



School of Music

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 (1864–1949)  
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 (1867–1944)  
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 virtù magica”.....Gaetano Donizetti  
from *Don Pasquale* (1797–1848)

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

Selections from *Gesänge aus 'Wilhelm Meister'*.....Franz Schubert  
III. So laßt 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 home town, 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. Zopf, 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, Mädchen** 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 is 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 symbolize 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 ich frommen,  
Dass du vor mir Verstellung übst?  
Heiß' froh das neue Glück willkommen  
und sag' es offen, dass du liebst!*

What, girl, shall it still avail,  
This pretense in front of me?  
Gladly welcome your new joy  
And openly say you're in love!

*An deines Busen höherm Schwellen,  
Dem Wangenrot, das kommt und geht,  
Ward dein Geheimniß von den Quellen,  
Den Blumen Blumengeistern längst erspäht;*

from the rising of your bosom,  
your blushing that comes and goes,  
your secret has, by fountains  
and flower-spirits, long been espied;

*Die Wogen murmeln's in den Grotten,  
Es flüstert's leis' der Abendwind,  
Wo du vorbei gehst, hörst du's spotten:  
Wir wissen es seit lange, Kind!*

ripples murmur it in the grottos,  
the breeze of evening whispers it,  
where you pass, you hear a mocking:  
We've known it for a long time, child!

*Wozu noch, Mädchen, soll ich frommen,  
Dass du vor mir Verstellung übst?*

What, girl, shall it still avail,  
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.*

Spread over my head your black hair,  
lower to me your face,  
then into my soul so clear and bright  
The light of your eyes will stream.

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

I want not the glory of the sun above,  
nor the gleaming crown of stars,  
only the night of your locks do I want  
And the radiance of your looks.

## **Wie sollten wir geheim sie halten (How Shall We Keep It Secret)**

*from Sechs Lieder aus Lotusblätter*

**Text by Adolf von Schack**

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

*Wie sollten wir geheim sie halten,  
Die Seligkeit, die uns erfüllt?  
Nein, bis in seine tiefsten Falten  
Sie allen unser Herz enthüllt!*

How should we keep it secret,  
The bliss that which we're filled?  
No, to their deepest places,  
Let be to all our hearts revealed.

*Wenn zwei in Liebe sich gefunden,  
Geht Jubel hin durch die Natur,  
In längern wonnevollen Studen  
Legt sich der Tag auf Wald und Flur.*

When, in love, two find each other,  
nature's filled with jubilation,  
and in longer hours of bliss  
The day descends on wood and field.

*Selbst aus der Eiche morschem Stamm,  
Die ein Jahrtausend überlebt,  
Steigt neu des Wipfels grüne Flamme  
Und rauscht von Jugendlust durch beb't.*

Even from the oak's rotted trunk,  
surviving for a thousand years,  
leaves' green flame ascends anew,  
Rustling, thrilling to youth's zest.

*Zu höherm Glanz und Dufte brechen  
die Knospen auf beim Glück der Zwei  
Und süsser rauscht es in den Bächen  
Und reicher blüht und reicher glänzt der Mai.*

To heightened scent and gleam, buds  
burst at the happiness of the two,  
and brooks murmur more sweetly,  
And May shines and blossoms more richly.

*Wie sollten wir geheim sie halten,  
Die Seligkeit, die uns erfüllt?  
Nein, bis in seine tiefsten Falten  
Sie allen unser Herz enthüllt!*

How should we keep it secret,  
The bliss that which we're filled?  
No, to their deepest places,  
Let be to all our hearts revealed.

**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 virtù 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 virtù 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,  
In mezzo al cor trafisse,  
Piegò il ginocchio e disse:  
Son vostro cavalier  
E tanto era in quel guardo*

Glances so soft and bright,  
she thro' his bosom sending,  
Cries he on knee lowly bending:  
Lady, behold your knight.  
So much he saw in her glances,

*Sapor di paradiso  
Che il cavalier Riccardo,  
Tutto d'amor conquiso,  
Giurò che ad altra mai  
Non volgeria il pensier.  
Ah ah! Ah ah!*

promise of heav'n eternal,  
Richard threw down his lances,  
conquered by love supernal,  
and swore no other damsel  
Ever would capture his sight.  
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 subito languor.*

I also know the sorcery  
of glances well directed,  
I also know of hearts a fire  
from sparkling eyes reflected;  
a secret way of smiling  
I know can be beguiling,  
and sighs fill your eyes with tears  
That suddenly depart.

