SCHOOL OF MUSIC

JOINT RECITAL
CHYNNA SPENCER ’14, MEZZO-SOPRANO
GLENNA TOOMEY ’15, PIANO

SUNDAY, MAY 4, 2014
SCHNEEBECK CONCERT HALL
7:30 P.M.

From *Seven Melodies*, Opus 2 ............................................................ Ernest Chausson
Le Charme
Le Colibri

Chynna Spencer, mezzo-soprano
Denes Van Parys, piano

From *Zigeunerlieder* ............................................................................ Johannes Brahms
Lieber Gott
Brauner Bursche
Röeslein dreie
Kommt dir manchmal
Rote abendwolken

Chynna Spencer, mezzo-soprano
Denes Van Parys, piano

Sonata in D Major, Opus 28 ............................................................... Ludwig van Beethoven
I. Allegro
II. Andante
III. Scherzo: Allegro vivace
IV. Allegro ma non troppo

Glenna Toomey, piano

INTERMISSION

From *Cabaret Songs* ............................................................................ Benjamin Britten
Funeral Blues
Johnny

Chynna Spencer, mezzo-soprano
Denes Van Parys, piano
Ballade, Opus 46 ................................................................. Samuel Barber
(1910–1981)
Glenna Toomey, piano

From Die Fledermaus .......................................................... Johann Strauss
(1825–1899)
Chacun à son goût
Chynna Spencer
Denes Van Parys, piano

From Don Giovanni .............................................................. Wolfgang Amadeus Mozart
(1756–1791)
Là ci darem la mano
Chynna Spencer, mezzo-soprano
Brian Stoops, baritone
Denes Van Parys, piano

Ballade No. 1 in G Minor ......................................................... Frédéric Chopin
(1810–1849)
Glenna Toomey, piano

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

PERFORMERS

CHYNNNA SPENCER ’14, mezzo-soprano, is majoring in music and studies under Christina Kowalski. At Puget Sound she participated in the university’s opera, Pirates of Penzance in spring 2012 and Opera Scenes productions this spring. Chynna is a member of the Adelphian Concert Choir, Voci d’Amici, and the mixed a cappella group Underground Sound, as well as being an active performer and accompanist for the musical theater group Curtain Call.

GLENNA TOOMEY ’15, piano, was fascinated by the piano from a very young age and began formal training at age 7. She currently studies with Tanya Stambuk and is a piano performance major. Glenna has participated in numerous recitals at Puget Sound and also is an active member of the chamber music program. She was accepted to Brevard Music Institute in North Carolina, where she is looking forward to spending her summer. Glenna also has been awarded the Paul Bellamy Scholarship for Music.

GUEST PERFORMER

BRIAN STOOPS ’14, baritone, is a German major and music minor, and studies voice with Kathryn Lehmann.

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

Chynna: Mom and Paxton—thank you so much. You are the best, and you’ve always offered me so much unconditional love and support. For that, I am eternally grateful. To all my wonderful friends—thank you for always being there to bring me back down to earth when I’m up in the clouds or to help me up when I’ve fallen down—college would be such a struggle without all of you. Thanks to all my professors who have prepared me for performances like this. And finally, thank you Christina for all of your encouragement and support over the last few years—there is no way I would be where I am today without you.

Glenna: I would like to thank my parents, friends, and sister, Alyssa Toomey, for always supporting my love of music. I also would like to thank my teacher, Dr. Stambuk, for her enthusiastic support, her incredible dedication, and for making this program a possibility.

PROGRAM NOTES
TEXTS AND TRANSLATIONS

Amédée Ernest Chausson (1855–1899) was originally a barrister in France but found that his passion lay in music. At the age of 25, he began his study under Jules Massanet in Paris. He composed a small number of orchestral and chamber works but all of his pieces were both consistently high quality and unique in style. His works are said to create a bridge between romanticism and impressionism in French music.

Le Charme and Le Colibri are from Seven Melodies, Opus 2, one of Chausson’s song cycles for voice and piano, set to words by Armand Silvestre and Leconte de Lisle, respectively.

