



UNIVERSITY *of*
**PUGET
SOUND**

School of Music

JUNIOR RECITAL

ABIGAIL JENNINGS, SOPRANO

AMELIA STILES, MEZZO-SOPRANO

JESSICA HALL, PIANO

SATURDAY, APRIL 11, 2026

SCHNEEBECK CONCERT HALL | 5 P.M.

PROGRAM

Selections from *Exsultate, jubilate*, K. 165.....Wolfgang Amadeus Mozart
Exsultate, jubilate (1756–1791)

Abigail Jennings, Soprano

“Qui sedes ad dexteram patris”.....Antonio Vivaldi
from *Gloria*, RV 589 (1678–1741)

“O pallida, che un giorno”.....Pietro Mascagni
from *L’Amico Fritz* (1863–1945)

Amelia Stiles, Mezzo-Soprano

Drei Lieder der Ophelia, Opus 67.....Richard Strauss
I. Wie erkenn ich mein Treulieb vor andern nun (1864–1949)

II. Guten morgen,'s ist Sankt Valentinstag

III. Sie trugen ihn auf der Bahre bloß

Abigail Jennings, Soprano

Den Abschied schnell genommen.....Josephine Lang
Ob ich manchmal Dein gedenke (1815–1880)

Amelia Stiles, Mezzo-Soprano

Selections from *Trois Mélodies*.....Manuel de Falla
I. Les Colombes (1876–1946)

III. Seguidille

"Ahl Je veux vivre!" from *Roméo et Juliette*.....Charles Gounod
(1818–1893)

Abigail Jennings, Soprano

Mots d’amour (Charles Fuster).....Cécile Chaminade
Mignonne (Pierre Ronsard) (1857–1944)

Écrin (René Niverd)

Amelia Stiles, Mezzo-Soprano

INTERMISSION

Three Songs for Coloratura and Piano, Opus 31.....Robert Owens
A Song (1925–2017)

The Secret
The Sparrow

Abigail Jennings, Soprano

Music I Heard (Conrad Aiken).....Roger Dickerson
(b. 1934)

Not in Vain (Emily Dickenson).....Adolphus Hailstork
(b. 1941)

Hold Fast to Dreams (Langston Hughes).....Rosephayne Powell
From *Langston Dreams* (b.1962)

Amelia Stiles, Mezzo-Soprano

The Light in the Piazza.....Adam Guettel
from *The Light in the Piazza*

Whatever Happened to My Part.....Eric Idle/John Du Prez
from *Spamalot*

Abigail Jennings, Soprano

I Don't Need a Roof.....Andrew Lippa
from *Big Fish*

No Way.....Toby Marlow/Lucy Moss
from *Six: The Musical*

Amelia Stiles, Mezzo-Soprano

For Good.....Stephen Schwartz
from *Wicked*

Abigail Jennings & Amelia Stiles

PERFORMERS

Abigail Jennings '27, Soprano is a current student of Dr. Dawn Padula. At Puget Sound, Abby has performed with Voci d'Amici, Adelphian Concert Choir as both part of the choir and as a soloist, and the School of Music's Opera Theater. Most recently, Abby played Helen in *Fun Home*. Her most notable roles include The Second Lady in *The Magic Flute*, and her recognitions include runner up in the Concerto/Aria Competition 25/26.

Amelia Stiles '27, Mezzo-Soprano, is a current student of Dr. Dawn Padula. At Puget Sound, Amelia has performed with Voci d'Amici, Adelphian Concert Choir, and the School of Music's Opera Theater. Most recently, Amelia played Alison in *Fun Home*. Her recent notable roles include Emma in *The Prom*, Monostatos in *The Magic Flute*, and Rashka in Kamala Sankaram's *The Jungle Book*. Her recognitions include, 5th Avenue Awards Nominee for "Outstanding Performance by a Lead Performer" (Morticia) and BroadwayWorld Seattle Nominee "Best Performer in a Musical" (Emma).

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 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.

ACKNOWLEDGMENTS

Abigail would first like to thank her lovely friends, for not only cheering her on throughout the years but by inspiring her by being amazing people and pushing her to become the best person she can be! She is extremely grateful to them, and loves each and every one of them very much. Abigail would also like to thank her parents for their support of her choice to pursue music, and for being her biggest fans. Next, she would like to thank both her high school choir director and voice teacher, for starting her journey in voice lessons and inspiring her to apply to music programs. Lastly, Abigail would like to thank Dr. Padula and Dr. Hall for their endless guidance and wisdom, and Dr. Zopfi and the Adelpians, for giving her space to grow. Without all of them she would not be the performer standing in front of you today!

