



SENIOR RECITAL
LIANA GREGER '24, SOPRANO
JESSICA HALL, PIANO
GRACE PLAYSTEAD '24, FLUTE

MONDAY, APRIL 15, 2024
SCHNEEBECK CONCERT HALL | 6:30 P.M.

PROGRAM

From Sei Canzoni di Metastasio, Op. 4.....Louise Reichardt
Ombre amene amiche piante (1779–1826)
Semplicetta tortorella

Deutsche Lieder.....Pauline Viardot (1821–1910)
Die Beschwörung
Rosenzeit
Nixe Binsefuss

Ah! Vous dirai-je, maman!.....arr. Adolphe Adam (1803–1856)

INTERMISSION

“Chi il bel sogno di Doretta”.....Giacomo Puccini (1858–1924)
from La Rondine

From Genius Child.....Ricky Ian Gordon
Winter Moon (b. 1956)
Genius Child
Kid in the Park
To Be Somebody
Joy

What If?.....Marvin Hamlisch (1944–2012)/Craig Carnelia
from The Sweet Smell of Success

No One Else.....Dave Malloy (b. 1976)
from Natasha, Pierre, and The Great Comet of 1812

All That Matters.....Gary Barlow (b. 1971)/Eliot Kennedy
from Finding Neverland

PERFORMERS

LIANA GREGER '24, soprano, will graduate with a Bachelor of Music degree in Vocal Performance this May. She is a proud student of Dr. Dawn Padula. At Puget Sound, Liana has performed with the Adelpian Concert Choir and Jam It! acapella, where she has served as soprano section leader in both ensembles. She is a winner of the 2024 Puget Sound Concerto Aria competition and is a recipient of the Delwen and Genevieve Jones Music scholarship. She has performed with the School of Music Opera Theater as Mabel in *The Pirates of Penzance*, Cinderella in *Into the Woods*, and in opera scenes as Pamina from *The Magic Flute* and Lily Craven from *The Secret Garden*. Liana plans on attending graduate school for a Master in Vocal Performance degree in Fall 2024! (Stay tuned!)

DR. JESSICA HALL, piano. American pianist Jessica Hall has enjoyed an active career including roles as pianist, assistant and offstage conductor, coach, and chorus master on the music staff of more than 65 opera productions with Seattle Opera, Wexford Festival Opera, Minnesota Opera, Portland Opera, Opera Memphis, USC Opera, Opera UCLA, Pacific Opera Project, and the Hawaii Performing Arts Festival

She has played under noted conductors David Agler, Michael Christie, Joseph Colaneri, Nicholas Fox, George Manahan, Anne Manson, Steven Osgood, and Robert Spano, and worked within the vocal departments of University of Southern California, UCLA, Chapman University, Pasadena City College, and Scripps College. Previous summer festival faculty positions include the Hawaii Performing Arts Festival and OperaWorks in Los Angeles. She has been an Affiliate Artist at the

University of Puget Sound since January 2022, working as a Collaborative Pianist within the vocal department.

A frequent collaborator, Jessica has performed in concert with Damien Geter, Olafur Sigurdarson, Rod Gilfry, Gemma Summerfield, and Marie Lenormand and participated in master classes and residencies with celebrated pianists, singers, and composers such as Marilyn Horne, Martin Katz, John Churchwell, Jeremy Denk, Anthony Dean Griffey, Nathan Gunn, Jake Heggie, Eric Owens, Denyce Graves, and Ricky Ian Gordon.

She received her Master of Music, Graduate Certificate, and Doctor of Musical Arts degrees in Keyboard Collaborative Arts from the University of Southern California under the tutelage of Dr. Alan L. Smith.

