JOINT JUNIOR/SENIOR RECITAL

SHERI-ANN NISHIYAMA ’18, SOPRANO
MELISSA YOUNG ’19, SOPRANO
RICARDO DE LA TORRE, PIANO

SATURDAY, APRIL 21, 2018
SCHNEEBECK CONCERT HALL | 5:00 P.M.

Selections from *Sechs Lieder aus Lotusblätter*, Opus 19………………Richard Strauss
   I.  Wozu noch, Mädchen
   II. Breit über mein Haupt
   IV. Wie sollten wir geheim sie halten

   Sheri-Ann Nishiyama, soprano
   Ricardo de la Torre, piano

*Three Browning Songs*, Opus 44……………………………………………………………Amy Beach
   I. The Year’s at the Spring
   II. Ah, Love, But a Day
   III. I Send My Heart Up To Thee

   Melissa Young, soprano
   Ricardo de la Torre, piano

“Quel guardo il cavaliere… So anch’io la virtú magica”………………Gaetano Donizetti
   from *Don Pasquale*

   Sheri-Ann Nishiyama, soprano
   Ricardo de la Torre, piano
Selections from Gesänge aus ‘Wilhelm Meister’..........................Franz Schubert
 III. So läßt mich Scheinen bis ich werde (1797–1828)
 IV. Nur wer die Sehnsucht kennt
 V. Kennst du das Land

Melissa Young, soprano
Ricardo de la Torre, piano

Hai Luli!..........................................................................................Pauline Viardot
Madrid (1821–1910)

Sheri-Ann Nishiyama, soprano
Ricardo de la Torre, piano

“Laudate Dominum”..................................................................................................Wolfgang Amadeus Mozart
from Vesperae solennes de confessore (1756–1791)

Melissa Young, soprano
Ricardo de la Torre, piano

Take Me to the World..........................................................Stephen Sondheim
from Evening Primrose b. 1930

Sheri-Ann Nishiyama, soprano
Ricardo de la Torre, piano

“Ah, Je Veux Vivre!”..............................................................................................Charles Gounod
from Roméo et Juliette (1818–1893)

Melissa Young, soprano

“Da tempeste il legno infranto”.................................................................George Frideric Handel
from Giulio Cesare in Egitto (1685–1759)

Sheri-Ann Nishiyama, soprano
Ricardo de la Torre, piano

The Simple Joys of Maidenhood..................................................Frederick Loewe
from Camelot (1901–1988)

Melissa Young, soprano
Ricardo de la Torre, piano

“Sull’aria”..............................................................................................................Wolfgang Amadeus Mozart
from Le Nozze di Figaro (1756–1791)

Sheri-Ann Nishiyama, soprano
Melissa Young, soprano
Ricardo de la Torre, piano

Reception following the performance in School of Music, Room 106.
PERFORMERS

Sheri-Ann Nishiyama '18, was born and raised in Tacoma, Wash. She currently studies voice under Professor Christina Kowalski and is pursuing a bachelor’s degree in music education. Most recently, Sheri-Ann has performed various roles in the University of Puget Sound’s Opera Scenes Program and was Jack’s Mother in this spring’s production of *Into the Woods* by Stephen Sondheim. Currently, Sheri-Ann holds the position of vice president in the Adelphian Concert Choir and is the chancel choir director at Peninsula Lutheran Church in Gig Harbor, Wash.

Melissa Young '19, from Seattle, Wash., is pursuing a B.M. in vocal performance. A voice student of Christina Kowalski, she placed 1st in the Tahoma chapter of the NATS competition in the adult classical division last year. She has sung in Puget Sound’s opera scenes last spring and is currently singing in the Adelphian Concert Choir.

ACCOMPANIST

Ricardo de la Torre, in demand as a performer, teacher, adjudicator and presenter, currently serves as staff accompanist and piano instructor for the Community Music program at University of Puget Sound. Ricardo has played in concert venues in Mexico, the United States, Canada, Spain and France. A finalist and prize winner in several competitions in Mexico and the U.S., he received second prize at the Eleventh Annual Competition in the Performance of Music from Spain and Latin America, sponsored by Indiana University’s Latin American Music Center and the Embassy of Spain. The recordings he made as a result of this competition were included in a two-CD collection released by the LAMC.