Amelia would like to thank her beautiful and caring friends who always show up to be her raving fan club, on and off the stage. Additionally, she sends a grand thank you to the Adelpians, who have been a consistent source of joy and love throughout her time at UPS. She would also like to give a huge thank you to Dr. Padula and Dr. Hall for their immense support and dedication to helping Amelia grow. Lastly, thank you to all attending the recital! She hopes you enjoy the show!

PROGRAM NOTES AND TRANSLATIONS

Written and Compiled by Amelia Stiles & Abigail Jennings

Wolfgang Amadeus Mozart is known for being a musical prodigy and one of the greatest composers in the history of Western music. Born in Salzburg, Mozart was a musician in the court at 17, but he became restless and traveled to search for a better

position. It's thought that Mozart wrote Exsultate during his travels with his father (and his search for employment) in Milan during the production of his opera *Lucio Silla*. The author of the Latin text is unknown, but potentially could have been authored by Italian castrato and composer Venanzio Rauzzini, whom Mozart composed the piece for. Exsultate, Jubilate went through several revisions, and has also been recorded by many sopranos and countertenors. It has four sections, with the last section "Alleluia" being "a jewel of a piece" and the music speaks to his high spirits when he wrote it as well as his confidence that his success had brought him with his opera that was in production at the time.

Exsultate, jubilate

Exsultate, jubilate,
o vos animae beatae,
dulcia cantica
canendo cantui vestro
respondendo,
Psallant aethera cum me.

Rejoice, resound with joy
o you blessed souls,
singing sweet songs.
In response to your singing
let the heavens
sing forth with me.

Antonio Vivaldi, was a 17th and 18th century Italian composer who has become one of the most well-known figures in European classical music. He was a baroque composer who was very well known for his violin concertos like *The Four Seasons*, however he also showed his talent of writing opera music through many operas and one of his most well-known works, *Gloria*. Vivaldi wrote *Gloria* for the girl's orphanage choir called *Ospedale della Pietà* where he was the music director for a significant part of his career in Venice, Italy. Vivaldi brought this operatic aspect of music into the Catholic Church with *Gloria*, which is a 12-movement piece that is made up of one passage in the Bible. Each movement is based on one phrase of the passage, and it is repeated over and over throughout that particular movement, with different and varying ornamentation. The 11th movement, "Qui sedes ad dexteram patris" means "Thou who sittest at the right hand of the father, have mercy upon us".

"Qui sedes ad dexteram patris"

Qui sedes ad dexteram patris
Mi se re, mi se re, re no bis.

"You who sit at the right hand of the Father"

You who sit at the right hand of the
Father, have mercy upon us.

Pietro Mascagni, was an Italian composer primarily known for his operas. Mascagni wrote fifteen operas, several orchestral and vocal works, and also songs and piano music. He enjoyed immense success during his lifetime, both as a

composer and conductor of his own and other people's music and created a variety of styles in his operas. *L'amico Fritz* is an opera in three acts, premiered in 1891 to a libretto by Nicola Daspuro. Nicola Daspuro was an Italian writer, journalist, and librettist. Amongst his librettos were those for Macagni's *L'amico Fritz* and Giordano's *Mala vita*. *L'amico Fritz* is based on the 1864 French novel *L'Ami Fritz*. "O pallida, che un giorno" is sung by the character Beppe as he comforts the distraught Fritz, who has just realized he is in love with Suzel, the woman he is supposed to give away in marriage.

"O Pallida Che un Giorno"

O pallida, che un giorno mi guardasti,
in sogno tornami!
Una dolcezza tal mi procurasti, che
ancor ne ho l'estasi!
Oh! Che chiedevi tu, con gli occhi
tuoi?
Ebbrezze o lacrime?
Pallida, torna a me, dimmi che vuoi.
Dimmi i tuoi palpiti!
Nulla ti so negar, pallida mia.
T'ho dato l'anima...
E, se un tuo bacio dà la morte... sia!
Oh! Vieni, baciami!

"Oh, pale one, one day"

Oh, pale one, who once looked upon
me come to me in a dream!
Such sweetness did you bring me,
that I still feel its ecstasy!
Oh! What was it you sought with
those eyes of yours?
Intoxication, or tears?
Pale one, return to me; tell me what
you desire.
Tell me of your heartbeats!
I can deny you nothing, my pale one.
I have given you my soul...
And if a kiss from you brings death...
then let it be!
Oh! Come, kiss me!

