from <i>Gloria</i>	Antonio Vivaldi (1678–1741)
Akela Franklin-Baker, soprano Sophia El-Wakil, violin	
Art Is Calling for Me.....	Victor Herbert (1859–1924)
from <i>The Enchantress</i> Hannah Wynn, soprano	
“Adieu, notre petite table”	Jules Massenet (1842–1912)
from <i>Manon</i> Akela Franklin-Baker, soprano	
Duetto buffo di due gatti.....	Gioachino Rossini (1792–1868)
Akela Franklin-Baker, soprano Hannah Wynn, soprano	

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

VOCALISTS

AKELA FRANKLIN-BAKER '15, soprano, is a vocal performance major, and she studies with Christina Kowalski. Akela also is a religion minor. While at Puget Sound, she has participated in Opera Scenes and full scale productions, including appearances in the chorus of *The Pirates of Penzance* and as Amy in a scene from *Little Women*. Akela is a member of the Adelpian Concert Choir and the chamber group Voci d'Amici. She is a proud member of Sigma Alpha Iota international music fraternity. Akela is co-president of ASUPS club Kids 4 Music, which provides a free band program to students at McCarver Elementary school in Tacoma. She also directs and performs regularly for Curtain Call, Puget Sound's musical theater club.

HANNAH WYNN '14, soprano, is a music major, and she studies with Christina Kowalski. While at Puget Sound, Hannah has participated in Opera Scenes, in which she played roles such as Alma March in *Little Women* and Magda Sorel in *The Consul*. She was cast as a chorus member for *The Pirates of Penzance* and was in the 2011 production of *The Vagina Monologues*. Hannah currently is a member of the Adelpian Concert Choir, and formerly enjoyed being a member of the Dorian Singers. She also is a proud member of Sigma Alpha Iota international music fraternity. Hannah is in her second year as the Interfaith Coordinator for Christian Life, after being a chapel musician for two years and being introduced to the community. She held an officer position with the ASUPS club Lighthouse Christian Fellowship her sophomore year.

GUEST PERFORMER

SOPHIA EL-WAKIL '16, student of Maria Sampen, is majoring in music education.

ACCOMPANIST

DENES VAN PARYS, accompanist, collaborative artist, conductor, and composer, has led performances for numerous international opera companies, theaters, orchestras, and national tours. He received his Bachelor of Music degree in music theory and composition from Washington State University, and pursued graduate studies in opera and musical theater conducting at Ithaca College. He currently is the staff accompanist at Puget Sound.

ACKNOWLEDGMENTS

Akela: Thank you to my beautiful recital partner Hannah for sharing this fantastic day with me. Thank you Sophia—it's incredible to finally perform with you again! Thank you to all my hilarious, inspirational friends, especially Helen and Jordan who have stuck with me since the beginning. Thanks family, for your unwavering love and support (both emotionally and financially) and for being the best people in the world. Many thanks to Denes, Dr. Padula, and Dr. Zopfi. Finally, thank you to Christina Kowalski—the most amazing teacher I've ever had, and without whom I would not be the singer and the person I am today.

Hannah: Akela, thank you so much for letting me share this experience with you. It's been a privilege. Christina, thank you for getting me to the place I am today, and for being along for the ride for more than just a musical journey. You are wonderful and I love and respect you so much. Denes, thank you for sticking with me through the years and for your wonderful accompaniment and coaching! Mom, Dad, Granma, and Grandad, thank you for loving me always and for supporting me financially and emotionally over the years. Nate and Jem, wish you were here—you are great siblings, and I love you very much! To Dave Wright and Helen Fickes for being the best bosses and mentors ever. And finally to Dr. Padula, Dr. Zopfi, Dr. Brown, Dr. Block, Carole, Leah, and everyone else on the Puget Sound Music faculty/staff, and to all my student friends as well: Thank you for being awesome and making a great program—you all inspire me.