GRACE PLAYSTEAD '24, flute, student of Karla Flygare, is a flute performance and environmental policy and decision making double degree student with a Coolidge Otis Chapman Honors Scholar designation. She is honored to perform with Liana at her senior recital. Grace was a University of Puget Sound 2022 Concerto-Aria Competition finalist and a 2023 Concerto-Aria Competition runner-up. She is the recipient of the Doc and Lucille Weathers Memorial Scholarship, the James R. Slater Excellence in Music Award, and the Delwen and Genevieve Jones Memorial Scholarship. She performs with the wind ensemble, symphony orchestra, and flute ensemble, and has been a guest performer with the Adelphian Concert Choir and University of Puget Sound Opera Theater program. Grace has played principal flute in the Marrowstone Music Festival orchestra, performed in the National Flute Association Collegiate Flute Choir, and attended ARIA International Summer Academy and the Bonita Boyd International Flute Masterclass. She has played for Zart Dombourian-Eby, Aaron Goldman, Jonathan

Keeble, and Bonita Boyd in masterclasses. Grace spent the first semester of her junior year studying at the Universität für Musik und darstellende Kunst Wien in Vienna, Austria. Her experience in Vienna led to an Agricola grant sponsored research project and undergraduate thesis titled "Marian Anderson and Grace Bumbry: African American Concert Singers Navigating German National Identity in Music."

This summer, Grace will be performing at Madeline Island Chamber Music Festival in La Pointe, WI. She hopes to pursue graduate studies in flute performance this coming fall. When she's not in the music building practice rooms, she enjoys mentoring first-year students through her on-campus job as an Academic Peer Advisor, serving on the Music Student Advisory Council (MuSAC), spending time with friends and family, and hiking with her dog, Koa.

ACKNOWLEDGMENTS

Liana would like to thank her Mom, Leslie, and her brother, Logan, for their unconditional love, support, and guidance throughout her life. Getting to be best friends with your family is the greatest privilege, and Liana is forever grateful. Liana also knows that her Dad, Tom, is watching her journey. Her Dad inspires her every day to pursue her love of music! She would also like to thank her housemates Claire, Jessie, Larissa, Angela, and Grace for the wonderful memories made in college. Liana is incredibly grateful for the support of Dr. Gwynne Brown for her unwavering belief in and support of Liana's curiosity. She also must thank the phenomenal Dr. Hall for her support as a musician and friend. Liana is honored to get to make music with Dr. Hall every week and cherishes her warmth and kindness. Finally, Liana is unbelievably thankful for the expert-level teaching, mentorship, and heart of Dr. Dawn Padula. There are not enough words to express how

Dr. Padula has changed Liana's life. Dr. Padula's belief in Liana has made her believe in herself. Dr. Padula has encouraged Liana to follow her dreams and has helped her become an artist she could have never imagined possible. Liana promises to take the lessons learned in Padula's studio with her no matter where she goes.

PROGRAM NOTES AND TRANSLATIONS

Written and Compiled by Liana Greger

Louise Reichardt (1779–1826) was a German Classical composer. The daughter of musicians, Reichardt lived a life full of music and went on to become a singer and composer in her adult life. Reichardt primarily made a living as a voice teacher and was also highly involved in German choral music, acting as a conductor of many choirs. In addition to her performance work, Reichardt primarily composed lieder in what has been described as a romantic and popular style. Pietro Metastasio (1698-1782) was an Italian poet and successful opera librettist, having had his libretti set more than 800 times.

In "Ombre amene amiche piante" meaning "Pleasant Shade, Friendly Trees," the singer speaks to nature as a friend, requesting the wind find her lost lover and ask him to return to her.

"Semplicetta Tortorella" meaning "Innocent Turtledove" uses the image of a turtle dove flying straight into a hunter's lap to capture the pain of what it means to secretly love someone in silent shame.