Richard Strauss was a German composer who was considered to be a leader of the late Romantic and early modern eras of music. He began composing at age 6 and continued until his death almost 80 years later, with some of his well known works including tone poems, operas, and several concertos. Throughout his career, he served as conductor in quite a few orchestras in Western Europe and the Americas, beginning at 19 as an assistant of Hans von Bülow with the Meiningen Court Orchestra. In 1918, he sent his publishers 6 pieces he owed them by contract, three of those lieder being Ophelia's lieder. Richard Strauss' cycle, *Drei Lieder Der Ophelia* is taken from text by poet Karl Joseph Simrock, who in turn drew his text from Ophelia's mad scene in Shakespeare's *Hamlet*. **In Wie Erkenn ich Mein Treuleib** (How shall I know my true love), Ophelia's father Polonius is dead, with the piece taking place at his funeral. Ophelia is lost in her own memory of his clothing, gravesite and shroud, and describes them with vivid imagery.

Following this, **Guten Morgen, 's ist Valentinstag** (Good Morning, it's St. Valentine's Day) describes a man seducing his maid after promising to marry her. In a brief pause of mourning her father's death, Ophelia is instead describing Hamlet's fickle behavior towards her. Before her death, we hear **Sie trugen ihn auf der Bahre bloß** (They carried him undercover on the bier), where Ophelia returns to talking about her father's death and events from his funeral.

Wie erkenn ich mein Treulieb

Wie erkenn' ich mein Treulieb
Vor andern nun?
An dem Muschelhut und Stab
Und den Sandalschuh'n.
Er ist tot und lange hin,
Tot und hin, Fräulein.
Ihm zu Häupten grünes Gras,
Ihm zu Fuß ein Stein.—O, ho!
Auf seinem Bahrtuch, weiß wie
Schnee,
Viel liebe Blumen trauern:
Sie gehn zu Grabe naß, o weh,
Vor Liebesschauern.

Guten Morgen, 's ist Sankt Valentinstag

Guten Morgen, 's ist Sankt
Valentinstag,
So früh vor Sonnenschein
Ich junge Maid am Fensterschlag
Will euer Valentin sein.
Der junge Mann tut Hosen an,
Tät auf die Kammertür
Ließ ein die Maid, die als Maid
Ging nimmer mehr herfür.
Bei Sankt Niklas und Charitas,
Ein unverschämt Geschlecht!
Ein junger Mann tut's wenn er kann,
Fürwahr, das ist nicht recht. Sie
sprach: Eh' ihr gescherzt mit mir,
Verspricht ihr mich zu frei'n.

How shall I know my true love

How shall I know my true love
From others now?
By his cockle hat and staff
And his sandal shoes.
He is dead and long gone,
Dead and gone, lady!
At his head green grass,
At his feet a stone. O, ho!
On his shroud white as snow
Many sweet flowers mourn.
They'll go wet to the grave, alas,
Wet with love's showers.

Good Morning, it's St Valentine's Day

Good morning, it's St Valentine's
Day,
So early before sunrise.
I, young maid at the window,
Shall be your Valentine.
The young man put trousers on,
Opened up the chamber door,
Let in the maid who as a maid
Departed nevermore.
By St Nicholas and Charity,
What a shameless breed!
A young man does it when he can,
Which is, forsooth, not right.
She said: before you trifled with me,
You promised to marry me.

Ich bräch's auch nicht, bei'm
Sonnenlicht!
Wär'st du nicht kommen herein.

I'd not, by sunlight! have broken my
word, If
you had not come in.

Sie Trugen Ihn Auf Der Bahre Bloß

Sie trugen ihn auf der Bahre bloß,
Leider ach leider den Liebsten!
Manche Träne fiel in des Grabes
Schoß:
Fahr' wohl, meine Taube!
Mein junger frischer Hansel ist's der
mir gefällt,
Und kommt er nimmermehr?
Er ist tot, o weh!
In dein Todbett geh,
Er kommt dir nimmermehr.
Sein Bart war weiß wie Schnee,
Sein Haupt wie Flachs dazu:
Er ist hin, er ist hin,
Kein Trauern bringt Gewinn:
Mit seiner Seele Ruh!
Und mit allen Christenseelen! darum
bet' ich!—
Gott sei mit euch.

They Carried Him Naked on the Bier

They carried him naked on the bier,
Alas, alas, the dear one!
Many a tear dropped in the grave—
Farewell, farewell, my dove!
My young fresh Johnnie it is
I love—and will he come never
more?
He is dead, ah woe!
To your deathbed go,
He will come to you never more.
His beard was white as snow,
His head was like flax.
He is gone, he is gone,
Nothing comes of mourning:
May his soul rest in peace
With all Christian souls! That is my
prayer!
God be with you!

