



School of Music

SENIOR RECITAL  
WILL DELACORTE '18, TENOR  
JINSHIL YI, PIANO

SUNDAY, APRIL 29, 2018  
SCHNEEBECK CONCERT HALL | 5:00 P.M.

“Scherza infida ” from *Ariodante*.....George Frideric Handel (1685-1759)  
“Love sounds th’ alarm” from *Acis and Galatea*

Élégie.....Jules Massenet (1842-1912)  
Ouvres tes yeux bleus (from *Poème d’amour*)

“Vainement ma bien aimée” from *Le Roi d’Ys*.....Édouard Lalo (1823-1892)

**INTERMISSION**

Selections from *Wintereisse*.....Franz Schubert (1797-1828)

- I. Gute Nacht
- II. Die Wetterfahne
- V. Der Lindenbaum
- VI. Wasserfluth
- XI. Frühlingstraum

Johanna.....Stephen Sondheim b. 1930  
from *Sweeney Todd: The Demon Barber of Fleet Street*

On the Street Where you Live.....Frederick Loewe (1901-1988)  
from *My Fair Lady*

Make Someone Happy.....Jule Styne (1905-1994)  
from *Do Re Mi*

*Reception following the recital in the School of Music, Room 106.*

## PERFORMER

**Will Delacorte**, tenor, is a senior Vocal Performance major studying with Professor Kathryn Lehmann. During his studies at the University of Puget Sound, Will has performed in the chorus of *The Pirates of Penzance*, Laurie in a scene from *Little Women*, and St. Brioche in a scene from *The Merry Widow*. Will served as the tenor section leader for the Adelpian Concert Choir from 2013-2015, and is a former member of the chamber group, Voci d' Amici.

**Jinshil Yi '14** is an avid collaborative pianist in high demand throughout the Tacoma-Seattle area. Since 2016, Jinshil has served as staff accompanist at the University of Puget Sound, working extensively with the Adelpian Concert Choir, Dorians, and Chorale. A heartfelt sacred music enthusiast, Jinshil loves expressing her faith through her work as pianist and organist for two churches in Lakewood, Washington. In addition to being on staff as a pianist for Tacoma Youth Chorus and Charles Wright Academy, she regularly partners with other Tacoma schools, choirs, and private music studios for music festivals, competitions, and concerts. Both her solo and collaborative playing have been broadcast on the radio, most recently on 98.1 King FM following a concert tour of western Washington. Jinshil serves as Managing Director for Second City Chamber Series and is a soprano in the Symphony Tacoma Voices. Jinshil holds three undergraduate degrees *cum laude* from the University of Puget Sound in Music, Biochemistry, and Politics and Government with an international relations emphasis.

## ACKNOWLEDGEMENTS

There are so many people to thank for supporting me through this four-year process. I'd first like to say thank Dr. Zopfi and Professor Lehmann for putting up with me for all these years—I would never have made it this far without either of you. I'd also like to thank Dr. Mitchel Adler who has helped me navigate these past two years, along with all the members of his group. I can't name you, but I'm able to do this all because of you guys. I want to thank my family for all of your wonderful support and for still being here for me through this whole crazy process. Last, I would like to thank Lorrain, my dearest friend, who inspired me to push through all of this and keep growing as a person.

## PROGRAM NOTES AND TRANSLATIONS

Written and Compiled by Will Delacorte

**George Frideric Handel** (1685-1759) was composer from Germany and one of the most important composers to emerge from the Baroque period along with J.S. Bach. Although German by birth, Handel spent the majority of his career in England, moving there in 1712 to work for his employer, Prince George, who later would be crowned George I. While living in England, Handel found critical success and was commissioned often by the nobility; throughout his life. Handel composed a multitude of operas and oratorios, the most famous being *Messiah*, which has remained in the repertoire since it was first performed.

