



SCHOOL OF MUSIC

JOINT JR. RECITAL
LAUREN ELIASON '16, SOPRANO
ALEX SIMON '16, BARITONE
DENES VAN PARYS, PIANO

SUNDAY, APRIL 26, 2015
SCHNEEBECK CONCERT HALL
5 P.M.

- "Honor and Arms"George Frideric Handel
from *Samson* (1685–1759)
- "Et in Spiritum Sanctum" Johann Sebastian Bach
from *Mass in B Minor* (1685–1750)
Alex Simon, baritone
- Wie Melodien zieht es mirJohannes Brahms
O Kühler Wald (1833–1897)
O Wüßt ich Doch den Weg Zurück
Immer leiser wird mein Schlummer
Lauren Eliason, soprano
- From *Poème d'un Jour* Gabriel Fauré
I. Recontre (1845–1924)
II. Toujours
III. Adieu
Alex Simon, baritone
- Chanson Triste Henri Duparc
Lamento (1848–1933)
- Repentir Charles Gounod
(1818–1893)
Lauren Eliason, soprano

Selections from *Dichterliebe*, Opus 48.....Robert Schumann
I. Im wunderschönen Monat Mai (1810–1856)
II. Aus meinen Tränen sprießen
III. Die Rose, die Lilie, die Taube, die Sonne
IV. Wenn ich in deine Augen seh'
VII. Ich grolle nicht
Alex Simon, baritone

“O mio babbino caro”Giacomo Puccini
from *Gianni Schicchi* (1858–1924)
“Eccomi in lieta vesta... O Quante Volte” Vincenzo Bellini
from *I Capuleti e i Montecchi* (1801–1835)

Lauren Eliason, soprano

“Warm as the Autumn Light”Douglas Moore
from *The Ballad of Baby Doe* (1893–1969)
“Bella siccome un angelo”Gaetano Donizetti
from *Don Pasquale* (1797–1848)

Alex Simon, baritone

Selections from *Hermit Songs*Samuel Barber
At St. Patrick’s Purgatory (1910–1981)
The Crucifixion
St. Ita’s Vision
The Monk and his Cat

Lauren Eliason, soprano

“Bei Männern welche Liebe fühlen”Wolfgang Amadeus Mozart
from *Die Zauberflöte* (1756–1791)

Lauren Eliason, soprano
Alex Simon, baritone

**A reception will follow the recital
in School of Music, Room 110.**

PERFORMERS

LAUREN ELIASON '16, soprano, is a voice student of Kathryn Lehmann and is majoring in vocal performance. She currently is a member of the Adelphian Concert Choir. Her awards and honors include first place in the National Association of Teachers of Singing (NATS) soprano college level one division in both 2013 and 2014. She also is the recipient of the Valerie L. Andrews Scholarship from the School of Music for the 2014–2015 academic year. Recent operatic roles include La Comtesse Adèle in Rossini's *Le Comte Ory* in spring 2015, and Zweite Dame in the quintet scene from *Die Zauberflöte* as part of Puget Sound Opera Theater's An Evening of Opera Scenes in spring 2014. Lauren has interned with the Portland Symphonic Choir, and this summer she will study in Graz, Austria, as part of the American Institute of Musical Studies (AIMS).

ALEX SIMON '16, baritone, is a voice student of Kathryn Lehmann and is majoring in vocal performance. Alex is a member of the Adelphian Concert Choir and Voci d'Amici. He portrayed the roles of Bogdanovitch from *The Merry Widow* by Lehár and Peter Quince/Prologue from *A Midsummer Night's Dream* by Benjamin Britten in Puget Sound Opera Theater's 2014 Opera Scenes production. He portrayed the Gouverneur and a member of the ensemble in the Opera Theater's most recent production of *Le Comte Ory* (Rossini). Alex has performed twice at the NATS Tahoma chapter competition, both times receiving honorable mention in his division. Alex also has been an active performer as an instrumentalist, playing trumpet for the Wind Ensemble for three years and periodically for the trumpet ensemble.

ACCOMPANIST

DENES VAN PARYS, accompanist, collaborative artist, conductor, and composer, has led performances for numerous international opera companies, theaters, orchestras, and national tours. He received his Bachelor of Music degree in music theory and composition from Washington State University, and pursued graduate studies in opera and musical theater conducting at Ithaca College. He currently is the staff accompanist at Puget Sound.

ACKNOWLEDGEMENTS

Lauren: I would like to thank my family for always encouraging me and supporting me in my endeavors. A big thank you to my friends and housemates who put up with my craziness and still love me. The faculty at Puget Sound have been an enormous inspiration to me, and I thank them all, especially Dr. Brown, Dr. Padula, Denes, and Dr. Zopfi, for guiding and supporting me. Most important I extend a gigantic thank you to Kathryn Lehmann, my amazing voice teacher! She has helped me grow in so many ways as a musician, vocalist, and as a person, and I am very glad we have had these past three years together.