Ombre amene amiche piante

*Ombre amene amiche piante
il mio bene il caro amante
chi mi dice ove n'ando?
Zeffiretto lusinghiero
a lui vola messaggiero
di che torni e mi renda quella pace
che non ho.*

Pleasant Shades, Friendly Trees

*Pleasant Shades, Friendly Trees
My beloved, my dear friend -
who can tell me where he went?
Fluttering little breeze,
fly to him as a messenger -
say to return and to give me that
peace that I do not have.*

Semplicetta tortorella

*Semplicetta tortorella,
che non vede il suo periglio,
per fuggir da crudo artiglio,
vola in grembo al cacciatore.
Voglio anch'io fuggir la pena
d'un amor fin or taciuto
e m'espongo d'un rifiuto,
all' oltraggio ed al rossor.*

The Innocent Turtledove

*The innocent turtledove,
that does not see the danger it is in,
will fly from predator's harsh claws
straight into the hunter's lap.
I, too, would like to flee the pain
of a love so far kept in silence,
and expose myself by refusal
to outrage and shame.*

Pauline Viardot (1821-1910), was a French mezzo-soprano and composer of the 19th century. Although best known for her dramatic opera roles and wide vocal range, Viardot was an incredible all-around musician, studying piano, composition, and voice from a young age. While Viardot had no intentions of her compositions becoming anything other than private works for her vocal students, her writing was so high quality that her work entered a broader scale. In her lifetime, Viardot wrote five salon operas and over 50 lieder.

“Die Beschwörung” is a grief-stricken text by renowned Russian writer Alexandre Pushkin. Mourning the death of Leila, the singer begs for her ghost to come out of the graves at night.

“Rosenzeit” is set to poetry by German lyric poet Eduard Mörike. In this piece, a woman struggles with confusion and shame after being abandoned by her lover. Her trust shattered, she feels embarrassed and unsure of how to go on.

“Nixe Binsefuss” by Mörike is a whimsical text that speaks of a mermaid who swims past a fisherman's house. She is very protective of her fish, and threatens to tear his nets to shreds if he comes near her. However, despite their animosity, the mermaid decides to leave his daughter a wedding present - a gift that will bring them luck in years to come.

Die Beschwörung

Oh wenn es wahr ist, daß zur Nacht,
die in den Schlaf lullt alles Leben
und nur des Mondlichts
bleiche Pracht
lässt um die Grabessteine weben,
o wenn es wahr ist, daß dann leer
die Gräber stehn die Todten Lassen,
erwart' ich Dich, dich zu umfassen.
Hör' Leila, mich! Komm her!

Erschein' aus deinem Schattenreich,
ganz wie du warst
vor unserm Scheiden,
dem kalten Wintertage gleich,
das Angesicht entstellt von Leiden.

O komm, ein ferner Stern, daher,
o komm, ein Hauch, ein leis Getöne,
oder in schreckenvoller Schöne,
mir ist es gleich, komm her!

Ich reife Leila darum nie,
des Grab's Geheimniss zu erfahren,
auch nicht zum Vorwurf gegang die,
die mein Liebe Mörder waren,
auch darum richt, weil oft noch schwer
mich Zweifel quälen...
Nein, zu sagen, daß treu,
wie stets mein Herz geschlagen
es jetzt noch schlägt, Komm her!

The Incantation

Oh if it is true, that at night
when the living are at rest
and from the moonlit sky
the rays
glide among the gravestones
Oh if it is true, that then
the quiet graves are emptied
I call to a shade.
I wait for Leila! Toward me, my
beloved, come here!

Appear, beloved shade,
as you were
before the separation,
pale, cold as a winter day,
Distorted by the last torment.

Come as a distant star,
as light sound or breath,
or as a horrible vision,
it is all the same to me. Come here!

I call you not in order to reproach
people,
whose malevolence killed my
beloved,
Not to make visible the secrets of the
grave,
nor for that which sometimes
Torments myself with doubt,
but with longing...
I want to say,
that I love you still,
I am still yours. Come here!

Rosenzeit

Rosenzeit! wie schnell vorbei,
bist du doch gegangen
Wär' mein leib mir blieben treu,
sollte mir nicht bangen.

Um die Ernte wohlgemut,
Schnitterinnen singen; Aber ach!
mir kranken Blut,
will mir nicht gelingen.