Le Charme
Quand ton sourire me surprit
Je sentis frémir tout mon être
Mais ce qui domptait mon esprit
Je ne pus d’abord le connaître.
Quand ton regard tomba sur moi
Je sentis mon âme se fondre,
Mais ce que serait cet émoi
Je ne pus d’abord en répondre.
Ce qui me vainquit à jamais,
Ce fut un plus douloureux charme;
Et je n’ai su que je t’aimais,
Qu’en voyant ta première larme.

The Charm
When your smile surprised me
I felt a shudder through my entire being
But what tamed my spirit
At first I did not recognize.
When your gaze fell on me
I felt my soul melt,
But what the emotion was
At first I could not answer it.
What conquered me forever
Was a much sadder charm
And I did not know that I loved you
Until I saw your first tear.

Le Colibri
Le vert colibri, le roi des collines
Voyant la rosée et le soleil clair,
Luire dans son nid tissé d’herbes fines,
Comme un frais rayon s’échappe dans l’air.
Il se hâte et vole aux sources voisines,

The Hummingbird
The humming bird, the green prince of the heights
seeing the dew and bright sun
glittering on his nest, woven of fine grasses
Like a light breeze escapes into the air
he hurries and flies to the nearby springs
Où les bambous font le bruit de la mer,
Où l’açoka rouge aux odeurs divines
S’ouvre et porte au Coeur un humide éclair.
Vers la fleur dorée il descend, se pose
Et boit tant d’amour dans la coupe rose,
Qu’il meurt, ne sachant s’il l’a pu tarir!
Sur ta lèvre pure, ô ma bien-aimée,
Telle aussi mon âme eut voulu mourir,
Du premier baiser qui l’a perfumée

S’ouvre et porte au Coeur un humide éclair.
Unfolds and brings humid light to the heart
towards the golden flower he descends
and drinks so much love from the rosy cup
That he dies, not knowing if he could have drained it!
On our pure lips, oh my beloved,
my soul likewise would have wanted to die
of the first full-fragrant kiss.

Johannes Brahms (1833–1897) was one of the most prolific composers of the classical past. He is regarded as an advocate of traditional form and he worked to preserve conventional structures of baroque and classical music while advancing styles toward romanticism. In his work he created a new approach to writing and interweaving melodies and harmonies that has influenced composers for generations.

Lieber Gott, Brauner Bursche, Röslein dreie, Kommt dir manchmal, and Rote abendwolken are from Zigeunerlieder Opus 103. The lyrics are Hungarian folk songs in German paraphrase of Hugo Conrat. Zigeunerlieder, or “Gypsy songs” is a set of untitled songs written in the style of, what Brahms believed to be, a combination of Gypsy and Hungarian music styles. The song cycle as a whole has a light and joyous feeling and much of the text deals with love.

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**Lieber Gott**
Lieber Gott, du weißt, wie oft bereut ich hab,
Daß ich meinem Liebsten ein Küßchen gab.
Herz gebot, daß ich ihn küssen müß
Denk so lang ich leb an diesen ersten Küß
Lieb ist süß, wenn bitter auch die Reu,
Armes Herze bleibt ihm ewig, ewig treu.

**Dear God**
Dear God, you know how often I have regretted
That I once gave my beloved a little kiss.
My heart bid that I must kiss him,
I shall remember, as long as I live, that first kiss
I have, in pleasure and pain, thought of my darling
My poor heart will remain forever, ever true to him.

**Brauner Bursche**
Brauner Bursche führt zum Tanze
Sein blauäugig schönes

**The Dark-Skinned Boy**
A dark-skinned boy leads to the dance
Kind his blue-eyed, beautiful dear one
Schlägt die Sporen keck zusammen
Czardas-Melodie beginnt
Küßt und herzt sein süßes Täubchen
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Cimbal, daß es klingt.