Josephine Lang, lived from 1815–1880 and is known for being one of the most published women composers of the Romantic period. The Schumanns and composer Ferdinand Hiller who was a close friend of Mendelssohn helped publish her work. More than 150 songs were printed, and more than half having output dates from the 1930s. Her style was strongly influenced by Schubert, Schumann, and Mendelssohn. She also tended to choose texts that mirrored the feelings and events in her own life. The song “Den Abschied schnell genommen”, is set in an ABA format with a lot of great musical interludes that highlight the middle range of the piano which pairs nicely with the voice. The story’s four stanzas each express pain, how to overcome it, and learn from those experiences. And “Ob ich manchmal Dein Gedenke,”

speaks to the thoughts someone has about their love and how their love's thoughts speak to them.

**“Den Abschied schnell
genommen”**

Nur den Abschied schnell
genommen, Nicht gezaudert, nicht
geklagt Schneller, als die Tränen
kommen, Losgerissen unverzagt!
Aus den Armen losgewunden Wie
dies in der.
Brust auch brennt Was im Leben sich
gefunden Wird im Leben auch
getrennt. Sollst du tragen, mußst du
tragen Trage nur mit festem Sinn.
Deine Seufzer, deine Klagen Wehen
in die Lüfte hin Soll der Schmerz dich
nicht bezwingen So bezwinde du den
Schmerz.
Und verwelkte Blüthen schlingen
Frisch sich um dein wundes Herz.

Ob ich manchmal Dein gedenke

Ob ich manchmal Dein gedenke?
Wüßtest Du wie sehr ich's tu! Dir
auch noch die Schatten lenken
Träumender Gedanken zu.
Tag und Nacht, und alle Stunden O,
dies Alles sagt es nicht.
Du, seitdem wir uns
gefunden, Bist's allein, was aus mir
spricht. Alles andre seh ich
schwanken Um mich her wie Traum
und Schein!
Dein gedenken ist mein Leben! Dich
zu lieben, ist mein sein!

**“The swiftest parting ended
quickly”**

Only the swiftest parting, ended
quickly. Do not hesitate nor
complain Faster than the teardrops
come, ripped at fainthearted!The
painful parting from the arms'
embrace,
Burns also in the breast,
That which is found in life, is also
often lost in life. If you are to
endure, you must endure, But with
firm resolve! Your sighs, your
complaints Blow thither into the
breezes! If the pain does not defeat
you, You thus defeat the pain. And
withered blossoms entwine
themselves.
Freshly around your wounded
heart.

Am I often in your thoughts

Am I often in your thoughts?
Your other self is like my own!
To you also my spirit guides
My thoughts no exchange with
yours. Day and night, and at all
hours. Oh, tell him, all this means
nothing. Since we found each other,
Your thoughts alone speak to me.
They sway crazily, to and fro Around
me like dream and light! Your
thoughts are my life! To love you is
my existence!

Manuel de Falla was a Spanish composer and pianist during the 20th century. He set very few vocal pieces (most were in Spanish), but he set three French poems (*Trois Melodies*) by Gautier to music, two of them being these pieces. De Falla lived both in Spain and France during his lifetime, gaining inspiration from music from his native Andalusia, as well as composers such as Ravel, Debussy and Stravinsky. **Les Colombes (The Doves)**, the first piece in the three song cycle, is about doves nesting in a tree in a graveyard. Gautier compares their nest to his soul, which every morning releases crazy visions, just as the doves fly in the morning light. The last piece in the set, **Seguidille**, describes a dancer performing *seguidilla*, an old Castilian folk style of dance known for its quick triple time and proud demeanor.

Les Colombes

Sur le coteau, là-bas où sont les
tombes
Un beau palmier, comme un panache
vert
Dresse sa tête, où le soir les
colombes
Viennent nicher et se mettre à
couvert
Mais le matin elles quittent les
branches;
Comme un collier qui s'égrène, on les
voit
S'éparpiller dans l'air bleu, toutes
blanches
Et se poser plus loin sur quelque toit
Mon âme est l'arbre où tous les soirs
comme elles
De blancs essaims de folles visions
Tombent des cieux, en palpitant des
ailes
Pour s'envoler dès les premiers
rayons

Seguidille

Un jupon serré sur les hanches
Un peigne énorme à son chignon

The Doves

On the hillside, over there where the
graves are
A beautiful palm tree, like a green
plume
Lifts its head, where in the evening
the doves
Come to nest and take cover
But in the morning they leave the
branches;
Like a necklace that falls away, we
see them
Scattering in the blue air, all white
And landing further away on some
roof
My soul is the tree where every
evening, like them
White swarms of crazy visions
Fall from the heavens, their wings
fluttering
To fly away at the first
rays