Born in Mexico City, Ricardo attended the Escuela Superior de Música in his hometown, where he received a bachelor’s degree *cum laude*. He continued his studies at the Indiana University Jacobs School of Music, where he received a Master of Music degree and went on to graduate with a Doctor of Musical Arts degree from the University of Colorado Boulder, where he worked as a teaching assistant.

Prior to coming to Puget Sound, Ricardo served as accompanist for dance classes at the University of Idaho. He also served on the faculty of East Central University in Ada, OK.

ACKNOWLEDGEMENTS

Sheri-Ann: A million thanks to you, to my parents, who continually support my dreams and aspirations. Without your strength and guidance, I don’t know what I would have done. I will always be in debt to my sister, Ana-Lea, and boyfriend, Travis, for their emotional support throughout these many years. To all my friends and family who have followed me through my journey until now, words cannot describe how lucky I am to have you all in my life. Finally, thank you to Dr. Zopfi, Dr. Padula, Dr. Brown and Professor Kowalski for believing in me and giving me this wonderful opportunity to make and share music with you all. It has truly been a wonderful joy ride and blessing being your student throughout the years.
Melissa: I would first like to thank God. Thank you for carrying me through the rough times. To my family, thank you for supporting me in my pursuit of a higher education. I love you with all my heart. Another big thank you to my voice teacher, Christina Kowalski. I have learned some valuable vocal techniques these last two years. Thank you so much! And last, thank you to Dr. Padula, Dr. Zopfi, Dr. Brown, Dr. Block, Dr. Ward for passing along to me your knowledge and guidance.

PROGRAM NOTES AND TRANSLATIONS
Compiled by Sheri-Ann Nishiyama and Melissa Young

Richard Strauss (1864–1949) was one of the leading German composers in the late Romantic period. Growing up, Strauss started his musical endeavors at the Munich Court Orchestra, now called Bavarian State Orchestra, and received violin lessons at the Royal School of Music. Further into his career, Strauss becomes a prolific composer as well as a successful conductor. He is generally known for his operas, Lieder, and tone poems. Along with Gustav Mahler, Strauss leads the way in German Romanticism after Richard Wagner, who was a huge influence of his.

Wozu noch, Mächen is about a man wondering why his love interest is playing games with him, even though he knows for sure that she is in love with him. He proceeds to tell her all the ways in which it is obvious that she is in love with him, and that it obvious to everyone and everything that surrounds them.

Breit über mein Haupt tells the story of a man, possibly the same man from the first lotusblätter, admiring his lover’s raven-colored hair and how he just wants to embrace and feel the woman’s hair. Along with his affinity to the woman’s hair, he is enraptured by just the look of the woman’s eyes, declaring it is all he’ll ever need in order for his life to be full of light.

Wie sollten wir geheim sie halten is another love song. The triplets that occur throughout the song symbolizes the excitement the narrator has about being in love. Throughout the song, the man professes his undying love to the world, claiming it must be shown to everyone how wonderful it can be and that being love does not deserve to hide in the shadows.

Wozu noch, Mädchen (What, Girl, Shall It Still Avail)

from Sechs Lieder aus Lotusblätter

Text by Adolf von Schack
Translation from The Fischer-Dieskau Book of Lieder by George Bird and Richard Stokes

Wozu noch, Mädchen, soll les frommen, What, girl, shall it still avail,
Dass du vor mir Verstellung übst? This pretense in front of me?
Heiß’ froh das neue Glück willkommen Gladly welcome your new joy
und sag’ es offen, dass du liebst! And openly say you’re in love!