Röslein dreie
Röslein dreie in der Reihe blühn so rot,
Daß der Bursch zum Mädel geht, ist
ist kein Verbot
Lieber Gott, wenn das verboten wär
Ständ die schöne, weite Welt schon, längst
nicht mehr,
Ledig bleiben sünde wär.
Schönstes Städtchen in Alfold ist,
Ketschkemet

Dort gibt es gar viele Mädchen schmuck
und nett!
Freunde, sucht euch dort ein Bräutchen aus
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus!

Kommt dir manchmal
Kommt dir manchmal in den Sinn,
Mein süßes Lieb
Was du einst mit heiligem Eide mir gelobt
Täusch mich nicht, verlaß mich nicht,
Du weißt nicht, wie lieb ich dich hab,
Lieb du mich wie ich dich,
Dann strömt Gottes Huld auf dich herab!

Rote abendwolken
Rote Abendwolken ziehn am Firmament
Sehnsuchtsvoll nach dir,
Mein Lieb, das Herze brennt
Himmel strahlt in glühnder Pracht,
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen mein

As he boldly clicks his spurs,
a Czardas melody begins
He kisses and caresses his sweet little dove
whirls her, leads her, shouts and leaps,
and throws three shiny silver coins
On the cimbalom, so that it resounds

Three Little Roses
Three little roses in a row are blooming so red
For the lad to go visit his girl there
is no forbidding
Dear God, if that were forbidden
the beautiful wide world would have
ceased to exist long ago
Were it a sin to remain single!
the loveliest town in Alfeld is
Kecskemét

There, there are a good many trim,
nice girls.
Friends, choose fro yourselves there a little bride
woo her for her hand in marriage and
establish your household
Drink up cups of joy!

Do You Recall
Do you sometimes recall
my sweet love
what you once, on sacred oath, vowed
to me
deceive me not, leave me not
you don't know how much I love you
do you love me as I, you
Then God's grace will pour down upon you!

Red Evening Sky
Red evening clouds move across the sky
Full of longing for you
my love, my heart is burning
Heaven shines in glowing splendor,
and I dream, by day and night
only, solely, of my sweet darling.
Benjamin Britten (1913–1976) was a prominent figure in 20th century British classical music. He composed orchestral, chamber, and vocal works, including many operas and was a practiced pianist and conductor. His early compositions were dominated by classical styles but as he developed as a composer in the 20th century, he became attached to more contemporary styles and began to employ them in his writing.

Funeral Blues and Johnny are from Cabaret Songs, a collection of four songs written in collaboration with W.H. Auden. The songs were written for and in conjunction with singer Hedli Anderson while the three artists were with a small experimental theater group.

Funeral Blues
Stop all the clocks, cut off the telephone,
Prevent the dog from barking with a juicy bone,
Silence the pianos and with muffled drum
Bring out the coffin, let the mourners come.
Let aeroplanes circle moaning overhead
Scribbling on the sky the message He Is Dead,

Tie crepe bands round the white necks of the public doves,
Let the traffic policemen wear black cotton gloves,
He was my North, my South, my East and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love could last forever:
I was wrong.
The stars are not wanted now:
Put out every one,
Pack up the moon and dismantle the sun,
Pour away the ocean and sweep up the woods;
For nothing now can ever come to any good.

Johnny
O the valley in the summer when I and my John
Beside the deep river walk on and on
While the grass at our feet and the birds up above
Whispered so soft in reciprocal love,
And I leaned on his shoulder,
‘O Johnny, let’s play’
But he frowned like thunder,
And he went away.
O the evening near Christmas
As I well recall
When we went to the Charity Matinee Ball,
The floor was so smooth and the band was so loud
And Johnny so handsome I felt so proud;
‘Squeeze me tighter, dear Johnny, let’s dance till day’
But he frowned like thunder and went away.
Shall I ever forget at the Grand Opera
When music poured out of each wonderful star?
Diamonds and pearls hung like ivy down
Over each gold and silver gown;
‘O Johnny I’m in heaven’
I whispered to say:
But he frowned like thunder and went away.
O, O but he was as fair as a garden in flower,
As slender and tall as the great Eiffel Tower,
When the waltz throbbed out
Down the long promenade
O his eyes and his smile went straight to my heart
‘O marry me, Johnny, I’ll love and obey’:
But he frowned like thunder and he went away.
O last night I dreamed of you, Johnny, my lover;
You’d the sun on one warm
And the moon on the other,
The sea it was blue an the grass it was green
Ev’ry star rattled a round tambourine;
Ten thousand miles deep
In a pit there I lay:
But you went away.