**Ariodante** is an *opera seria* in three acts, which premiered in 1735. The opera tells the story of Ginevra, princess of Scotland who is betrothed to Ariodante. However, Polinesso, the rival of Ariodante, Tricks Ariodante into thinking Ginevra has been unfaithful; subsequently, Ginevra is disowned by the king. Polinesso attempts to claim

Ginevra for himself by defending her honor in combat, however is mortally wounded by Ariodante's vengeful brother, Lurcanio. Ariodante returns to claim Ginevra upon learning the truth after his failed attempt at suicide.

**"Scherza infida"** is an aria sung by Ariodante near the beginning of the second act. After witnessing Ginevra (who is actually her handmaid, Delinda, dressed in her clothes) allowing Polinesso into her room, Ariodante is heartbroken. Cursing his lover's infidelity, Ariodante cries about his imminent death and swears to forever haunt Ginevra with his vengeful spirit once he has passed.

**"Scherza infida" ("Enjoy yourself, o faithless one")**

**Libretto Unknown**

**Translation from <https://baroquemyriam.com/2014/11/08/scherza-infida-a-handelian-masterpiece/>**

Scherza infida in grembo al drudo.

Enjoy yourself, o faithless one,  
in the arms of your lover.

I tradito a morte in braccio,  
Per tua colpa ora men vò.

Betrayed by you,  
I will now give myself up  
to death's embrace.

Ma a spezzar l'indegno laccio,

But, in order to break this  
shameful tie

Ombra mesta, e spirito ignudo,  
Per tua pena io tornerò.

A sad and bereaved spirit,  
I will return to punish you.

**Acis and Galatea** is a short opera in two acts, which premiered on 1718. The opera tells the love story between the shepherd Acis, and the nymph Galatea. Following their meeting, the two lovers learn of a giant named Polyphemos, who is also in love with Galatea. Acis and Galatea swear eternal love to one another, only to be interrupted by Polyphemos who proceeds to kill Acis in his anger. In order to remain with Acis, Galatea uses her powers to transform Acis's corpse into an everlasting fountain.

**"Love sounds th' alarm"** is an aria sung by Acis in the second act. Within the aria, Acis responds to his friend Coridon's warning about the fleeting nature of love, stating his strong desire to remain faithful to Galatea.

**"Love sounds th' alarm"**

Love sounds th' Alarm and fear is a flying  
When beauty's the prize what mortal fears dying?

In defense of my treasure I'd bleed at each vein  
Without her no pleasure for life is a pain.

**Jules Massenet** (1842-1912) Was a French composer of the Romantic era who was known particularly well known for his opera compositions. His operas brought him critical acclaim across the world and were performed in some of the most renowned opera houses located in both Paris and Vienna. Although, he is not held in the same esteem today as some of his contemporaries such as Richard Wagner, his operas are still occasionally performed by Major opera houses such as The Metropolitan Opera, and many of his songs are still used commonly as vocal repertoire.

**Élégie** tells the story of a lover reminiscing over a past relationship; the lover is so heartbroken that he can no longer see the blue sky or hear the birds sing since his former beloved left with his heart.

### Élégie (Elegy)

Poetry by Louis Gallet

Translation from [lieder.net](http://lieder.net) © Translation by Anne Evans

Ô, doux printemps d'autre fois, vertes saisons,

Vous avez fui pour toujours!

Je ne vois plus le ciel bleu;

Je n'entends plus les chants joyeux des oiseaux!

En emportant mon bonheur, mon bonheur.

Ô bien-aimé, tu t'en es allé!

Et c'est en vain que revient le printemps.

Oui, sans retour,  
avec toi, le gai soleil,

Les jours riants sont partis!

Comme en mon coeur tout est sombre et glacé!

Tout est flétri  
Pour toujours!

O sweet springtimes of old  
verdant seasons

You have fled forever

I no longer see the blue sky

I no longer hear the bird's  
joyful singing

And, taking my happiness  
with you

You have gone on your way  
my love!

In vain Spring returns.

Yes, never to return.