*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 subito languor,  
so anch'io la virtù magica  
per ispirare amor,  
conosco l'effetto, ah! Sì, ah!  
Sì, per ispirare amor.*

I know a thousand fashions  
to waken tender passions,  
the charming arts of trickery  
That captivate a heart.  
A secret way of smiling  
I know can be beguiling,  
I know well, I know well  
the sighs that soon depart,  
I also know the sorcery  
to win a loving heart,  
I know how beguiling, ah! Yes, ah!  
Are the ways to win a man's heart.

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

My head is too flighty,  
I'm light and vivacious  
and often flirtatious, I love to be gay,  
I fly into rages in unlikely places,  
But laughter chases my anger a way.  
But though I am flighty,  
I'm very good hearted, 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)**

**from Gesänge aus "Wilhelm Meister"**

**Text by Mignon Goeth**

**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)**

**from Gesänge aus "Wilhelm Meister"**

**Text by Mignon Goeth**

**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 sehn mich an:  
Was hat man Dir,  
du armes Kind, gethan?  
Kennst du es wohl?  
Dahin! Dahin  
Möcht' ich mit dir,*

There, for a brief silence, I shall rest.  
then my eyes shall open afresh.  
Then I'll leave behind pure raiment,  
this girdle and this rosary.  
And those heavenly beings  
do not ask who man or woman is,  
and no garments, no folds  
enclose the transfigured body.

True, I lived free from care and toil,  
yet I knew much deep suffering.  
Too soon I grew old with grief;  
make me young again forever!

Only he who knows longing  
knows what I suffer.  
Alone, cut off  
from all joy

I gaze at the firmament  
in that direction.  
Ah, he who loves and knows me  
is far away.

I feel like the world is turning upside down,  
my vitals are aflame.  
Only he who knows longing  
knows what I suffer.

Do you know the land?  
Where the citrons bloom,  
Gold oranges glow among leaves,  
Gentle winds blows from a blue sky,  
The myrtle still and laurel stands tall,  
Do you know it well?  
It is there! - there  
That I would go with you,  
my beloved.

Do you know the house?  
Its roof rests on pillars.  
its hall is resplendent,  
its chambers shine;  
And marble statues stand  
and watch me:  
What have they done to you,  
poor child?  
Do you know it well?  
It is there! - there  
That I would go with you,



*o mein Beschützer, ziehn.*

my protector.

*Kennst du den Berg  
und seinen Wolkensteg?  
Das Maulthier sucht  
im Nebel seinen Weg;  
In Höhlen wohnt  
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!*

Do you know the mountain  
and its cloud-covered ridge?  
The mule searches  
for its path in the mist;  
In caverns dwell  
the ancient spawn of dragons;  
Rocks tumble down,  
and over them, a rush of water!  
Do you know it well?  
It is there! - there  
That our path leads us!  
Oh Father, let us depart.

**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'inquiète,  
Je ne sais plus que devenir,  
Mon bon ami devait venir,  
Et je l'attends ici seulette.*

I am sad, I am troubled,  
I know not what will become!  
My good friend ought to come,  
And I await him here alone.

*Hai luli! Hai luli!  
Où done peut être mon ami?*

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

*Je m'assieds pour filler ma laine,  
Le fil se case dans ma main...  
Allons, je filerai demain;  
Aujourd'hui je suis troppen peine!*

I sit down to spin my wool  
The thread breaks in my hand...  
Let's go... I will spin tomorrow;  
Ah alas! How sad it is without him!

*Hai luli! Hai luli!  
Qu'il fait triste sans son a mi!*

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

*Si jamais il deviant volage,  
S'il doit un jour m'abandonner,  
Le village n'a qu'a brûler,  
Et moi même avec le village!*

If he ever becomes fickle,  
If he were to abandon me one day,  
The village has not but to burn,  
And I myself with the village!