Johann Strauss (1825–1899) was an Austrian composer well known for his work in operettas and was the most sought-after dance music composer in the late 19th century. Most of his compositions are categorized as “light music,” which is a form of music that originated in the 19th century. This style of music is very light in content and texture and was composed to attract a wider variety of audiences than the earlier style of more serious compositions.

“Chacun à son goût” takes place in the middle of Act II of Die Fledermaus, with libretto by Karl Haffner and Richard Genée. In this scene Prince Orlovsky is hosting a ball for the high status members of society. He begins by welcoming his guests. He soon grows bored with the party and encourages everyone to drink up and have fun or else …

Chacun à son goût
Ich lade gern mir Gäste ein;
Man lebt bei mir recht fein,
Man unterhält sich wie man mag,
Oft bis zum hellen Tag.
Zwar langweil’ ich mich stets dabei,
Was man auch treibt und spricht;
Indes, was mir als Wirt steht frei,
Dul’d ich bei Gästen nicht!
Und sehe ich, es ennüyiert
Sich jemand hier bei mir
So pack’ ich ihn ganz ungeniert
Werf ihn hinaus zur Tür
Und fragen Sie, ich bitte,
Warum ich das denn tu?
’sist mal bei mir so Sitte:
Chaun à son goût!
Wenn ich mit andern sitz’ beim Wein
Und Flasch’ un Flasche leer,
Muß jeder mit mir durstig sein,
Sonst werde grob ich sehr.
Und schenke Glas um Glas ich ein,
Duld’ ich nicht Widerspruch;
Nicht leiden kann ich’s, wenn sie schrein:
“Ich will nicht, hab’ genug!”
Wer mir beim Trinken nicht pariert,
Sich zieret wie ein Tropf,
Dem werfe ich ganz ungeniert
Die Flasche an den Kopf.
Und fragen Sie, ich bitte,
Warum ich das den tu?
’s ist mal bei mir so Sitte:
Chacun à son goût!

Wolfgang Amadeus Mozart (1756–1791) is one of the most prolific and influential composers in music history. As a child prodigy, Mozart mastered violin and keyboard at a very early age and began composing at the age of 5. He composed more than 600 works ranging in genre from orchestral and chamber works to choral pieces and operas.

“Là ci darem la mano …” takes place early in Act I of Don Giovanni, with libretto by Lorenzo Da Ponte. In this scene Masetto and Zerlina arrive in a marriage procession in the public square outside of Don Giovanni’s palace. Giovanni is immediately drawn to Zerlina. He manages to lure Masetto away so he can seduce Zerlina in this duet.

Là ci darem la mano …

Give me thy hand

Don Giovanni:
Là ci darem la mano,
Là mi dirai di sì
Vedi, non è lontano
Partiam, ben mio, da qui.

Zerlina:
Vorrei, e non vorrei,
Mi trema un poco il cor,
Felice, è ver, sarei,
Ma può burlarmi ancor!

Don Giovanni:
Vieni, mio bel dilettto!

Zerlina:
Mi fa pieta Masetto!

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Felice, è ver, sarei,
Ma può burlarmi anché!

Don Giovanni:
Vieni, mio bel dilettto!

Zerlina:
Mi fa pieta Masetto!
Don Giovanni:
Io cangierò tuo sorte! I will change your status!

Zerlina:
Presto non son più forte! Ah! Now I am not strong!

Don Giovanni:
Andiam! Andiam! Let’s go! Let’s go!

Zerlina:
Andiam! Let’s go!

Duet:
Andiam, andiam, mio benne, Let’s go, let’s go my dear
A ristorar le penne To reestablish the values
D’un’ innocente amor! Of an innocent love!
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May

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

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successful music careers and to the study of music as a liberal art. Known for its diverse and
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