The bright sun has gone  
with you,

The days of happiness have  
fled

How gloomy and cold is my  
heart

All is withered  
Forever!

**Poème d'amour** (1879) is a set of six songs written for voice and piano, which are set to a series of poems written by the French poet Paul Robiquet. The songs all discuss the subject of love and the short set ends with a duet between a man and a woman.

**Ouvres tes yeux bleus** is the third song of the set and portrays a conversation between a pair of lovers ("He" and "She"). The man asks the woman to wake and to enjoy and marvel in the beauty of the new day. The woman responds asking why she should marvel in the beauty of the summer day, and instead marvels at the love she bears for the other in her heart.

### Ouvres tes yeux bleus (Open your blue eyes)

Poetry by Paul Robiquet

Translation From [melodietreasury.com](http://melodietreasury.com) © translated by Christopher Goldsack

**Lui:**

Ouvres tes yeux bleus, ma mignonne:

Voici le jour!

Déjà la fauvette fredonne

Un chant d'amour.

L'aurore épanuit la rose:

**He:**

Open your blue eyes, my  
sweetheart:

The day is here!

Already the warbler bird is  
singing

A song of love.

The dawn is opening the rose:

Viens avec moi  
Cueillir la marguerite éclose.  
Réveille-toi! Réveille-toi!  
Ouvres tes yeux bleus, ma mignonne:

Voici le jour!

**Elle:**

A quoi bon contempler la terre

Et sa beauté?  
L'amour est un plus doux mystère  
Qu'un jour d'été;  
C'est un moi que l'oiseau module

Un chant vainqueur,  
Et le grand soleil qui nous brûle  
Est dans mon cœur!

Come with me  
To pick the blossoming daisy.  
Awake! Awake!  
Open your blue eyes, my  
sweetheart:  
The day is here!

**She:**

What is the good of  
contemplating the earth  
And its beauty?  
Love is a sweeter mystery  
Than a summer's day;  
It is within me that the bird is  
singing  
His triumphant song,  
And the great, burning sun  
Is in my heart!

**Édouard Lalo** (1823-1892) was a French composer of the late romantic era. He was born into a Spanish family and at a young age began studying at the Paris Conservatory where he supported himself by teaching and playing as a violinist. He is mostly known for his chamber pieces and orchestral works, the most famous being *Symphonie Espagnole* for violin and orchestra. His compositions are known for their strong melodies, and brilliant orchestration.

**Le Roi d'Y's** is a French opera in three acts, which premiered in 1888. The story takes place in the mythical city of Y's, and begins at the celebration for the arranged marriage between Margared, the Princess of Y's, and Prince Karnac, former enemy of the city. We discover that Margared is in love with her sister, Rozenn's, childhood friend Mylio, and upon learning of his return at her wedding leaves Karnac at the altar. However, Margared discovers that Mylio is in love with Rozenn. After the couple's betrothal, Margared swears vengeance on the two with the help of Karnac. At the wedding of Mylio and Rozenn, Karnac opens the sluices, flooding most of the city. Mylio kills Karnac, and in order to save the remainder of the city, Margared hurls herself into the ocean, calming the waves and saving the city.

**"Vainement ma bien aimée"** is an aria sung by Mylio. On the day of his wedding, Mylio stands outside of the guarded room of his fiancé Rozenn. Desperate to see his bride, Mylio sings to Rozenn through the door expressing his desire to see her, and teases that he will die if she does not arrive soon.

**"Vainement ma bien aimée" ("In vain my love")**

**Libretto by Edouard Blau**

**Translation from *Standard Vocal Literature for Tenor* Edited by Richard Walters**

Puisqu'on ne peut fléchir  
Ces jalouses gardiennes,  
Ah, laissez-moi conter  
Mes peines et mon émoi!

Since one cannot move  
Those jealous guards,  
Ah, let me tell  
My sorrows and my emotion!