Schleiche so
durchs Wiesental,
so durchs tal,
als im Traum verloren,
nach dem Berg,
wo tausend mal,
er mir Treu' geschworen.

Oben auf des Hügels Rand,
abgewandt,
wein' ich beider Linde.
An dem Hut mein Rosenband
von seiner hand,
spielet in dem Winde.

Nixe Binsefuss

Des Wassermanns sein Töchterlein
tanzt auf dem Eis im Vollmondschein
sie tanzet ohne Furcht und Scheu,
wohl an des Fischers Haus vorbei.

"Ich bin die Nixe Binsefuss,
und meine Fisch' wohl hüten muss,
meine Fisch' die sind im Kasten,
sie haben kalte Fasten,

Time of Roses!

Time of roses! How quickly past
have you gone!
Had my sweetheart remained true,
then I should fear nothing.

At the harvest
the reaping women sing: But ah!
Poor me,
I can no longer do anything right.

I creep so
through the meadow valley
through the meadow valley,
as if lost in a dream,
to the mountain,
where a thousand times
he swore he would be true

Above the edge of the hill,
turning away,
I weep by the Linden tree.
On my hat the wreath of roses
that he made for me,
blows in the wind.

The Mermaid Reedfoot

The water spirit's little daughter
dances on the ice in the full moon,
dancing without fear
past the fisherman's house.

"I am the mermaid reedfoot,
and I must look after my fish,
my fish are in this casket
having a cold Lent,

von Böhmerglas mein Kasten ist,
da zähl ich sie zu jeder Frist.

*My casket's made of Bohemian
glass,
And I count them whenever I can.*

Gelt Fischermatz?
Gelt, alter Tropf?
Dir will der Winter nicht im Kopf?
Komm mir mit deinen Netzen!
Die will ich schön zerfetzen!

*Not so fisherman?
Not so, foolish old fisherman?
You cannot understand it's winter?
If you come near me with your nets!
I'll tear them all to shreds!*

Dein Mägdlein
zwar ist fromm und gut,
ihr Schatz ein braves Jäger blut.

*But your little girl
is good and devout,
and her sweetheart's an honest
huntsman.*

Drum häng' ich ihr zum Hochzeit
strauss,
ein schilfen Kränzlein vor das Haus,
und einen Hecht von Silber schwer,
er kommt von König Artus her,
ein Zwerglein Goldschmieds
Meisterstück,
wer's hat dem bringt es eitel Glück:

*That's why I'll hang a wedding
bouquet,
a wreath of rushes outside her
house,
and a pike of solid silver,
from King Arthur's time,
the masterwork of a dwarf
goldsmith,
which brings its owner the best of
luck:*

er lässt sich schuppen Jahr für Jahr
da sind's fünfhundert
Gröschlein baar.

*Each year it sheds its scales,
worth five hundred
groshen in cash.*

Ade, mein Kind! Ade für heut'
der Morgenhahn im Dorfe schreit."

*Farewell, child! Farewell for today!
The cock in the village cried
morning."*

"Ah! Vous dirai-je, maman!" is an instantly recognizable melody, now familiar to many as "Twinkle Twinkle Little Star" or "The ABCs." This children's folk tune originated in 18th century France and is now sung in many different languages around the world.

Wolfgang Amadeus Mozart composed a set of twelve variations of the melody for solo piano in 1785. Sixty four years later, French composer of ballet and opera **Adolphe Adam (1803–1856)** premiered the opera comique *Le Toreador* in 1849, prominently featuring his arrangement of the variations.

“Ah! Vous dirai-je, maman!”

Ah! Vous dirai-je maman
ce qui cause mon tourment:
Depuis que j'ai vu Clitandre
me regarder d'un air tendre,
mon cœur dit à chaque instant,
péut-on vivre sans amant?

Cer air me semble charmant,
je veux le dire souvent.
Oui cet air est charmant.
Son motif entraînant
produit le sentiment le plus tendre,
J'aime son mouvement
vous bercant mollement.
Il est également expressif, élégant,
le cœur bat seulement à l'entendre.