PROGRAM NOTES TEXTS AND TRANSLATIONS

Ernest Charles (1895–1984) was an American art song composer. He was born in Minnesota in 1895 with the surname Grosskopf. After attending University of Southern California to study voice, he moved to New York, changed his name to Charles, and began his life as a professional singer, performing in vaudeville and Broadway reviews. Charles' song writing career took off after his first song, *Clouds*, was performed in a New York recital in 1932. Between 1932 and 1950, Charles wrote about 45 songs for voice and piano, which are characterized by their rubato, smooth vocal lines, accessible melodies, and undeniable charm.

The White Swan is one of Charles' more serious and dramatic songs. The accompaniment consists of mostly sweeping arpeggiations, although there is climactic moment of blocked chords between the two verses. The text by Mona Bonelli speaks about a person who is reminded of lost love by the emergence of a swan from the dark waters of a lake.

The White Swan

Poetry by Mona Bonelli

We watched in silence by a shadowed pool,
Drench in the perfume of the jasmine flower,
When shattered suddenly the pool's dark face,
From out its sable depths, a white swan drifts,
And with its magic fills the night.

I dared to dream I had forgotten you,
Yet from the shadows of my darkened heart,
Like a white swan upon an onyx pool.
You drift upon the silence of my dreams,
And fill my soul with longing and desire.

The House on a Hill is a leisurely, wistful piece that speaks of longing for love and companionship. The unknown protagonist depicts her life as happy and fulfilling, yet still incomplete without someone to share it with. The song remains mostly calm and strophic until the climactic ending, when the protagonist releases their emotional declaration of longing.

The House on a Hill

Poetry by Ernest Charles

I have house on the top of a hill, where the clouds go drifting by,
And I have lovely garden of dreams in this house so close to the sky.
Bees are humming the whole day long,
And birds are singing their happy song.
But love is waiting there alone, in my house on the top of the hill.

I have a house on the top of a hill, where the clouds go drifting by,
And each little flower in that garden there lifts its smiling face to the sky.
Love I am waiting here for you, in this lovely garden neath skies of blue.
For paradise was meant for two,
In my house on the top of a hill.

When I Have Sung My Songs is one of Charles' most famous melodies. Stars such as Kirsten Flagstad, Rosa Ponselle, and Elizabeth Connell helped it rise to prominence, and it is often performed as an encore. This is a quintessential love song that depicts undying commitment and affection.

When I Have Sung My Songs

Poetry by Ernest Charles

When I have sung my songs to you, I'll sing no more.
T'would be a sacrilege to sing at another door.
We've worked so hard to hold our dreams,
Just you and I.
I could not share them all again,
I'd rather die,

At just the thought that I could love so well,
So true,
That I could never sing again,
Except to you.

Hugo Wolf (1860–1903) was born in Windischgrätz, Austria (now Slovenia), but spent most of his life in Vienna. He was a child prodigy in piano and violin and studied at the Vienna Conservatory when he was a teenager, but was expelled because of his poor temper and tendency to openly criticize his teachers. But he remained a student to the “New German” form of lieder, based on Richard Wagner’s innovations, and even met and received encouragement from the great composer once. In his late teens, he contracted the syphilis that would kill him some 30 years later. But he is remembered for his more than 300 art songs and 15 lieder and song cycles.

Heimweh (Longing for Home) expresses the old adage “home is where the heart is.” The narrator has lost his love but for whatever reason must keep pressing on, though it breaks his heart and distorts his world. **Fussreise (Journey on Foot)** reflects the musings of someone out on a walk. Communing with nature, the narrator reconnects with self, God, and humanity.

Heimweh

Anders wird die Welt mit jedem Schritt,
Den ich weiter von der Liebsten mache;
Mein Herz, das will nicht weiter mit.
Hier scheint die Sonne kalt in’s Land,
Hier däucht mir Alles unbekannt,
Sogar die Blumen am Bache!
Hat jede Sache so fremd eine Miene,
So falsch ein Gesicht.