Vainement ma bien aimée,

In vain, my love,

On croit me désespérer;  
Près de ta porte fermée  
Je veux encore demeurer!  
Les soleils pourront s'éteindre,  
Les nuits remplacer les jours,  
Sans t'accuser et sans me plaindre.

Là je resterai, toujours

Je le sais, ton âme est douce,  
Et l'heure bientôt viendra  
Où le main qui me repousse  
Vers la mienne se tendra!  
Ne sois pas trop tardive  
À te laisser attendre!  
Si Rozenn bientôt n'arrive,  
Je vais, hélas, mourir!

They believe they are making  
me desperate;  
Around your closed door  
I still wish to stay!  
The suns will set,  
The nights replace the days  
Before I accuse you, and  
before I complain.  
There I will remain always!

I know your soul is sweet,  
And soon the hour will come  
When the hand that rejects me  
Will reach out toward mine!  
Do not be too late  
In softening!  
If Rozenn is not here soon,  
I will, alas, die!

**Franz Schubert** (1797-1828) was an Austrian composer of the early the romantic era, and today is considered to be one greatest and most respected composers of that time period. He was an extremely prolific composer throughout his short life and composed a multitude of genres including piano works, operas, symphonies, and chamber music. However, his most recognized works are his *Lieder* or songs, of which he composed over 600 of in his life. His *Lieder* are praised for being highly emotive, and for the music of both the vocal and accompaniment lines to “paint” and add to the richness of the chosen text.

**Wintereisse, D. 911**, is the second of Schubert's three larger song cycles and is arguably the greatest song cycle ever written. The cycle was composed in 1827 and consists of twenty-four songs set to poems by Wilhelm Müller. The poems tell the story of a young man's journey through a barren wasteland in the middle of winter after being forced to leave his beloved, who has been married off to a wealthier man. Within the cycle, the minor and major keys are juxtaposed against each other, with minor being used to represent the cold, dark, and harsh reality, while major is used to represent the man's memories and dreams of better times. The piano accompaniment is also often used to emulate elements of the man's environment, such as his footsteps through the snow or the sound of the wind passing through his surroundings.

**Gute Nacht** is the first song of the cycle. The young man reminisces about the time that he and his beloved used to spend together and begins to leave her house in the middle of the night. He starts to realize the hardships that he will begin to face once he leaves, and as a final goodbye writes the words “good night” on her gate.

### **Gute Nacht (Good Night)**

**Text by Willhelm Müller**

**Translation by Celia Sgroi from goopera.com**

Fremd bin ich eingezogen,  
Fremd zieh' ich wieder aus.  
Der Mai war mir gewogen  
Mit manchem Blumenstrauß.

I came here a stranger,  
As a stranger I depart.  
May favored me  
With many a bunch of flowers

Das Mädchen sprach von Liebe,  
Die Mutter gar von Eh',  
Nun ist die Welt so trübe,  
Der Weg gehüllt in Schnee.

The girl spoke of love,  
Her mother even of marriage,  
Now the world is so gloomy  
The road covered by snow.

Ich kann zu meiner Reisen  
Nicht wählen mit der Zeit,  
Muß selbst den Weg mir weisen  
In dieser Dunkelheit.  
Es zieht ein Mondenschatten  
Als mein Gefährte mit,  
Und auf den weißen Matten  
Such' ich des Wildes Tritt.

I cannot choose the time  
to begin my journey,  
I must find my own way  
In this darkness  
a shadow of the moon travels  
With me as my companion  
And upon the White fields  
I seek the deer's tracks.

Was soll ich länger weilen,  
Daß man mich trieb hinaus?

Why should I stay here any  
longer  
So that people can drive me  
away?

Laß irre Hunde heulen  
Vor ihres Herren Haus;  
Die Liebe liebt das Wandern-  
Gott hat sie so gemacht-  
Von einem zu dem andern.  
Fein Liebchen, gute Nacht!

Let stray dogs howl  
In front of their master's house;  
Love loves to wander-  
God made it that way-  
From one to the other.  
My dearest, good night!