Seguidille

A skirt tight around her hips
A huge comb in her bun

Jambe nerveuse et pied mignon
Œil de feu, teint pâle et dents
blanches:
Alza! olà!
Voilà
La véritable Manola

Gestes hardis, libre parole
Sel et piment à pleine main
Oubli parfait du lendemain
Amour fantasque et grâce folle:
Alza! olà!
Voilà
La véritable Manola

Chanter, danser aux castagnettes
Et, dans les courses de taureaux
Juger les coups des toreros
Tout en fumant des cigarettes:
Alza! olà!
Voilà
La véritable Manola

Slender legs and dainty feet
Fiery eyes, pale complexion, and
white teeth:
Alza! olé!
Here she is
The true Manola

Bold gestures, free speech
Salt and pepper in abundance
Complete disregard for tomorrow
Whimsical love and wild grace:
Alza! olé!
Here she is
The true Manola

Singing, dancing to the castanets
And, at the bullfights
Judging the matadors' moves
While smoking cigarettes:
Alza! olé!
Here she is
The true Manola

Je Veux Vivre is an aria from the opera *Romeo et Juliette*, based on the Shakespeare play by the same name, composed by Charles Gounod. Like many other French composers of his time, Gounod won the Prix de Rome while at school at the Conservatoire de Paris. He composed countless pieces, including church music, orchestral music and operas, but his career was disrupted by the Franco-Prussian War in 1870. After moving to England for refuge, he stayed there for a few years even after the war ended, but by that time his absence had been filled by younger French composers. Despite this he was still regarded as a well respected figure until his death. In **Je Veux Vivre**, Juliet wants to protect her youth and happiness and to keep living in her own dream where it is eternally spring, instead of facing the adult world and her impending marriage to Paris. Despite knowing that she won't be young forever, she still wants to stay carefree for as long as she can and to keep holding on to her innocence and joy. The waltz in this piece also plays into Juliet's excitement and exuberance to give the aria a dance-like feel.

Ah! Je veux Vivre

Ah!
Je veux vivre
Dans ce rêve qui m'enivre;
Ce jour encore, Douce flamme,
Je te garde dans mon âme
Comme un trésor!
Cette ivresse
De jeunesse
Ne dure, hélas, qu'un jour!
Puis vient l'on pleure,
Le cœur cède à l'amour,
Et le bonheur fuit sans retour
Je veux vivre
Dans ce rêve qui m'enivre;
Ce jour encore,
Douce flamme,
Je te garde dans mon âme
Comme un trésor!
Loin de l'hiver morose
Laisse-moi sommeiller
Avant de l'effeuiller.
Ah!
Douce flamme,
Garde mon trésor
Longtemps encore

Ah! I Want to Live

Ah!
I want to live
In this dream that intoxicates me
Again this day!
Sweet flame,
I keep you in my soul
Like a treasure!
This intoxication
Of youth
Alas, don't last just one day!
Then the time comes
When we cry
The heart gives way to love
And happiness flees without return.
Ah! I want to live
In this dream that intoxicates me
Again this day! Sweet flame,
I keep you in my soul
Like a treasure!
Away from the gloomy winter. Let
me sleep
Before stripping it.
Ah!
Sweet flame,
Stay in my soul Like a sweet
treasure, For a long time, again!

Cécile Chaminade, was born in Paris in 1857 to an arts loving family. She took piano beginning at a young age, and started exploring composition in her early childhood as well. Her career as a composer took off when she was 18 after giving concerts of her own compositions, and from that time on she started writing character music for piano and salon songs. Her music has been described as “tuneful, highly accessible and mildly chromatic which followed the late-Romantic French style of music at the time. “Mots d’amour” was composed in 1898 and the title translates to “words of love.” It was composed around the same time as many of her other art songs, and it tells a story about how words have meaning and souls. They have passion, weariness, and divinity. This is what the song speaks to, and it shows the importance of communicating feelings. “Migonne” was published in 1894,

and the poem uses a rose as a metaphor for a girl's youth and beauty and advises the girl to live life when her beauty is in full bloom. The melodic line is written in an unpretentious but satisfying way, which suggests the simple beauty of the girl. "Écrin" has a delicate melodic line that shows the light spirit of an operetta, which is a light, theatrical-style piece written to the words of René Nivverd. This playful, flirty poem describes the lover's eyes and lips, and how their soul is like a jewel and the diamond in the lover's crown.

Mots d'amour

Quand je te dis des mots lassés,
C'est leur douleur qui fait leurs
charmes!
Ils balbutient, et c'est assez, Les mots
ont des larmes.

Quand je te dis des mots fougueux,
Ils brûlent mon cœur et mes lèvres,
Ton être s'embrase avec eux, Les
mots ont des fièvres.