Das Bächlein murmelt wohl und spricht:
Armer Knabe, komm bei mir vorüber,
Siehst auch hier Vergißmeinnicht!
–Ja, die sind schön an jedem Ort,
Aber nicht wie dort.

Fort, nur fort!
Die Augen gehn mir über!

Fussreise

Am frischgeschnitten Wanderstab,
Wenn ich in der Frühe,
So durch wälder siehe
Hügel auf und ab:
Dann, wie’s Vöglein im Laube
Singet und sie rührt,
Oder wieder golden Traube
Wonnegeister spurt
In der ersten Morgensonne:

Longing for Home

The world becomes different with every
step
That takes me farther away from my
beloved;
My heart—it will not go any farther with
me.
Here the sun shines coldly upon the
land,
Here everything seems unfamiliar to
me,
Even the flowers along the stream!
Everything has so strange a look,
So wrong a face.

The streamlet murmurs well and
speaks:
“Poor boy, come along beside me—
You see forget-me-nots here as well!”
Yes, they are beautiful everywhere,
But these are not anything like the ones
there.
Onward, only onward!
My eyes spill over.

Journey on Foot

With my freshly cut walking staff
Early in the morning
I go through the woods,
Over the hills, and away.
Then, like the birds in the arbor
That sing and stir,
Or like the golden grapes
That trace their blissful spirits
In the first morning light

So fñlt auch mein alter, lieber Adam
Herbst und Frñhlingsfieber
Gottbehertze, nie verschertze
Erstlings Paradieseswonne.
Also bist du nicht so schlimm, Oh alter Adam,
Wie die strengen Lehrer sagen
Liebst und lobst du immer doch
Singst und preisest immer noch
Wie an ewig neuen Schöpfungsstagen

Deinen lieben Schöpfer und Erhalter!

Möcht' es dieser geben
Und mein ganzes Leben
Wär im Leichten Wanderschweisse
Eine solche Morgenreise!

So feel I, my dear old Adam
Autumn's and Spring's fevers—
God fearing, but not discarded:
The first delights of Paradise.
You are not so bad, Old Adam,
As the strict teachers say;
You love and rejoice,
Sing to and praise –
As if it is eternally the first day of
creation—

Your beloved Creator and Sustainer!

I would like to be given to this
And my whole life
Would be in simple wandering wonder
Of one such morning stroll.

Francesco Paolo Tosti (1846–1916) was an Italian, later British composer and music teacher who is remembered for his vast repertoire of songs made popular during the Belle Époque period. Tosti received most of his musical training in his native town of Ortona, Italy, and at the conservatory in Naples. During his early years, he often found himself ill or impoverished. His luck changed when he was given the opportunity to perform for the Princess Margherita of Savoy (later the Queen of Italy), who appointed him as her voice teacher and later the curator of the Musical Archives of Italy at the Court. In 1875 Tosti moved to London, where he was introduced to high levels of English society by his friends. In 1880 he became the singing master for the Royal family. His fame as composer continued to grow, and he enjoyed enormous success in England for many years. Tosti's songs are celebrated for their light, expressive, salon-like qualities, as well as their sweet sentimentality. Although Tosti never wrote operas, he writes in a way that encourages operatic interpretation and embellishment. His work has been performed by many of the opera greats of the 20th century.

Aprile (April) celebrates the beauty and thoroughly tempting nature of April, the season of love.

Aprile

Poetry by R.E. Pagliara

Non senti tu ne l'aria
il profumo che spande Primavera?
Non senti tu ne l'anima
il suon de nova voce lusinghiera?
È l'April! È la stagion d'amore!
Deh! vieni, o mia gentil
su' prati'n fiore!
Il piè trarrai fra mammole,
avrà su'l petto rose e cilestrine,
e le farfalle candide
t'aleggeranno intorno al nero crine.
È l'April! È la stagion d'amore!
Deh! vieni, o mia gentil
su' prati'n fiore!