“Ah! Shall I tell you, Mama!”

.Ah! Shall I tell you, Mama,
what is causing my torment?
Ever since I saw Clitandre
look at me so tenderly.
My heart says every moment,
“Can we live without a lover?”

This tune is so charming to me,
I want to say it often.
Yes, this tune is charming.
Its motif stirs within me
a more tender sentiment,
its movement
rocking you gently.
It is also expressive, elegant,
the heart beats just hearing it.

La Rondine, is one of the lesser known operas by prolific Italian composer **Giacomo Puccini (1858–1924)**. Premiered amidst WWI in 1917, this romantic, three act opera portrays differing aspects of French life and views on the essence of love.

“Chi il bel sogno di Doretta” is the opera's most famous aria, sung by the wealthy Rambaldo's mistress Magda in Act One. While Rambaldo and Magda throw a party for their friends, one of their guests, Prunier, explains that romantic love is in style again and sings of a girl who rejects the love of a king. Enthralled by the tale, Magda's aria finishes the girl's story, making up an ending where the girl then falls in love with a lowly student.

"Chi il bel sogno di Doretta"

*Chi il bel sogno
di Doretta poté indovinar?
Il suo mister come mai finì?
Ahimè! Un giorno
uno studente in bocca la baciò,
e fu quel bacio rivelazione:
Fu la passione!*

*Folle amore! Folle ebbrezza!
Chi la sottile carezza
d'un bacio così ardente
mai ridir potrà?*

*Ah! Mio sogno! Ah! Mia vita!
Che importa la ricchezza
se alfin è rifiorita
la felicità!
O sogno d'or
poter amar così!*

***"Who could bring to light Doretta's
glorious dream?"***

*Who could bring to light
Doretta's glorious dream?
Why has its secret been disclosed?
Alas! One day
a student kissed her mouth,
And that kiss was a revelation:
It was passion!*

*Insane love! Sensual orgy!
The soft caress
Of a kiss so ardent,
who will ever be able to express that*

*Ah! My dream! Ah my life!
What does wealth matter
When at last flourishes
blissful happiness!
Oh golden dream
to be able to love like that!*

*Ricky Ian Gordon (b. 1956) is an American composer from New York state. After studying piano, composition, and acting at Carnegie Mellon University, Gordon quickly became a leading writer of vocal music in the art song, opera, and musical theater worlds. Gordon's song cycle, *Genius Child* for soprano voice and piano was commissioned for American soprano Harolyn Blackwell using poetry by Langston Hughes. Langston Hughes was a celebrated poet, novelist, playwright, and social activist of the Harlem Renaissance, an African American artistic movement of the 1920s celebrating black life and culture. In his poetry, Hughes wrote with the intention of reflecting his people in an honorable, accurate way. While he acknowledged the suffering of the black community, he also highlighted their love for music, laughter, and life.*

The cycle begins with **"Winter Moon,"** an eerie contemplation of the crescent moon.

In **"Genius Child,"** Hughes writes, "Nobody loves a genius child - kill him and let his soul run wild!" to convey the struggle of being different, in this case, Black, in an unequal society. The ending of the piece powerfully asserts the freedom that comes with being your true self in face of oppression.

"Kid in The Park" is a haunting piece, in which a child sits all alone on a park bench. The kid thinks, "Home's just around the corner there, but not really anywhere..." What does it mean to never truly belong in a place that is supposed to be home?

"To Be Somebody" speaks of the innocent dreams of children before American society alters their perceptions of who they can become. The major seventh at the end of the piece acts as a cliffhanger, calling listeners to sit with the uncomfortable truth that there is not "always room at the top."

"Joy" is an exuberant, hopeful ending to the cycle in which the singer finds love looking at simple happiness in humanity around her.

Winter Moon

How thin and sharp
is the moon tonight.
How thin and sharp
and ghostly white
is the slim curved crook
of the moon tonight.