Mais quels qu'ils soient, les divins
mots, Les seuls mots écoutés des
femmes, Dans leurs soupirs ou leurs
sanglots, Les mots ont des âmes.

"Mignonne"

Mignonne, allons voir si la rose, Qui
ce matin avait déclose
Sa robe de pourpre au soleil,
A point perdu cette vesprée Les plis
de sa robe pourprée

Et son teint au vostre pareil.

Las! Voyez comme en peu d'espace,
Las! Las! Elle a dessus la place Ses
beautés laissé choir

Words of Love

When I speak to you with weary
words,
It is their sadness that gives them
charm! They hesitate, and it is
enough The words have tears.

When I speak to you with fiery
words, they burn my heart and lips.
Your being is caught in their blaze,

The words have passion. But
whatever they may be, the divine
words,
The only words that women hear, In
their sighs or in their sobs, The
words have souls.

"Beloved"

Beloved, come let us see if the rose
That had this morning unveiled
Her robe of scarlet to the sun, Has
lost, this evening

Any of the folds of her scarlet robe
And her blush, so like yours.

Alas! See how in so short a time,
Alas! Alas! See how in this place Its

O vraiment marastre Nature,
Puisqu'une telle fleur ne dure
Que du matin jusques au soir.

Donc, si voir m'en croyez, Mignonne,
Tandis que vostre âge fleuronne
Dans sa plus verte nouveauté,
Cueillez, cueillez vostre jeunesse!
Comme à ceste fleur la vieillesse
Fera ternir vostre beauté.

Écrin

Tes yeux malicieux
Ont la couleur de l'émeraude. Leurs
purs reflets délicieux
Egaient l'humeur la plus grimaude.
Dans leurs filets capricieux
Ils ont pris mon coeur en maraude .
Tes yeux malicieux
Ont la couleur de l'émeraude.

Tes lèvres de satin
Sont un nid de chaudes caresses, Un
fruit savoureux qui se teint
De rayonnements de tendresse. Et
ton baiser, comme un lutin, Verse
d'ineffables ivresses . . . Tes lèvres
de satin
Sont un nid de chaudes caresses.

Ton âme est un bijou,
Le diamant de ma couronne;
C'est le plus délicat joujou
De mon amour qu'elle enfleurette;
C'est le parfum qui me rend fou, Le
doux charme qui m'environne.

beauties have all faded
Oh truly Nature is a cruel
stepmother. When such a flower
lives, Only from morning until
evening.

So, if you believe me, my darling
While your age still flowers
In its most verdant freshness
Gather, gather your youth, For, just
as this flower has faded, Old age will
wither your beauty.

Jewel-Case

Your mischievous eyes
Are the color of emeralds
Their pure delightful sparkle
Enlivens the darkest mood.
In their fickle snares
They have captured my heart . .
Your mischievous eyes
Are the color of emeralds.

Your satin lips
Are a nest of burning caresses,
A delicious fruit tinted
With rays of tenderness
And your kiss, like a teasing sprite
Gives rise to inexpressible ecstasies
Your satin lips are a nest of burning
caresses.

Your soul is a jewel
The diamond in my crown,
The most delicate plaything
Of my love that it decorates,
It is the perfume that drives me mad.
The sweet charm that encircles me.

Ton âme est un bijou
Le diamant de ma couronne!

Your soul is a jewel
The diamond in my crown!

Robert Owens was an American composer and pianist born in 1925 in Dennison, Texas. He began composing and playing publicly at an early age, and he continued his school education in Berkeley before going to Paris and receiving the Diplôme de Perfection in piano at the École de Musique. Owens held multiple academic positions in the States, but was mostly active in Europe, especially after moving to Munich. Despite receiving several lifetime achievement awards, Owens' work has not been widely performed or recorded.

A Song is from a three song cycle, *Three Songs for Coloratura and Piano*, with poetry from Paul Lawrence Dunbar's *Two Songs*. The poem includes themes of nature, love, and happiness, referencing a bee lost in the sweetness of a rose, and a maiden falling in love on a summer day. The next song in the set, ***The Secret***, with its rhetorical questions and invocations of nature, invites us to listen to what nature is telling us. Lastly, ***The Sparrow*** completes this set with a sparrow tapping on a person's window to appreciate the beauty around us, as well as taking time to slow down.

A Song

A bee that was searching for sweets one day,
Through the gate of a rose garden happened to stray.
In the heart of a rose he hid away,
And forgot in his bliss the light of day.
As sipping his honey he buzzed in song;
Though day was waning, he lingered long,
For the rose was sweet, so sweet.
A robin sits pluming his ruddy breast,
And a madrigal sings to his love in her nest:
"Oh, the skies they are blue, The fields are green,
And the birds in your nest will soon be seen!"
She hangs on his words with a thrill of love,
And chirps to him as he sits above,
For the song is sweet, so sweet.