April

Do you not smell on the air
the wafting perfume of Spring?
Do you not hear in your soul
the tunes of a new coaxing voice?
It is April! It is the season of love!
Come! Come, my love,
into the blooming fields!
Your paths are strewn with violets,
you will dress with roses and bluebells,
and pure white butterflies
will dance lightly around your hair.
It is April! It is the season of love!
Come! Come my love,
into the blooming fields!

A Vucchella (A Sweet Mouth) is a flirty, playful, and quintessentially Italian art song. In this piece the protagonist is desperately seeking one thing: a sweet kiss from his lady love.

A Vucchella

Text by Gabriele D'Annunzio

Sì, comm'a nu sciorillo
Tu tiene na vucchella
Nu poco pocorillo
appassuliatella.

Meh, dammillo, dammillo,
-è comm'a na rusella
Dammillo nu vasillo,
Dammillo, Cannetella!

Dammillo e pigliatillo,
nu vaso piccerillo
comm'a chesta vucchella,

che pare na rusella
nu poco pocorillo
appassuliatella.

A Sweet Mouth

Yes, like a little flower,
You have got a sweet mouth
A little bit
withered.

Please give it to me
-it's like a little rose
Give me a little kiss,
give, Cannetella!

Give one and take one,
a kiss as little
as your mouth

Which looks like a little rose
a little bit
withered.

John Daniels Carter (1932–1981) was a 20th-century African-American pianist and composer, known mainly for his *Cantata for Voice and Piano* (1964), which sadly was his only published work. There tends to be some confusion between he and another John Carter that also arranged spirituals, but was known for being a jazz clarinetist.

Recitative and **Air** are the third and fourth movements, out of five, of Carter's *Cantata*. The "Recitative" is an arrangement of the African-American spiritual "Sometimes I Feel Like a Motherless Child"; and the stark and semi-phased accompaniment accentuates the narrator's sense of being lost and left alone.

Recitative

Sometimes I feel like a motherless child.
Sometimes I feel like a motherless child.
Sometimes I feel like a motherless child;
A long way from home.

Sometimes I feel like I'm almost gone.
Sometimes I feel like I'm almost gone.
Sometimes I feel like I'm almost gone;
A long way from home.

True believer!
A long way from home.

Air

Let us break bread together on our knees.
Let us break bread together on our knees!

When I fall on my knees wid my face to da rising sun,
O Lord have mercy on me.

Let us drink wine together on our knees.
Let us drink wine together on our knees!
When I fall on my knees wid my face to da rising sun,
O Lord have mercy on me.

Let us praise God together on our knees!
Let us praise God together on our knees!
When I fall on my knees wid my face to da rising sun,
O Lord have mercy on me.

Amen.

Johannes Brahms (1833–1897) was a German composer and pianist active during the Romantic era. He spent much of his career in Vienna, during which his popularity and influence were considerable. Brahms is known for his compositions for piano, chamber ensemble, symphony orchestra, chorus, and German lieder (songs). He also was a virtuoso pianist. As a composer Brahms is considered a hybrid of both traditionalist and innovator. He aimed to honor the “purity” of counterpoint structures created by predecessors such as Bach, Mozart, and Haydn while still advancing them into the Romantic style. His masterful skill is often equated with Beethoven or Bach; as one the the “Three Bs.” Aside from his compositional prowess, Brahms also is noted for his friendship with contemporaries Robert and Clara Schumann, the latter of whom he was rumored to harbor deepest affections for.

Der Jäger (The Hunter) is a maiden’s narrative of her boyfriend, a handsome hunter. She gripes over his openness to other desiring females, and decides that she will not bear all of her heart to him unless he is willing to settle down.

Der Jäger

Mein Lieb ist ein Jäger,
und grün ist sein Kleid,
Und blau ist sein Auge,
nur sein Herz ist zu weit.