An deines Busen höherm Schwellen, from the rising of your bosom,
Dem Wangenrot, das kommt und geht, your blushing that comes and goes,
Ward dein Geheimniss von den Quellen, your secret has, by fountains
Den Blumen Blumengeistern längst erspäht; and flower-spirits, long been espied;

Die Wogen murmeln’s in den Grotten, ripples murmur it in the grottos,
Es flüstert’s leis’ der Abendwind, the breeze of evening whispers it,
Wo du vorbei gehst, hörst du’s spotten: where you pass, you hear a mocking:
Wir wissen es seit lange, Kind! We’ve known it for a long time, child!

Wozu noch, Mädchen, soll les frommen, What, girl, shall it still avail,
Dass du vor mir Verstellung übst? This pretense in front of me?
Breit über mein Haupt (Spread Over My Head)

from Sechs Lieder aus Lotusblätter

Text by Adolf von Schack

Translation from The Fischer-Dieskau Book of Lieder by George Bird and Richard Stokes

Breit' über mein Haupt dein schwarzes Haar,
Neig' zu mir dein Angesicht,
Da strömt in die Seele so hell und klar
Mir deiner Augen Licht.

Ich will nicht droben der Sonne Pracht,
Noch der Sterne leuchtenden Kranz,
Ich will nur deiner Lokken Nacht
Und deiner Blicke Glanz.

Breit über mein Haupt (Spread Over My Head)

from Sechs Lieder aus Lotusblätter

Text by Adolf von Schack

Translation from The Fischer-Dieskau Book of Lieder by George Bird and Richard Stokes

Ich will nicht droben der Sonne Pracht,
Noch der Sterne leuchtenden Kranz,
Ich will nur deiner Lokken Nacht
Und deiner Blicke Glanz.

Amy Beach (1867–1944) is an American female composer and pianist. She was the first female composer to have a major symphony play her compositions. She was one of the first classical U.S. composers to have achieved success without a traditional music education in Europe. She was an accomplished pianist and had to give up performing upon her marriage to Dr. H.H.A. Beach, a surgeon. Amy then pursued composition. After her death, she left behind 300 published works.

The Browning Songs were based off the texts written by Robert Browning. The text is from Browning's “Bells and Pomegranates, Pippa Passes.” It is about a young silk mill worker. The “Year's at the Spring” text comes from what is known as “Pippa's Song” in the first act of the play. Pippa is cheerfully singing about her New Year's Day holiday. Commissioned by the Browning society of Boston, they are Beach's most popular songs.
The Year's at the Spring
The year's at the spring,
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearl'd;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven—
All's right with the world!

Ah, Love, But a Day
Ah, Love, but a day,
And the world has changed!
The sun's away,
And the bird estranged;
The wind has dropped,
And the sky's deranged;
Summer has stopped.
Look in my eyes!
Wilt thou change too?
Should I fear surprise?
Shall I find aught new
In the old and dear,
In the good and true,
With the changing year?

I Send My Heart Up To Thee
I send my heart up to thee, all my heart
In this my singing,
For the stars help me, and the sea, and the sea bears part;
The very night is clinging
Closer to Venice' streets to leave on space
Above me, whence thy face
May light my joyous heart to thee, to thee its dwelling place.

Don Pasquale was created near the end of Donizetti’s life and premiered in Paris, 1843. Although the work was composed by Donizetti, the libretto was created by the Italian poet, Giovanni Ruffini and is based on Ser Marcantonio by Angelo Anelli.

“Quel guardo il cavaliere... So anch’io la virtú magica” happens towards the end of Act One. During this portion of the opera, Norina reads a section in a book laughing at the ridiculous love story which is like her situation with Ernesto. Just before this point of the opera, Ernesto decides to give up on marriage with Norina because he finds out that his Uncle, Pasquale, will intend to marry. This means that Ernest will not inherit his Uncle’s large fortune, dooming himself and Norina to be poor if they were to be married. Ernesto leaves her so that she doesn’t live a life of poverty.