Alex: First, I would like to thank my parents, who have supported me my entire life and have continually provided the resources I have needed to succeed. I also would like to thank my siblings, Katie, Danni, and Greg, for always being there for me when

I needed help or advice of any kind. Thank you to Marissa, who continues to be my inspiration as both a musician and as an individual. A big thank you goes to my teachers: Kathryn Lehmann, Dr. Zopfi, Dr. Padula, Denes, Dr. Morris, Jay, and the rest of the faculty here at Puget Sound. Your guidance and instruction have allowed me to be an even greater musician than I could ever have imagined. Last, I would like to thank all of my friends and family who have filled my life with joy and happiness; your ongoing support means the world to me.

PROGRAM NOTES

George Frideric Handel (1685–1759) received most of his musical training in his birthplace at the University of Halle in Halle, Germany. After his period in Germany, Handel moved to Italy to gain more training in Italian opera writing and overall Italian musical aesthetics. He finally settled in London in 1712, where he spent time as a Kapellmeister and performer for royalty. Handel was prolific as an opera composer, offering a variety of performances for the public through the Royal Academy of Music. His most significant contribution as a composer, however, was the development of the oratorio, which took aspects of Italian opera and combined it with lower financial standards and increased roles for chorus singers. He was equally skilled in composing orchestral, sacred, and chamber music during his lifetime.

Samson is often considered as one of the greatest oratorios ever written. This work showcases Handel's ability as an oratorio composer, combining Baroque instrumental color similar to that of Arcangelo Corelli with dynamic and virtuosic vocal writing. **"Honor and Arms"** is heard in the second act of the oratorio, when the Philistine Harapha mocks and insults Samson, stating that it would be unreasonable for him to fight a blind man, who represents Samson in this story.

Text by Newburgh Hamilton

Honor and arms scorn such a foe,
Though I could end thee at a blow;
Poor victory,
To conquer thee,
Or glory in thy overthrow!
Vanquish a slave that is half slain:
So mean a triumph I disdain.

Johann Sebastian Bach (1685–1750) is considered by many to be the quintessential composer of the Baroque era. Raised in a musical family, Bach attended St. Michael's School in Lüneburg for two years before holding a variety of positions around Germany. His impressive technical skill with the organ landed him several organist positions for churches and royalty. During his time, however, Bach was not well known as a prolific and groundbreaking composer. It was not until the early 19th century, when musicians became interested in the rebirth of Baroque techniques, that his skill as a composer was recognized. The development of contrapuntal techniques such as fugues and variations, as well as adaption of harmonic and motivic textures from other regions of Europe, make Bach one of the most innovative and revolutionary composers of his time.

Mass in B Minor was finished in 1749, although it was first started 13 years earlier. This work also was one of Bach's last compositions, as his deteriorating health took his life nearly one year later. Due to its late completion date, the entire work was never performed during Bach's lifetime, although various parts that were composed in earlier years were performed in church settings. *Mass in B Minor* is often praised as the culmination of compositional techniques that Bach used throughout his life. The combination of detailed vocal and instrumental counterpoint, technical proficiency, and liturgical influence make this work one of the greatest compositional accomplishments in classical music history.

**"Et in Spiritum Sanctum"
from Mass in B Minor**

Et in Spiritum Sanctum
Dominum et vivificantem
qui ex Patre Filioque procedit

qui cum Patre et Filio simul
adoratur et conglorificatur
qui locutus est per prophetas
et unam sanctam
catholicam et apostolicam ecclesiam

And in the Holy Spirit,
the Lord and giver of life,
who proceeds from the Father and the
Son,
who together with the Father and Son
is worshipped and glorified,
who spoke through the prophets;
and in one holy
catholic and apostolic church;

Johannes Brahms (1833–1897) was a German composer of works for piano, chamber ensembles, symphony orchestras, and for voice and chorus. He premiered many of his own works for piano and is often considered both a traditionalist and an innovator. His music is rooted in Classical and Baroque compositional techniques, but he transformed the structure into the Romantic style by creating new approaches to harmony and melody. He influenced many 20th-century composers including Arnold Schoenberg and Edward Elgar.

Wie Melodien zieht es mir (It moves like a melody) is a sweet melody about a past love that initially is a beautiful memory that blossoms like flowers in spring. When the memory is written, it becomes a pale mist and disperses. The poet suggests that even as the memory is written down in words there is still a fragrance to the memory that can call forth tears.

Text by Klaus Groth

Wie Melodien zieht es
Mir leise durch den Sinn,
Wie Frühlingsblumen blüht es,
Und schwebt wie Duft dahin.