Mein Lieb ist ein Jäger,
trifft immer ins Ziel,
Und Mädchen berückt er,
so viel er nur will.
Mein Lieb ist ein Jäger,
kennt Wege und Spur,
Zu mir aber kommt er durch
die Kirchtüre nur!

The Hunter

My love is a hunter,
and green is his clothing
And blue are his eyes,
only his heart is too open.

My love is a hunter,
he always hits his mark
And he captivates the maidens,
as many as he wants.
My love is a hunter
he knows all the paths and trails
but to me he will come only through
the door of the church.

Dort in den Wieden (There in the willows stands a house) is the story of a young woman who lives near the Rhine River. She is being courted by a handsome young man. A nightingale’s song tells her that by the next year, she and the young man will be married, and she will be filled with unbridled happiness.

Dort in den Wieden

Dort in den Wieden steht ein Haus,
da schaut die Magd zum Fenster 'naus!

Sie schaut stromauf, sie schaut stromab:

ist noch nicht da mein Herzensknab'?
Der schönste Bursch am ganzen Rhein,
den nenn' ich mein, den nenn' ich mein!

Des Morgens fährt er auf dem Fluß,
und singt herüber seinen Gruß,
des Abends, wenn's Glühwürmchen fliegt,

sein Nachen an das Ufer wiegt,
da kann ich mit dem Burschen mein
beisammen sein, beisammen sein!

Die Nachtigall im Fliederstrauch,
was sie da singt, versteh' ich auch;
sie saget: übers Jahr ist Fest,

hab' ich, mein Lieber, auch ein Nest,
wo ich dann mit dem Burschen mein,

die Froh'st' am Rhein!

There in the willows stands a house

There in the willows stands a house,
and there a maiden looks out of the
window

She gazes upstream, she gazes
downstream

is not my heart's beloved boy there yet?
The handsomest lad on all the Rhine
I call mine, mine!

In the mornings he sails on the river
and sings to me his greeting,
in the evenings, when the glow-worms
fly about,

he skiffs rocks by the bank,
and then I can be with my sweetheart
together, together!

The nightingale in the lilac bush,
what she sings there I understand:
she says that next year, there will be a
party

and I too, my love, will have a nest,
where, with my sweetheart, I will be
then

The happiest girl on the Rhine!

Vergebliches Ständchen (Futile Serenade) is a made-up a dialogue between a male and a female voice. The male, a strapping young lad hoping to try his luck with a maid, serenades her from outside her house and begs her to let him in. She remains on guard and gently refuses him. The key shifts to minor as the boy becomes a bit more desperate. He complains of the frigid weather and asks again to be let in, this time because he claims the cold will extinguish his love. The key shifts back to major, and the maid becomes more forceful in her refusal, testily bidding him goodnight.

Vergebliches Ständchen

Er:

Guten Abend, mein Schatz,
guten Abend, mein Kind!
Ich komm' aus Lieb' zu dir,
Ach, mach' mir auf die Tür,
mach' mir auf die Tür!

Sie:

Meine Tür ist verschlossen,
Ich laß dich nicht ein;
Mutter, die rät' mir klug,
Wär'st du herein mit Fug,
Wär's mit mir vorbei!

Futile Serenade

He:

Good evening, my treasure
good evening, my child!
I come out of love for you,
Ah, open the door,
Open the door for me!

She:

My door is locked,
and I won't let you in:
My mother has advised me well!
If you came in,
it would be all over for me!

Er:
So kalt ist die Nacht,
so eisig der Wind,
Daß mir das Herz erfriert,
Mein' Lieb' erlöschten wird;
Öffne mir, mein Kind!

He:
The night is so cold,
and the wind so icy
that my heart will freeze
and my love will die!
Open for me, my sweet!

Sie:
Löschet dein' Lieb';
lass' sie löschen nur!
Löschet sie immerzu,
Geh' heim zu Bett, zur Ruh'!
Gute Nacht, mein Knab'!