“Quel guardo il cavaliere... So anch’io la virtú magica” (“I too know your magical virtues”) from Don Pasquale
Libretto by Giovanni Ruffini
Translation from Don Pasquale Opera in Three Acts – With Italian Words and a New English Adaptation by Charles Lamb Kenney

Quel guardo il cavaliere, Glances so soft and bright,
In mezzo al cor trafisse, she thro’ his bosom sending,
Piegò il ginocchio e dise: Cries he on knee lowly bending:
Son vostro cavalier Lady, behold your knight.
E tanto era in quel guardo So much he saw in her glances,
Sapor di paradiso
Che il cavalier Riccardo,
Tutto d’amor conquíso,
Giuró che ad altra mai
Non volgeria il pensier.
Ah ah! Ah ah!

So anch’io la virtù magica
D’un guardo a tempo e loco,
So anch’io come si bruciano
I cori a lento foco;
D’un breve sorrisetto
Conosco anch’io l’effetto,
Di menzognera lagrima,
D’un subíto languor.

Conosco I mille modi
Dell’amorosa frodi,
I vezzi e l’arti facili
Per adescare un cor.
D’un breve sorrisetto
Conosco anch’io l’effetto
Conosco, conosco,
d’un subíto languor,
so anch’io la virtù magica
per inspirare amor,
conosco l’effetto, ah! Si, ah!
Si, per inspirare amor.

Ho testa bizzarra,
Son pronta vivace…
Brillare mi piace, mi piace scherzar,
Semonto infurio di rado sto al segno,
Ma in riso lo sdegno fo presto a cangiar.
Ho testa bizarre,
Ma core eccellente, ah!

Franz Schubert (1797–1828) is a German composer well known for his art songs. He composed over 500 of them. His music hovers between the classical and romantic styles. His compositional strength was the ability to write beautiful melodies. As a boy, he was very talented and could play many instruments as well as sing.

Gesänge aus “Wilhelm Meister” is a song cycle based on the character Mignon from Goethe’s books about Wilhelm Meister. In the story, Wilhelm goes on a journey to find himself. Along the way he meets Mignon. She had been captured from her home and enslaved by the circus. Wilhelm saves her and ends up being a sort of surrogate father to her. In the song Nur wer die Sehnsucht kennt, Mignon is channeling Wilhelm’s longing into her. She is very in tuned to Wilhelm and can feel what he feels. She sings of his longing.

So laßt mich scheinen bis ich werde (Thus let me seem till thus I become)
from Gesänge aus “Wilhelm Meister”

Text by Mignon Goeth
Translation from Oxford Lieder

So laßt mich scheinen, bis ich werde,
Zieht mir das weisse Kleid nicht aus!
Ich eile von der schönen Erde
Hinab in jenes dunkle Haus.

Thus let me seem till thus I become,
Do not take off my white dress!
I shall swiftly leave the fair earth
for that dark dwelling place below.
Dort ruh’ ich eine kleine Stille,
Dann öffnet sich der frische Blick;
Ich lasse dann die reine Hülle,
Den Gürtel und den Kranz zurück.
Und jene himmlischen Gestalten
Sie fragen nicht nach Mann und Weib,
Und keine Kleider, keine Falten
Umgeben den verklärten Leib.

Zwar lebt’ ich ohne Sorg’ und Mühe,
Doch fühlt’ ich tiefen Schmerz genug.
Vor Kummer altert’ ich zu frühe;
Macht mich auf ewig wieder jung!

Nur wer die Sehnsucht kennt
Only he who knows longing

Translation from Oxford Lieder
Nur wer die Sehnsucht kennt
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,

Seh’ ich an’s Firmament
Nach jener Seite.
Ach! der mich liebt und kennt
Ist in der Weite.

Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiss, was ich leide!

Kennst du das Land
Do you know the land

Translation from Oxford Lieder
Kennst du das Land?
wo die Citronen blühn,
Im dunkeln Laub die Gold-Orangen glühn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht,
Kennst du es wohl?

Dahin! Dahin
Möcht’ ich mit dir,
o mein Geliebter, ziehn.