Will dich im Traum nicht stören,  
Wär schad' um deine Ruh',

I don't want to disturb your  
dreaming,  
It would be a shame to wake  
you,

Sollst meinen Tritt nicht hören  
Sacht, sacht die Türe zu!  
Schreibe im vorübergehen  
An's Tor dir gute Nacht,  
Damit du mögest sehen,  
An dich hab' ich gedacht.

You won't hear my steps  
Softly, softly the door closes!  
I write in passing  
On your gate "good night",  
So that you may see  
That I thought of you.

**Die Wetterfahne** is the second song of the cycle. Now outside the house, the man hears the whistling of the wind through the weathervane. He then wonders why he ever looked for his lover to be truthful. Finally, he realizes the family cares nothing for his sorrow now that their daughter has been wealthyly married to another.

### **Die Wetterfahne (The Weathervane)**

**Text by Wilhelm Müller**

**Translation by Celia Sgroi from [goopera.com](http://goopera.com)**

Der Wind spielt mit der Wetterfahne

The wind plays with the  
weathervane

Auf meines schönen Liebchens Haus.  
Da dacht ich schon in meinem Wahne,  
Sie piff den armen Flüchtling aus.

On my lovely darling's house.  
And I thought in my delusion,  
That it mocked the poor  
fugitive.

Er hätt' es ehr bemerken sollen,  
Des Hauses aufgestecktes Schild,  
So hätt' er nimmer suchen wollen  
Im Haus ein treues Frauenbild.

He should have noticed  
sooner,  
The symbol displayed on the  
house,  
So he wouldn't ever have  
expected  
To find a faithful woman within.

Der Wind spielt drinnen mit den Herzen  
Wie auf dem Dach, nur nicht so laut.

The wind plays with the hearts  
inside  
As it does on the roof, only not  
so loud.

Was fragen sie nach meinen Schmerzen?

Why should they care about  
my grief?

Ihr Kind ist eine reiche Braut.

Their child is a rich bride.

**Der Lindenbaum** is the fifth song of the cycle. As the young man continues his journey he passes by a linden tree, where him and his beloved once carved their initials together. Walking by the tree, he hears its branches speaking to him, saying, "here you will find peace," but as a cold wind sweeps away his hat, he walks on. Later when he is far from the tree, he once again hears the tree speaking "here you will find peace!"

### **Der Lindenbaum (The Linden Tree)**

**Text by Willhelm Müller**

**Translation by Celia Sgroi from goopera.com**

Am Brunnen vor dem Tore  
Da steht ein Lindenbaum;  
Ich träumt in seinem Schatten  
So manchen süßen Traum.  
Ich schnitt in seine Rinde  
So manches liebe Wort;  
Es zog in Freud' und Leide,  
Zu ihm mich immer fort.

At the well by the gate  
There stands a linden tree;  
I dreamed in its shadow  
Many a sweet dream  
I carved in its bark  
Many a word of love;  
In Joy and in sorrow  
I was always drawn to it.

Ich mußst' auch heute wander  
Vorbei in tiefer Nacht,  
Da hab' ich noch im Dunkel  
Die Augen zugemacht.  
Und seine Zweige rauschten,  
Als riefen sie mir zu:  
Komm her zu mir, Geselle,  
Hier find'st du deine Ruh'!

Again today I had to travel  
Past it in the depths of night  
There even in the darkness  
I closed my eyes  
And its branches rustled  
As if they called to me:  
"Come here, to me, friend,  
Here you'll find peace!"

Die kalten Winde bliesen  
Mir grad ins Angesicht;  
Der Hut flog mir vom Kopfe,  
Ich wendete mich nicht.

The cold winds blew  
Right into my face,  
The hat flew off my head,  
I didn't turn around.

Nun bin ich manche Stunde  
Entfernt von jenem Ort,  
Und immer hör' ich's rauschen:

Now I am many hours  
Distant from that place,  
And still I hear it whispering:



Du fändest Ruhe dort!