She:
If your love starts dying,
then let it die!
If it keeps dying,
go home to bed, and rest!
Good night, my lad!

Wolfgang Amadeus Mozart (1756–1791) is a name widely known, whether or not one knows anything about music. That is perhaps because of his prolific musical works, which span from solo pieces to symphonies, from art songs to operas. One of his most famous operas, an opera buffa, or, “comic opera”, is *Le Nozze di Figaro*, K. 492 (1786). Figaro, a servant of the Count Almaviva, is finally getting ready to marry his sweetheart, Susanna, the Countess Almaviva’s maid. It is a sequel to *The Barber of Seville*, later made into an opera by Gioachino Rossini.

Susanna’s aria “**Deh vieni, non tardar**” takes place in the final act, Act IV. She is standing in the garden, disguised as the Countess ready to seduce the Count. But Figaro has followed her to the garden, because he knows it is actually Susanna meeting the Count and truly believes the two are having an affair. But Susanna knows that Figaro “knows” and is playing up the part to make him jealous to tease him for believing she could ever be unfaithful, even with a known rogue such as the Count.

(Recitative)

Giunse al fin il momento
Che godrò senza affanno
In braccio all'idol mio!

It's finally the moment
Which I will savor without fear
In the arms of my idol!

Timide cure! Uscite dal mio petto;
A turbar non venite il mio diletto!

Shyness, from my heart
To disturb, do not come to my delight!

O come par che: all'moroso foco,

Oh, it seems as through the love
flames,

L'amenità del loco,
La terra e il ciel risponda,
Come la terra i furti miei seconda!
(Aria)

The beauties of this place,
The earth and the sky respond
As the night favors my designs.

Deh vieni, non tardar, o gioia bella.
Vieni ove amore per goder t'appella.

O come, don't delay, o beautiful joy.
Come to where love for delight calls
you.

Finchè non splende,
in ciel notturna face
Finchè l'aria è ancor bruna,
E il mondo tace.

Until there is no shine
In the night sky,
Until the air is burnt
And the world is still.

Qui mormora il ruscel,
Qui scherza l'aura,
Che col dolce susurro il cor ristaura,

Qui ridono i fioretti e l'erba è fresca.

Ai piaceri d'amor qui tutto a desca.

Vieni, ben mio,
Tra queste piante a scose,
Ti vo' la fronte incoronar di rose.

Here the brook murmurs;
Here plays the wind
Which restores the heart with its sweet
whispers.

Here little flowers laugh and the grass is
fresh.

To the joys of love, everything here is
enticing.

Come, my love,
Among these shining trees!
I want to crown you with roses.

Antonio Vivaldi (1678–1741), nicknamed il Prete Rosso or “The Red Priest” because of his fiery ginger hair, is one of the most celebrated and influential composers of the Baroque era. Vivaldi was born in Venice and remained there for nearly all of his lengthy career. During that time, he produced a vast amount of manuscripts, including 500 concertos, 21 surviving operas, 91 sonatas, 38 cantatas, and 60 sacred vocal works. As a child he trained in both music and the priesthood, a combination not unusual to the time. He was ordained into the priesthood in 1703, and was hired as the violin master of Ospedale della Pietà, a home for orphaned girls. His job there played a pivotal role in the success of his instrumental and sacred works and furthered his ability to establish his artistic influence, and he remained there until the end of his career in 1737.

Gloria is the most well-known setting of what is commonly referred to simply as Vivaldi's “Gloria.” It is considered his most popular sacred work and was composed while Vivaldi was working at Ospedale della Pietà. The gloria usually serves as the second movement in a traditional Catholic mass setting, but in this case, Vivaldi used the *Gloria* for an entire choral work, breaking the text into 12 movements.

“**Domine Deus**” is a soprano solo and serves as the sixth movement of *Gloria*. The text is an homage to the omnipotence of God.