Kennst du das Haus?
Auf Säulen ruht sein Dach,
Es glänzt der Saal,
es schimmert das Gemach,
Und Marmorbilder stehn
und seh mich an:
Was hat man Dir,
zu armes Kind, gethan?
Kennst du es wohl?
Dahin! Dahin
Möcht’ ich mit dir,
o mein Beschützer, ziehn.

Kennst du den Berg
und seinen Wolkensteg?
Das Maulthier sucht
im Nebel seinen Weg;
In Höhlen wohnet
der Drachen alte Brut;
Es stürzt der Fels,
und über ihn die Flut.
Kennst du ihn wohl?
Dahin! Dahin
Geht unser Weg!
o Vater, laß uns ziehn!

Pauline Viardot (1821–1910), also known as Pauline Garcia, was born in Paris and was a successful mezzo-soprano and composer of the 19th century. Growing up in a musically inclined family, she studied piano at a young age and took voice lessons under her father. Along with being musically gifted, Viardot was fluent in English, Spanish, Italian, German and French. Viardot’s vocal performances inspired many fellow composers and Camille Saint-Saëns even dedicated one of his operas, *Samson et Delilah*, to her. Although her compositions were only meant as a hobby, they are all up to the same quality, if not better, than those of her male contemporaries.

*Hai Luli* was one of Xavier de Maistre’s writings that Viardot decided to set to music. It tells the story of a woman missing her friend/lover, and she’s left wondering where her friend/lover has gone. This song remains fairly strophic until the verse where the main character decides that they will burn and destroy the village because no one else deserves him if she cannot have him.

**Hai Luli**

Poem by Xavier de Maistre

Translation from *Scholarly Program Notes on the Graduate Vocal Recital* by Zhang Lu

Je suis triste, je m’inquiete,
I am sad, I am troubled,
Je ne sais plus que devenir,
I know not what will become,
Mon bon ami devait venir,
My good friend ought to come,
Et je l’attends ici seullette.
And I await him here alone.

Hai luli! Hai luli!
Where indeed can my friend be?

Où donc peut être mon ami?

Je m’assieds pour filler ma laine,
I sit down to spin my wool
Le fil se case dans ma main…
The thread breaks in my hand…
Allons, je filerai demain;
Let’s go… I will spin tomorrow;
Aujourd’hui je suis trop pen peine!
Ah alas! How sad it is without him!

Hai luli! Hai luli!
Ah alas! How sad it is without him!

Qu’il fait triste sans son a mi!

Si jamais il devient volage,
If he ever becomes fickle,
S’il doit un jour m’abandonner,
If he were to abandon me one day,
Le village n’a qu’a brûler,
The village has not but to burn,
Et moi même avec le village!
And I myself with the village!

Hai luli! Hai luli!
Ah alas! What good is life without a friend?

A quoi bon vivre sans a mi?
Madrid is a song outlining the festivities that Madrid has to offer us. Viardot, being of Spanish descent, she is probably recalling stories from her father's childhood because she, herself was born in Paris. Each verse paints a new event that happens in Madrid, from watching bulls to Madrid's diversity of people. Although a native to Paris, you can hear hints of Spanish music from the flamenco-inspired texture in the voice and accompaniment.

Madrid

Translation from The Art Song Project by Hélène Lindqvist

Madrid, princesse des Espagnes, through you run
Il court partes mille campagnes Many black eyes, many blue ones,
Bien des yeux bleus, bien des yeux noirs, In the white village
La blanche ville aux sérénades trip on the promenades
Il passe partes promenades Many small feet every night.
Bien des petits pieds tous les soirs.

Madrid, quand tes taureaux bondissent, Madrid, when our bulls are jumping,
Bien des mains blanches applaudissent, many white hand applaud,
Bien des écharpes sont en jeu; many sashes wave;
Par tes belles nuits étoilées. Through your beautiful starry nights.
Bien de sénoras long voiles Many women with long veils
Descendent tes escaliers blues. Descend the blue stairs.