You'd find peace here!

**Wasserfluth** is the sixth song of the cycle. The man's tears of sorrow continue to fall seemingly endlessly upon the snowy ground. He hopes that when spring comes his tears will join along with the melting snow with the brook and pass by his loved one's house so that all of nature will know where his sorrow came from.

### **Wasserfluth (Flood Water)**

**Text by Wilhelm Müller**

**Translation by Celia Sgroi from goopera.com**

Manche Trän' aus meinen Augen  
Ist gefallen in den Schnee;  
Seine kalten Floken saugen  
Durstig ein das heiße Weh.  
Wenn die Gräser sprossen wollen

Weht daher ein lauer Wind,  
Und das Eis zerspringt in Schollen  
Und der weiche schnee zerrinnt.

Schnee, du weißt von meinem Sehnen,

Sag', wohin doch geht dein Lauf?

Folge nach nur meinen Tränen,  
Nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen,

Muntre Straßen ein und aus;  
Fühlst du meine Tränen glühen,

Da ist meiner Liebsten Haus.

Many a tear from my eyes  
Has fallen in the snow;  
Its cold flakes absorb  
Thirstily the burning woe.  
When it's time for the grass to  
sprout  
There blows a mild wind,  
And the ice will break apart  
And the soft snow melt away.

Snow, you know about my  
longing,  
Tell me, where does your  
course lead?  
If you just follow my tears,  
The brook will soon receive  
you.  
You will flow through the town  
with it,  
In and out of the busy streets;  
When you feel my tears  
burning,  
There is my sweetheart's  
house.

**Frühlingstraum** is the eleventh song of the cycle. The man dreams of the beautiful spring in full bloom happily reunited with his beloved again. However, his bliss is short-lived when he is awoken by the cry of a rooster. As he sits, he reminisces on his dream, wondering when spring will return, and when he will be reunited with his love.

### **Frühlingstraum (A Dream of Spring)**

**Text by Wilhelm Müller**

**Translation by Celia Sgroi from goopera.com**

Ich träumte von bunten Blumen,

So wie sie wohl blühen im Mai;  
Ich träumte von grünen Wiesen,  
Von lustigem Vogelgeschrei.

I dreamt of many-colored  
flowers  
The way they bloom in May;  
I dreamed of green meadows,  
Of merry bird calls.

Und als die Hähne krähten,  
Da ward mein Auge wach;  
Da war es kalt und finster,  
Es schriegen die Raben vom Dach.

And when the rooster crowed,  
My eyes awakened.  
It was cold and dark,  
The ravens shrieked on the  
roof.

Doch an den Fensterscheiben,  
Wer malte die Blätter da?  
Ihr lacht wohl über den Träumer,

But on the window panes,  
Who painted the leaves there?  
I suppose you'll laugh at the  
dreamer,  
Who saw flowers in the winter?

Der Blumen im Winter sah?

Ich träumte von Lieb' um Liebe,  
Von einer schönen Maid,  
Von Herzen und von Küssen,  
Von Wonne und Seligkeit.

I dreamt of love reciprocated,  
of a beautiful maiden,  
of embracing and kissing,  
of joy and delight.

Und als die Hähne krähen,  
Da ward mein Herze wach;  
Nun sitz ich hier alleine  
Und denke dem Traume nach.

And when the rooster crowed,  
My heart awakened.  
Now I sit here alone,  
And reflect on the dream.

Die Augen schließ' ich wieder,  
Noch schlägt das Herz so warm.  
Wann grünt ihr Blätter am Fenster?

I close my eyes again,  
My heart still beats so warmly.  
When will you leaves on the  
window turn green?  
When will I hold my love in my  
arms?

Wann halt' ich mein Liebchen im Arm?