*Hai luli! Hai luli!  
A quoi bon vivre sans a mi?*

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

**Madrid** is a song outline 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 H  l  ne Lindqvist

*Madrid, princesse des Espagnes,  
Il court parties mille campagnes  
Bien des yeux bleus, bien des yeux noirs.  
La blanche ville aux s  r  nades,  
Il passe parties promenades,  
Bien des petits pieds tous les soirs.*

*Madrid, quand tes taureaux bondissent,  
Bien des mains blanches applaudissent,  
Bien des   charpes sont en jeu;  
Par tes belles nuits   toil  es.  
Bien de s  noras long voiles  
Decendent tes escaliers blues.*

*Madrid, Madrid, moi je me raille  
De tes dames    fine taille  
Qui chaussent l'escarpin   troit;  
Car j'en sais une, par le monde,  
Que jamais ni brune ni blonde  
N'ont valu le bout de son doigt,*

*Car c'est ma princesse Andalouse!  
Mon amoureuse, ma jalouse,  
Ma belle veuve au long r  seau!  
C'est un vrai d  mon, c'est un ange!  
Elle est jaune comme une orange,  
Elle est vive comme l'oiseau!*

*Or, si d'aventure on s'enqu  te  
Qui m'a valu telle conqu  te,  
C'est l'allure de mon cheval,  
Un compliment sur sa mantilla  
Et des boubons    la vanille  
Par un beau soir de caruaval.*

Madrid, princess of Spain,  
through you run  
Many black eyes, many blue ones,  
In the white village  
trip on the promenades  
Many small feet every night.

Madrid, when our bulls are jumping,  
many white hand applaud,  
many sashes wave;  
Through your beautiful starry nights.  
Many women with long veils  
Descend the blue stairs.

Madrid, Madrid, I laugh at  
your ladies with their narrow waists  
And pointed shoes  
for I know that in all the world,  
Be she brown or blonde of hair,  
none is worth the tip of her finger,

She is my Andalusian Princess!  
My beloved, my jealous one,  
My beautiful widow in a lace veil!  
She's a demon, she's a real angel!  
She is yellow like the orange,  
She is vivacious like a bird!

Now, if you want to know  
How I made this conquest,  
It was the allure of my horse,  
a compliment on her mantilla  
and some vanilla bonbons  
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  
Laudate eum, omnes populi  
Quoniam confirmat est*

Praise the Lord, all nations;  
Praise Him, all people.  
For He has bestowed

*Super nos misericordia eius,  
Et veritas Domini manet in aeternum.  
Amen.*

His mercy upon us,  
the truth of the Lord endures forever.  
Amen.

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*

*Dans le rêve qui m'enivre*

*Ce jour encor!*

*Douce flamme,*

*Je te garde dans mon âme*

*Comme un trésor!*

I want to live

In the dream that exhilarates me

This day again!

Sweet flame,

I keep you in my soul

Like a treasure!

*Cette ivresse de jeunesse*

*Ne dure hélas! qu'un jour,*

*Puis vient l'heure*

*Où l'on pleure,*

*Le cœur cède à l'amour,*

*Et le bonheur fuit sans retour!*

This rapture of youthfulness

Doesn't last, alas! but a day,

Then comes the hour

At which one weeps,

The heart surrenders to love

the happiness flies without returning

*Loin de l'hiver morose,*

*Laisse moi sommeiller,*

*Et respirer la rose,*

*Avant de l'effeuiller.*

Far from a morose winter,

Let me slumber

And breath in the rose

Before it dies.

*Ah! - Ah! - Ah!*

*Douce flamme!*

*Reste dans mon âme*

*Comme un doux trésor*

*Longtemps encore.*

*Ah! - Comme un trésor*

Ah! - Ah! - Ah!

Sweet flame!

Stay in my soul

Like a sweet treasure

For a long time still.

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, Pompeio, but Tolomeo, the king of Egypt beats him to it. Pompeio'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.  
Così il cor tra pene e pianto,  
or che trova il suo conforto,  
torna l'anima a bear.*

The ship shattered by storm,  
if it then reaches safely a port,  
Doesn't know what else to desire.  
Between pain and a weeping heart  
now that it 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 amplesso." 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...*

*Che soave zeffiretto...*

*Questa sera spirerà...*

*Sotto i pini del boschetto.*

*Ei già il resto capirà.*

*Certo, certo, il capirà.*

*Canzonetta sull'aria...*

On the breeze...

How delightful 'tis to wander...

By the breath of evening fanned...

Where the scented pines are  
closest.

And the rest he'll understand.

Yes, the rest he'll understand.

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.

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