Madrid, Madrid, moi je me raille Madrid, Madrid, I laugh at
De tes dames à fine taille your ladies with their narrow waists
Qui chaussent l'escarpin étroit; And pointed shoes
Car j'en sais une, par le monde, for I know that in all the world,
Que jamais ni brune ni blonde Be she brown or blonde of hair,
N'ont valu le bout de son doigt, none is worth the tip of her finger,
Car c'est ma princesse Andalouse! She is my Andalusian Princess!
Mon amoureuse, ma jalouse, My beloved, my jealous one,
Ma belle veuve au long réseau! My beautiful widow in a lace veil!
C’est un vrai demon, c’est un ange! She’s a demon, she’s a real angel!
Elle est jaune comme une orange, She is yellow like the orange,
Elle est vive comme l’oiseau! She is vivacious like a bird!

Or, si d’aventure on s’enquete Now, if you want to know
Qui m’a valu telle conquête, How I made this conquest,
C’est l’allure de mon cheval, It was the allure of my horse,
Un compliment sur sa mantilla a compliment on her mantilla
Et des boubons à la vanille and some vanilla bonbons
Par un beau soir de carnaval. One beautiful evening of carnival.

Wolfgang Amadeus Mozart (1756–1791) is a very well-known composer from the classical era. He was a musical child prodigy. He was known to be able to play music on the pianoforte after just hearing it. He had an ability to absorb and adapt musical concepts or ideas from other composers and put it in his own music. “Laudate Dominum” is from the sacred choral composition Vesperae solennes de confessore. It was Mozart’s last choral work written for the cathedral. Mozart wrote it for vespers which is held on a certain day of the liturgical calendar of saints; it is unknown for which saint Mozart composed his work.

Laudate Dominum (Praise the Lord)

from Vesperae solennes de confessore.

Text from Psalms 117

Translation from Lyrics Translate

Laudate Dominum omnes gentes Praise the Lord, all nations;
Laudate eum, omnes populi Praise Him, all people.
Quoniam confirmat est For He has bestowed
A native to New York, **Stephen Sondheim**, is regarded as one of the most renowned American Musical Theatre composers. Works for which he is known range from *West Side Story* (for which he was the lyricist) to *Into the Woods* (composer and lyricist). Sondheim has had an extremely successful career, winning multiple Grammy and Tony awards for his intricate melodies and complex use of language.

*Evening Primrose* is a televised musical about a poet, Charles, who hides out in a department store to escape reality. Little did Charles know that he would find love with one of the community members, Ella. But to Charles’s dismay, the leader of the group disapproves of the match. To be together, Charles convinces Ella to escape the department store and when she agrees, she sings, **Take Me To The World**. After escaping the department store the next day, they have unfortunately been turned into mannequins.

**Take Me to the World**  
_from Evening Primrose_  
**Lyrics and Music by Stephen Sondheim**

Let me see the world with clouds,  
Take me to the world.  
Out where I can push through crowds,  
Take me to the world.  
A world that smiles,  
With streets instead of aisles,  
Where I can walk for miles with you.

Take me to the world that’s real.  
Show me how it’s done.  
Teach me how to laugh, to fell.  
Move me to the sun.  
Just hold my hand  
Whenever we arrive.  
Take me to the world where I can be alive!

Let me see the world that smiles,  
Take me to the world.  
Somewhere I can walk for miles,  
Take me to the world.  
With all around  
Things growing in the ground,  
Where birds that make a sound are birds.

We shall see the world come true.  
We shall have the world.  
I won’t be afraid with you.  
We shall have the world.  
I’ll hold your hand and know I’m not alone.  
We shall have the world to keep,  
Such a lovely world we’ll weep.  
We shall have the world forever for our own.
Charles Gounod (1818–1893) is a French composer who was well known for his operas. His compositional style was more lyric than dramatic. One of his most famous pieces he wrote was *Ave Maria* based on Bach’s *Ave Maria*. At one point he considered going into priesthood, but withdrew before taking his vows. He went back to composition. *Roméo et Juliette* (1867) is an opera based off of Shakespeare’s play Romeo and Juliet. It consists of five acts. In the aria “Ah, Je Veux Vivre”, Juliette protests her lack of interest for the marriage between her and Paris. She wants to remain young and free!