**Stephen Sondheim** (b.1930) is an American composer/lyricist and a legend in the musical theatre world. Sondheim's interest in musical theater began at a young age when he became friends with the son of the famous playwright Oscar Hammerstein and subsequently began learning the building blocks to writing musical theatre. The start of Sondheim's success is often attributed to the release of Bernstein's *West Side Story*, for which Sondheim was the librettist. Some of Sondheim's more famous works include *Company*, *Into the Woods*, *Sunday in the Park with George*, and *Sweeney Todd*.

***Sweeney Todd: The Demon Barber of Fleet Street*** is a dark musical based upon the play of the same name by Christopher Bond. Originally released in 1979, the musical tells the story of Sweeney Todd who upon returning to London after being sent to sea on trumped up charges by Judge Turpin, Todd returns to his former job as a barber on Fleet Street above the pie shop run by Mrs. Lovett. However, he secretly plots revenge against Turpin, who according to Mrs. Lovett had raped Todd's wife Lucy and is keeping his daughter Johanna as his ward after Lucy poisoned herself. Working with Mrs. Lovett, Todd kills his customers and sends their bodies down to the pie shop where they are ground up and served to the patrons of Mrs. Lovett, while Todd waits to give Turpin the closest shave he has ever had. In the end Todd gets his revenge, but in the process kills a deranged beggar who is revealed to be his wife Lucy, now mad after poisoning herself. Todd seemingly forgives Mrs. Lovett's omission of facts only to throw her into the oven and shortly thereafter has his throat slit by Toby, a young boy who Mrs. Lovett had taken in.

**Johanna** takes place in the first act and is sung by Anthony, a young honest sailor who saved Todd's life out at sea and has become infatuated with his daughter, Johanna. Anthony sings of his love for Johanna and of how he will go to any lengths to be with her in the end.

## **Johanna**

### **Lyrics by Stephen Sondheim**

I feel you, Johanna.  
I was half convinced I'd waken,  
Satisfied enough to dream you.  
Happily I was mistaken,  
Johanna.

I'll steal you Johanna.  
Do they think that walls can hide you?  
Even now I'm at your window.  
I am in the dark beside you,  
Buried sweetly in you yellow hair.

I feel you Johanna,  
And one day I'll steal you,  
Till I'm with you then, I'm with you there,  
Sweetly buried in your yellow hair.

**Frederick Loewe** (1901-1988) began studying piano at a young age, and eventually received training in Berlin, where at the age of 13 he became the youngest piano soloist to play with the Berlin Philharmonic. After following his father to the United States, Loewe played as a pianist for a multitude of positions ranging from performing in clubs to accompanying silent films. Eventually, Loewe met Alan Jay Lerner and the two shared a short but successful career on Broadway with their musicals *My Fair Lady* and *Camelot*. After his time writing for Broadway, Loewe wrote occasionally for film including the score to the timeless classic *Gigi*.

***My Fair Lady*** is a musical adaptation of George Bernard Shaw's play, *Pygmalion*. The show tells the story of Phoneticist Professor Henry Higgins who makes a bet with his friend Colonel Pickering that he can make Eliza Doolittle, a poor flower girl with a pronounced Cockney accent, appear as a noblewoman given the proper voice training. After weeks of unsuccessful work Eliza begins to show signs of improvement, unfortunately upon her first outing and a derby race her accent and vulgar language slip up and she is dismayed. However, at her next appearance at the Embassy Ball she is able to fool everyone even going as far as to fool Professor Higgins's rival Zoltan Karpathy. But after proving his point, Higgins begins to ignore and neglect Eliza, which eventually leads to her storming out of his house. It is not until she has left that Professor Higgins realizes how much Eliza has done for him, and how much he cares for her. The show ends ambiguously with Eliza in the Professor's living room, and we are left unsure if the two are left to reconcile or if this is a final goodbye.

**On the Street Where You Live** takes place near the end of the first act after Eliza's slip up at the derby earlier that day. The song is performed by Freddy Eynsford-Hill, a young gentleman who is enamored with Eliza's quirky behavior. Freddy declares that he wishes to wait on the street for as long as it takes for a chance to meet Eliza, no matter how ridiculous he may look.