Kid in The Park

Lonely little question mark
on a bench in the park:
See the people passing by?
See the airplanes in the sky?
See the birds flying home
before dark?
Home's just around the corner there
But not really anywhere.

Genius Child

This is a song for the genius child.
Sing it softly, for the song is wild.
Sing it softly as ever you can -
lest the song gets out of hand.

Nobody loves a genius child.
Can you love an eagle tame or wild?
Wild or tame?

Can you love a monster of frightening
name?

Nobody loves a genius child.
Kill him - and let his soul run wild.

To Be Somebody

*Little girl, little girl
dreaming of a baby grand piano.
Not knowing there's a Steinway
bigger, bigger.
Dreaming of a baby grand to play
that stretches paddle-tailed
across the floor,
not standing upright
like a bad boy in the corner,
but sending music up and down
the stairs and out the door
to confound even Hazel Scott
who might be passing - oh!*

*Little boy dreaming of
the boxing gloves Joe Louis wore,
the gloves that sent two dozen men
to the floor.
Knock out! Bam! Bop! Mop!*

*There is always room,
they say, at the top...*

Joy

*I went looking for joy,
slim dancing joy,
gay laughing joy,
bright-eyed joy,
and I found her
driving the butcher's cart
in the arms of the butcher boy.
Such company that keeps this young
nymph joy*

The Sweet Smell of Success with music and lyrics by EGOT winning Marvin Hamlisch (1944–2012) and composer Craig Carnelia (1944–2012) opened on Broadway in 2002 and was nominated for seven Tony awards. Based on the 1957 movie (and 1955 novelette by Ernest Lehman) of the same name, the show tells the story of bigshot newspaper columnist, J.J. Hunsecker, and his efforts to thwart his sister's relationship with a man he deems inappropriate for her.

"What If?" is sung by J.J.'s sister, Susan, in the first act. Susan is in love with Dallas, who, despite being an amazing piano player, is not very well known. In this song, Susan begs Sidney, a formerly struggling press agent, now an employee of her brother, to put Dallas in the paper to give him a headstart in his career. Susan hopes

that putting Dallas in the paper will impress her brother, making it so she will not have to continue hiding her relationship with him.

*Dave Malloy (b. 1976) is an American composer. After studying music composition and English literature at Ohio University, Malloy went on to write musicals, his most successful being **Natasha, Pierre, and The Great Comet of 1812**, which was nominated for twelve Tony awards in 2017. The two-act show is an adaptation of a segment of Leo Tolstoy's 1869 Russian novel, *War and Peace*, and focuses on the character Natasha's struggle with romantic feelings for both her fiancé, Andrey and the rogue Anatole.*

***"No One Else"** is sung by Natasha in the first act after a chaotic meeting with her future in-laws. The song speaks to Natasha's longing for her fiancé, Andrey, who is away fighting in the war.*

*The 2015 musical **Finding Neverland**, based on the 1998 play *The Man Who Was Peter Pan* by Allan Knee, tells the true story of J.M Barrie, the author of *Peter Pan* and the events that inspired him to create the classic story. Written by English singer/songwriter Gary Barlow (b. 1971) and record producer Eliot Kennedy (b. 1969) the musical was a success and ran for seventeen months on Broadway.*

*The song **"All That Matters"** is sung by Sylvia Llewelyn Davies, the mother of the boys who inspired the story *Peter Pan*. After the death of her husband, Sylvia finds friendship with J.M Barrie. After a gathering in Act One, Sylvia's mother questions her relationship with Barrie, to which Sylvia explains he has brought her happiness that doesn't need explanation. Secretly battling an illness of her own, Sylvia sings **"All That Matters"** vowing to live out the rest of her life to the fullest with her sons.*

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive.

WEDNESDAY, APRIL 17

Noon Convocation – Student Recital Performances
Schneebeck Concert Hall, noon

WEDNESDAY, APRIL 17

Jazz Orchestra
Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/events.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

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