“Ah, Je Veux Vivre!” (“Ah, I want to Live!”) from *Roméo et Juliette*

Libretto by Jules Babier and Micheal Carré
Translation from *The Aria Database* by Robert Glaubitz

*Je veux vivre*  
I want to live

*Dans le rêve qui m’enivre*  
In the dream that exhilarates me

*Ce jour encore!*  
This day again!

*Douce flamme,*  
Sweet flame,

*Je te garde dans mon âme*  
I keep you in my soul

*Comme un trésor!*  
Like a treasure!

*Cette ivresse de jeunesse*  
This rapture of youthfulness

*Ne dure hélas! qu’un jour,*  
Doesn't last, alas! but a day,

*Puis vient l’heure*  
Then comes the hour

*Où l’on pleure,*  
At which one weeps,

*Le coeur cède à l’amour,*  
The heart surrenders to love

*Et le bonheur fuit sans retour!*  
The happiness flies without returning

*Loin de l’hiver morose,*  
Far from a morose winter,

*Laisse moi sommeiller,*  
Let me slumber

*Et respirer la rose,*  
And breath in the rose

*Avant de l’effeuiller.*  
Before it dies.

*Ah! - Ah! - Ah!*  
Ah! - Ah! - Ah!

*Douce flamme!*  
Sweet flame!

*Reste dans mon âme*  
Stay in my soul

*Comme un doux trésor*  
Like a sweet treasure

*Longtemps encore.*  
For a long time still.

*Ah! - Comme un trésor!*  
Ah! -Like a treasure

George Frideric Handel (1685–1759) was born in Germany before settling in London, where he spent the majority of his career as a baroque composer in operas, oratorios, and organ concertos. During his career, Handel successfully opened three opera houses to supply the nobility with more Italian opera. While growing up, Handel was adept in the organ, violin, and harpsichord, but stayed true to the oboe, which explains his many compositions for the oboe.

*Giulio Cesare in Egitto* is a three-act opera based on Giacomo Bussani’s original libretto, which was then rewritten by Nicola Haym. The opera is about Julius Caesar and his pursuit to kill off his enemy, Pompeo, but Tolomeo, the king of Egypt beats him to it. Pompeo’s wife seeks to avenge his death, while Cleopatra is trying to find ways to get rid of her brother, Tolomeo, so that she can become the sole ruler of Egypt. “Da tempeste il legno infranto” occurs in the middle of Act Three, after the battle between Tolomeo and Cleopatra. Tolomeo celebrates his victory over his sister, while Cleopatra mourns in defeat and is disheartened to know that Julius Caesar is dead. Right before this aria, she is ecstatic to find out that Julius Caesar is in fact alive and declares her happiness in the aria.
“Da tempeste il legno infranto” (“The ship shattered by storm“)
from *Giulio Cesare in Egitto*

Libretto by Nicola Haym
Translation from *Beverly Sills Website* by Beverly Sills

*Da tempeste il legno infranto,*
*se poi salvo giunge in porto,*
*non sa più che desiar.*

Between pain and a weeping heart
now that is finds its comfort
Again makes the soul happy.

Frederick Loewe (1901–1988) is a German composer who began composing at age seven. When he was old enough, he studied at a music conservatory in Berlin. He later on wanted to write music for Broadway. He began to visit the Lambs Club, a hangout for theater performers, producers, managers, and directors. It was there he met Alan Jay Lerner, his future musical writing partner.

*Camelot* is a musical based on the King Arthur legend that was adapted from the T. H. White novel, *The Once and Future King*. Guinevere, King Arthur's intended bride, comes to the woods. She is running away because she does not like the idea of being queen. She sings *The Simple Joys of Maidenhood*, proclaiming her preference to live a simple life.