### **On the Street Where you Live**

**Lyrics by Alan Jay Lerner**

When she mentioned how her aunt bit off the spoon,  
She completely done me in.  
And my heart went on a journey to the moon,  
When she told about her father and the gin.  
And I never saw a more enchanting farce,  
Than the moment when she shouted,  
"Move your bloom-in @%\$\$!"

I have often walked down this street before;  
But the pavement always stayed beneath my feet before.  
All at once am I sev'ral stories high,  
Knowing I'm on the street where you live.

Are there lilac trees in the heart of town?  
Can you hear a lark in any other part of town?  
Does enchantment pour out of ev'ry door?  
No, it's just on the street where you live.  
And oh, the towering feeling,  
Just to know somehow you are near!  
The overpowering feeling  
That any second you may suddenly appear!

People stop and stare they don't bother me,  
For there's nowhere else on earth that I would rather be.  
Let the time go by I won't care if I  
Can be here on the street where you live.

**Jule Styne** (1905-1994) received his formal education from the Chicago Musical College, and went on to compose and work as a vocal coach for 20<sup>th</sup> Century Fox. Styne was a prolific writer for both the musical stage as well as film, and published over 1500 songs within his lifetime, including the popular Christmas tune, "let it snow". Some of his most successful works include the Broadway hit musicals *Funny Girl* and *Gypsy*.

**Do Re Mi** was originally released on Broadway in 1960, and tells the story of Hubie Cram, a man who is always looking to get ahead in life through some scheme, much to the chagrin of his wife Kay. Teaming up with friends, he plans to sell a series of jukeboxes to record producer John Wheeler, and plans a future of living big with a young singer by the name of Tilda Mullen. However in the end, Hubie realizes the folly of his plans and that he has a marriage to a wonderful wife whom he loves.

**Make Someone Happy**, is sung by Wheeler in the second act, who upon realizing that he is in love with Tilda, Decides to throw his care about fame and riches to the wind and devote himself to a relationship with the young singer.

## **Make Someone Happy**

**Lyrics by Betty Comden and Adolph Green**

The Sound of applause is delicious.

It's a thrill to have the world at your feet.

The praise of the crowd is exciting,

But I've learned that is not what makes a life complete.

There's one thing you can do for the rest of your days

That's worth more than applause, the screaming crowds, the bouquets.

Make someone happy.

Make just one someone happy.

Make just one heart the heart you sing to.

One smile that cheers you,

One face that lights when it nears you,

One girl you're everything to.

Fame if you win it,

Comes and goes in a minute.

Where's the real stuff in life to cling to?

Love is the answer,

Someone to love is the answer.

Once you've found her,

Build your world around her

Make someone happy.

Make just one someone happy.

And you will be happy too.

## **UPCOMING SCHOOL OF MUSIC EVENTS**

Free unless noted otherwise.

Monday, April 30

### **Clarinet Ensemble**

Jennifer Nelson, director

Wheelock Student Center, 6:30 p.m.

Monday, April 30

### **Percussion Ensemble**

Jeffery Lund, director

Schneebeck Concert Hall, 7:30 p.m.

Tuesday, May 1

### **Chorale/Dorian Singers**

J. Edmund Hughes and Kathryn Lehmann, conductors

Kilworth Memorial Chapel, 7:30 p.m.

Wednesday, May 2

### **Pops on the Lawn**

Karlen Quad, 4:00 p.m.



The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

[pugetsound.edu/music](https://pugetsound.edu/music) | Tacoma, WA | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

[pugetsound.edu/communitymusic](https://pugetsound.edu/communitymusic) | 253.879.3575

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3931, [accessibility@pugetsound.edu](mailto:accessibility@pugetsound.edu), or [pugetsound.edu/accessibility](https://pugetsound.edu/accessibility)