“Domine Deus”
from *Gloria*, RV 589

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Oh lord God, heavenly King,
God the Father almighty.

Victor Herbert (1859–1924) was born in Ireland, but grew up in England and Germany before immigrating to America. He played flute and piccolo as a child, but found his passion in the cello as a teenager, and later started composing. *The Enchantress* (1911) is a comic opera in two acts. It takes place in the fictional country of Zergovia, whose minister of war, Ozir, persuades Vivien Savary, a commoner—and an opera singer at that, to seduce Prince Ivan, hoping to force the latter's abdication due to scandal, so Ozir can govern the country. Vivien succeeds, but along the way she falls in love with Ivan, and forces Ozir to give her the abdication papers, which she then destroys. Luckily, in the end, it is discovered that Vivien has royal blood, and all is well.

The arietta **Art Is Calling for Me** (also known as **The Prima Donna Song**) is sung by Princess Stellina, who is trying to win Ivan's heart, believing herself to be more suited as she is actually a princess. She is also asserting that she can be a prima donna just like Vivien, though without any necessary training.

Art Is Calling for Me

Mama is a queen and Papa is a king;
So I am a Princess, and I know it;
But court etiquette is a dull dreary thing.
I just hate it all, and I show it!

To sing on the stage, that's the one life for me,
(My figure's just like Tetrzzini!)
I know I'd win fame if I sang in "Bohème"—
That op'ra by Signor Puccini.

I've roulades and the trills that would send the cold chills
Down the backs of all hearers of my vocal frills.

I long to be a prima donna, donna, donna,
I long to shine upon the stage!
I have the embonpoint to become a queen of song;
And my figure would look pretty as a page.
I want to be a screechy peachy cantatrice,
Like other plump girls that I see;
I hate society, I hate propriety,
Art is calling for me!

I'm in the elite, and men sigh at my feet;
Still I do not fancy my position;
I have not much use for the men that I meet,
I quite burn with lyric ambition.
Those tenors so sweet, if they made love to me,
I'd be a success—that I do know;
And Melba I'd oust if I once sang in "Faust",
That op'ra so charming by Gounod.

Girls would be on the brink of hysterics, I think,
Even strong men would have to go out for a drink!

I long to be a prima donna, donna, donna,
I long to shine upon the stage!
With my avoir du pois, and my tra-la-la-la-la,
I would be the chief sensation of the age!
I long to hear them shouting: "Viva!" to the diva!

Oh, very lovely that must be;
That's what I'm dying for, that's what I'm sighing for:
Art is calling for me!

Jules Massenet (1842–1912) was a prolific French composer of the late 19th and early 20th centuries and was considered one of the greatest melodists of his era. Taught by his mother, Massenet became an accomplished pianist at a young age. At age 11 he became a piano and composition pupil at the Conservatoire de Paris. Massenet initially did not expect to have a career in music, but this changed in 1862 when he won the Grand Prix de Roma for one of his cantatas. In 1878, at the age of 36, he was elected a member of Académie des Beaux-Arts, the youngest person ever to receive such an honor. Massenet is best known for his many operas, although he composed songs and instrumental music, the latter of which is still commonly performed today. After his death Massenet's style went out of fashion and most of his operas were lost from repertoire. Since 1970's many of these forgotten works have been revived, *Werther* and *Manon* being among the most commonly known.

"Adieu, notre petite table" takes place during Act II of *Manon*. Earlier in the opera, a young lady, Manon, meets and elopes with the Chevalier des Grieux while traveling to a convent school. Now, Manon is being courted by another man who promises her unrivaled prosperity. In this aria she laments her fragile character that allows wealth to triumph over love and bids farewell to the table that represents the life she and the Chevalier shared together.