The Simple Joys of Maidenhood
from *Camelot*

Text by Alan Jay Lerner

Saint Genevieve, Saint Genevieve
It's Guinevere, remember me?
Saint Genevieve, Saint Genevieve
I'm over here beneath this tree!

You know how faithful and devout I am
You must admit I've always been a lamb

But Genevieve, Saint Genevieve
I won't obey you anymore
You've gone a bit too far
I won't be bid and bargained for
Like beads at a bazaar
Saint Genevieve, I've run away
Eluded them and fled
And from now on I intend to pray
To someone else instead!

Oh, Genevieve, Saint Genevieve
Where were you when my youth was sold?
Dear Genevieve, Sweet Genevieve
Shan't I be young before I'm old?

Where are the simple joys of maidenhood?
Where are all those adoring daring boys?
Where's the knight pining so for me
He leaps to death in woe for me?
Oh where are a maiden's simple joys?
Shan't I have the normal life a maiden should?
Shall I never be rescued in the wood?
Shall two knights never tilt for me
And let their blood be spilt for me?
Oh where are the simple joys of maidenhood?
Shall I not be on a pedestal
Worshipped and competed for?
Not be carried off, or better still
Cause a little war?

Where are the simple joys of maidenhood?
Are these sweet, gentle pleasures gone for good?
Shall a feud not begin for me?
Shall kith not kill their kin for me?
Oh, where are the trivial joys
Harmless, convivial joys
Where are the simple joys of maidenhood?

Le Nozze di Figaro was composed in 1786 and premiered at the Burgtheater in Vienna. It tells the story of how Susanna and Figaro succeed at getting married, while avoiding Count Almaviva’s plans to cheat on his wife with Susanna.

“Sull’aria” happens towards the end of Act Three after Count Almaviva tells Figaro he must marry Marcellina. Figaro does not want to marry Marcellina and tries to escape this judgement by making many excuses in the sextet, “Riconosci in questo ampesso.” After this ordeal, Susanna meets with the Countess to talk about her plot in unfolding the Count’s plan. Susanna and the Countess sing about Susanna sending a love letter to the Count, instructing Count Almaviva to meet Susanna at night.

“Sull’aria” (“The breezes”)
from Le Nozze di Figaro

Translation from Opera Guide Series No. 17 – The Marriage of Figaro by Nicholas John

Sull’aria… On the breeze…
Che soave zeffiretto… How delightful ‘tis to wander…
Questa sera spirerà… By the breath of evening fanned…
Sotto i pini del boschetto. Where the scented pines are closest.

Ei già il resto capirà. And the rest he’ll understand.
Certo, certo, il capirà. Yes, the rest he’ll understand.
Canzonetta sull’aria… Little tune on the breeze…
UPCOMING SCHOOL OF MUSIC EVENTS  
Free unless noted otherwise.

Monday, April 23 and Tuesday, April 24  
**Chamber Music Concerts I and II**  
Alistair MacRae, director  
Schneebeck Concert Hall, 7:30 p.m.

  
  Friday, April 27  
  **Jazz Orchestra**  
  Tracy Knoop, director  
  Schneebeck Concert Hall, 7:30 p.m.

Saturday, April 28  
**Adelphian Concert Choir**  
Steven Zopfi, conductor  
Kilworth Memorial Chapel, 4:00 p.m.

Sunday, April 29  
**Flute Day**  
Schneebeck Concert Hall, 2 p.m.

Monday, April 30  
**Clarinet Ensemble**  
Jennifer Nelson, director  
Wheelock Student Center, 6:30 p.m.

Monday, April 30  
**Percussion Ensemble**  
Jeffery Lund, director  
Schneebeck Concert Hall, 7:30 p.m.

Tuesday, May 1  
**Chorale/Dorian Singers**  
J. Edmund Hughes and Kathryn Lehmann, conductors  
Kilworth Memorial Chapel, 7:30 p.m.

Wednesday, May 2  
**Pops on the Lawn**  
Karlen Quad, 4:00 p.m.
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 the 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.

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