A maiden was out on a summer's day,
With the winds and the waves and the flowers at play;
And she met with a youth of gentle air,
With the light of the sunshine on his hair.
Together they wandered the flowers among;
They loved, and loving they lingered long,
For to love is sweet, so sweet.

The Secret

What says the wind to the waving trees
What says the wave to the river
What means the sigh in the passing breeze
Why do the rushes quiver
Have you not heard the fainting cry
Of the flowers that said goodbye, goodbye
List how the grey dove moans and grieves
Under the woodland cover;
List to the drift of the falling leaves
List to the wail of the lover
Have you not caught the message heard
Already by wave and breeze and bird?
Come, come away to the river's bank
Come in the early morning;
Come when the grass with dew is dank,
There you will find the warning—
A hint in the kiss of quickening air
Of the secret that birds and breezes bear.

The Sparrow

A little bird, with plumage brown,
Beside my window flutters down,
A moment chirps its little strain,
Then taps upon my window-pane,
And chirps again, and hops along,
To call my notice to its song;
But I work on, nor heed its lay,
Till, in neglect, it flies away
So birds of peace and hope and love
Come fluttering earthward from above,
To settle on life's window-sills,
And ease our load of earthly ills;
But we, in traffic's rush and din
Too deep engaged to let them in,
With deadened heart and sense plod on,

Nor know our loss till they are gone.

Adolphus Hailstork, is a well-known African American composer who has written over 250 pieces including works for chorus, solo voice, piano, organ, chamber ensembles, opera, and orchestras. He has contributed to this genre in a substantial way, however a lot of his art songs are overlooked and often forgotten about. Three simple songs is a song cycle written by Hailstork to the text of Emily Dickenson, William Wordsworth, and Phillips Brooks. "In Vain" is the first out of the song cycle, and the piece highlights the introspective statement of the philosophy of one's life and life purpose. Hailstork writes his music to symbolize elements in nature and this piece is considered a statement on idealism. Emily Dickenson's poem essentially dictates the desire for a giving life into the need for a meaningful life to guide decisions and goals.

Not In Vain, poetry by Emily Dickenson.

If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

Roger Dickerson, was born into a very musical family in 1934 and was an avid brass player all his life. He played the French horn, tuba, and trombone and he was very much influenced by the French quarter. He received a Bachelor of Music at Dillard University, and went on to receive his master's degree at Indiana University. Soon after, he joined the U.S. army and participated in the service orchestra for two years. He then traveled to Vienna and studied under Karl Schiske and received commissions including his New Orleans Concerto, which was commissioned in 1976 by the New Orleans Centennial Commission. His music, influenced by jazz and blues, ranges from solo vocal pieces to orchestral works and chamber music.

This poem is about living life in the moment without a so-called loved one. Without this loved one, everything around this person has no more importance, except the memories they have of their loved one with the simple objects around them.

Music I heard, Conrad Aiken.

Music I heard with you was more than music,
And bread I broke with you was more than bread;
Now that I am without you, all is desolate;
All that was once so beautiful is dead.
Your hands once touched this table and this silver,
And I have seen your fingers hold this glass.
These things do not remember you, beloved,
And yet your touch upon them will not pass.
For it was in my heart that you moved among them,
And blessed them with your hands and with your eyes;
And in my heart they will remember always,
—They knew you once, O beautiful and wise.

Rosephanye Powell is a celebrated choral composer, vocalist, and educator currently serving as the Charles W. Barkley Endowed Professor and Professor of Voice at Auburn University. From Alabama, Dr. Rosephanye Powell has been hailed as one of America's premier women composers of choral music. She has an impressive catalogue of works published by some of the nation's leading publishers and her works have been conducted and premiered by nationally-renowned choral conductors. Langston Hughes was a leading poet and writer of the Harlem Renaissance (1920s-1930s), a period of Black cultural explosion in America. "Dreams" by Hughes, originally published in the magazine, *The World Tomorrow* in 1923, explores themes of sustaining the power of dreams and the problems that arise when dreams are thwarted or abandoned. Its two short stanzas deliver an urgent warning never to let dreams die. Rosephanye Powell's setting of "'Hold Fast To Dreams'" exquisitely captures the essence of Langston Hughes' poetry. With delicate attention to the mood of the text, Powell emphasizes the significance of dreams and their power to inspire and motivate us.

Hold fast to dreams, Langston Hughes

Hold fast to dreams,
For if dreams die
Life is a broken-winged bird
That cannot fly.
Hold fast to dreams,
For when dreams go
Life is a barren field
Frozen with snow.