**"Adieu, notre petite table"
from *Manon***

Libretto by Henri Meilhac and Philippe

Allons! Il le faut!
Pour lui même!
Mon pauvre chevalier!
Oh, oui, c'est lui que j'aime!
Et pourtant, j'hésite aujourd'hui!
Non, je ne suis plus digne de lui.
J'entends cette voix que m'entraîne
contre ma volonté:
Manon! Manon, tu seras reine—
reine par la beauté!
Je ne suis que faiblesse
Et que fragilité!
Ah! malgré moi Ah!
Je sens couler mes larmes
Devant ce rêve effacés!
L'avenir, aura-t-il les charmes
De ces beaux jours, déjà passés?

Adieu, notre petite table,
qui nous réunit si souvent!
Adieu, notre petite table,
Si grande pour nous cependant!
On tient, c'est inimaginable,
un peu de place en se serrant!
Adieu, notre petite table,
Un même verre était le nôtre:
chacun de nous quand il buvait
y cherchait les lèvres de l'autre.

**"Farewell, our little table"
from *Manon***

Come on, it is necessary,
For his own sake
My poor chevalier!
Oh, yes, it is he whom I love!
And yet, today I hesitate!
No, I am not longer worthy of him.
I hear that voice which transports me
against my will:
"Manon! Manon, you will be queen—
queen in the name of beauty!"
I am nothing but weakness
and fragility!
without wanting to
I feel my tears flowing
In the face of those destroyed dreams.
Will the future have the charms
Of those beautiful days already past?

Farewell, our little table
which brought us together so often!
Farewell, our little table
So grand, however, for us!
One takes up—it's unbelievable,
so little room sitting close together!
Farewell, our little table
The same drinking glass was ours
each of us, when he drank
searched in it for the glass of the other.

Ah, pauvre ami, comme il m'aimait!
Adieu, notre petite table!
Adieu!

Ah, pour friend - how he loved me!
Farewell, our little table!
Farewell!

Gioachino Rossini (1792–1868) was an Italian composer most well known for his large canon of comic operas, or opera buffa. His most celebrated operas are *Il barbiere di Siviglia* and *La cenerentola*. Rossini's style, which earned him the nickname "The Italian Mozart," is characterized by the inspired, exciting song-like melodies so prevalent throughout his music.

Duetto buffo di due gatti (Comic Duet For Two Cats) is a comic duet for two sopranos often performed as a concert encore. Although the piece is attributed to Rossini, historians agree that it was not actually written by him and that it comes instead from a compilation written in 1825, which draws heavily from Rossini's opera *Otello*. The onomatopoeic text speaks for itself.

Duetto buffo di due gatti
Miau!

Comic Duet For Two Cats
Meow!

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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May

Saturday, May 3, 7:30 p.m. Student Recital: Maggie Manire '14, soprano, Schneebeck Concert Hall. Free

Sunday, May 4, 2 p.m. Joint Student Recital: Will Delacorte '15, tenor, and Brady McCowan '15, saxophone, Schneebeck Concert Hall. Free

Sunday, May 4, 5 p.m. Joint Student Recital: Helen Burns '15, soprano, and Jennifer Mayer '15, mezzo-soprano, Schneebeck Concert Hall. Free

Sunday, May 4, 7:30 p.m. Joint Student Recital: Chynna Spencer '15, mezzo-soprano, and Glenna Toomey '15, piano, Schneebeck Concert Hall. Free

Monday, May 5, 6:30 p.m. Clarinet Ensemble, Jennifer Nelson, director, Wheelock Student Center, Rasmussen Rotunda. Free

Monday, May 5, 7:30 p.m. Percussion Ensemble, Gunnar Folsom, director, Schneebeck Concert Hall. Free

Tuesday, May 6, 7:30 p.m. Performance: *Beautiful Day!* Chorale and Dorian Singers, Steven Zopfi and Kathryn Lehmann, conductors, Kilworth Memorial Chapel. Free

Wednesday, May 7, 4 p.m. Pops on the Lawn, Karlen Quad, (rain location) Schneebeck Concert Hall. Free

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.