The Light in the Piazza from **The Light in the Piazza**, was composed by Adam Guettel and written by Craig Lucas, based on the 1960 novella by Elizabeth Spencer. The show is set in the 1950s and tells the story of Margaret Johnson, a wealthy woman from the south, and her daughter Clara who take a summer trip to Italy. Clara falls in love with Fabrizio, and Margaret is forced to confront her hopes and fears for her daughter's future, who is developmentally disabled because of a childhood accident. In **The Light in the Piazza**, Clara is articulating her feelings for Fabrizio to her mother, after a conflict between the two. This song is a pivotal moment in the musical, representing a moment of realization of love and emotional awakening, as Clara's confusion transitions to clarity.

Whatever Happened to My Part (Diva's Lament) is from **Spamalot**, which is a musical based on the 1975 film *Monty Python and the Holy Grail*. The premise of both the film and the musical is a cheeky parody of Arthurian legend, with the title, *Spamalot*, being a portmanteau of Spam and Camelot. The original Broadway production in 2005 received 14 Tony nominations, and won three categories including Best Musical. **Whatever Happened to My Part** is sung by the Lady of the Lake, a glamorous yet benevolent character. Throughout the musical she serves as a commentator on the events that unfold, and plays a pivotal part in the story/legend by giving King Arthur Excalibur. In this lament, the Lady passionately expresses her disapproval of her lack of stage time.

"I Don't Need a Roof" from the musical **Big Fish** was written by Andrew Lippa who is an American composer, lyricist, book writer, performer, and producer. *Big Fish* premiered on Broadway in 2013 and is based on Daniel Wallace's 1998 novel, *Big Fish: A Novel of Mythic Proportions* as well as the 2003 film directed by Tim Burton. The musical tells the story of Edward Bloom, a traveling salesman known for his tall tales of mermaids, witches, and werewolves. The story shifts between two timelines. In the present-day real world, sixty-year-old Edward Bloom faces his mortality, while his son, Will, prepares to become a father himself. In the storybook past, Edward ages from a teenager, encountering the love of his life, Sandra. **"I Don't Need a Roof"** is sung by Sandra, near the end of Edward's life. Edward tells Sandra that after he dies, the roof on their house should hold up for another ten years after he's gone, and Sandra replies with, "I Don't Need a Roof".

“No way” from **Six** was written by Toby Marlow and Lucy Moss. It is a modern retelling of the lives of the six wives of Henry VIII, presented in the form of a singing competition, pop concert. In the show, the wives take turns telling their stories to determine who suffered the most from their shared husband, but ultimately seek to reclaim their individual identities and rewrite their stories. The musical premiered at the Edinburgh Festival Fringe in 2017, where it was performed by students from Cambridge University. *Six* premiered in the West End at the Arts Theatre in January 2019, and has since embarked on a UK tour. **“No Way”** is sung by Catherine of Aragon. She sings about how she has been faithful and loyal to Henry throughout their whole marriage even while he was cheating, and put up with his behavior. She claims that she will be queen until the end of her life, even though Henry divorced her.

“For Good” from *Wicked*, with music/lyrics by Stephen Schwartz and book by Winnie Holzman, is a wildly successful Broadway musical that tells the untold story of the witches of Oz, focusing on the complex friendship between Elphaba (the Wicked Witch of the West) and Glinda (the Good Witch) before Dorothy's arrival. Based on Gregory Maguire's novel, it explores themes of good vs. evil, prejudice, and the nature of truth, becoming one of Broadway's longest-running shows and winning multiple awards, including three Tony Awards. **“For Good”** is a duet between Elphaba and Glinda, sung as their final farewell.

UPCOMING SCHOOL OF MUSIC EVENTS

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

SATURDAY, APRIL 11

Ethan Chythlook '26 Senior Violin Recital

Schneebeck Concert Hall, 7 p.m.

SUNDAY, APRIL 12

Jacobsen Series: Faculty recital featuring Alistair MacRae, cello, with Ronaldo Rolim, piano

Schneebeck Concert Hall, 2 p.m. | Tickets required, free for students

MONDAY, APRIL 13

Concert in Collins – Library at Noon Series

Student and faculty recitals

Collins Memorial Library West Wing, noon

THURSDAY, APRIL 16

Puget Sound Symphony Orchestra

Anna Jensen, conductor

Schneebeck Concert Hall, 7:30 p.m.

SATURDAY AND SUNDAY, APRIL 18-19

Chamber Music Concerts I and II

Alistair MacRae, director

Schneebeck Concert Hall, 2 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.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

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.

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