It moves like a melody,
Gently through my mind;
It blossoms like spring flowers
And wafts away like fragrance.

Doch kommt das Wort und faßt es
Und führt es vor das Aug',
Wie Nebelgrau erblaßt es
Und schwindet wie ein Hauch.

But when it is captured in words,
And placed before my eyes,
It turns pale like a gray mist
And disappears like a breath.

Und dennoch ruht im Reime
Verborgen wohl ein Duft,
Den mild aus stillem Keime
Ein feuchtes Auge ruft.

And yet, remaining in my rhymes
There hides still a fragrance,
Which mildly from the quiet bud
My moist eyes call forth.

O Kühler Wald (O cool forest) depicts the narrator walking through a forest full of memories of love. The echo of the forest indicates an understanding of the song that lies in the poet's heart. As the forest rustles, pain overcomes the author and the songs disperse.

Text by Clemens Maria Wenzeslaus von Brentano

O kühler Wald,
Wo rauschest du,
In dem mein Liebchen geht?
O Widerhall,
Wo lauschest du,
Der gern mein Lied versteht?

O cool forest,
Where do you rustle,
O forest in which my darling walks?
O echo,
Where do you listen,
O echo that understands my song so well?

Im Herzen tief,
Da rauscht der Wald,
In dem mein Liebchen geht,
In Schmerzen schlief
Der Widerhall,
Die Lieder sind verweht.

Deep in my heart,
There rustles the forest
In which my darling walks;
In pain sleeps
the echo;
The songs have dispersed.

O Wüßt ich Doch den Weg Zurück (Oh, if I only knew the road back) is a tale of childhood. The poet wishes to be a child again and longs for the innocence, rest, and sweetness of childhood. Unfortunately, childhood has passed, and the search for it is in vain.

Text by Klaus Groth

O wüßt ich doch den Weg zurück,
Den lieben Weg zum Kinderland!
O warum sucht' ich nach dem Glück
Und ließ der Mutter Hand?

Oh, if I only knew the road back,
The dear road to childhood's land!
Oh, why did I search for happiness
And leave my mother's hand?

O wie mich sehnet auszuruhn,
Von keinem Streben aufgeweckt,
Die müden Augen zuzutun, T
Von Liebe sanft bedeckt!

Oh, how I long to be at rest,
Not to be awakened by anything,
o shut my weary eyes,
With love gently surrounding!

Und nichts zu forschen, nichts zu spähn,

Und nur zu träumen leicht und lind;
Der Zeiten Wandel nicht zu sehn,
Zum zweiten Mal ein Kind!

And nothing to search for, nothing to
beware of,
Only dreams, sweet and mild;
Not to notice the changes of time,
To be once more a child!

O zeig mir doch den Weg zurück,
Den lieben Weg zum Kinderland!
Vergebens such ich nach dem Glück,
Ringsum ist öder Strand!

Oh, do show me the road back,
The dear road to childhood's land!
In vain I search for happiness,
Around me naught but deserted beach
and sand!

Immer leiser wird mein Schlummer (My slumber grows ever more peaceful)

tells the story of a person slowly slipping into death and letting go of their lover. In dreams, they can hear their lover but can't respond. In the end, the speaker tells their lover that if they wish to see each other again, they must come soon to the other side.

Text by Hermann von Lingg

Immer leiser wird mein Schlummer,
Nur wie Schleier liegt mein Kummer

Zitternd über mir.
Oft im Traume hör' ich dich
Rufen drauß vor meiner Tür:
Niemand wacht und öffnet dir,
Ich erwach' und weine bitterlich.

Ja, ich werde sterben müssen,
Eine Andre wirst du küssen,
Wenn ich bleich und kalt.
Eh' die Maienlüfte wehen,
Eh' die Drossel singt im Wald:
Willst du einmal noch mich sehen,
Komm, o komme bald!

My slumber grows ever more peaceful;
and only like a thin veil now does my
anxiety

lie trembling upon me.
Often in my dreams I hear you
calling outside my door;
no one is awake to let you in,
and I wake up and weep bitterly.

Yes, I will have to die;
another will you kiss,
when I am pale and cold.
Before the May breezes blow,
before the thrush sings in the forest:
if you wish to see me once more,
come, o come soon!

Gabriel Fauré (1845–1924) is considered one of the greatest and most innovative French composers of the late 19th and early 20th centuries. He began his music career as a student at the Ecole Niedermeyer with aspirations of becoming an organist or choirmaster. Under the tutelage of his primary teacher, Camille Saint-Saëns, Fauré was able to experiment with more contemporary compositional techniques, including more harmonic and melodic flexibility. After serving as an organist for many churches in Paris, he became the head of the Conservatoire de Paris. Even though he was able to find more consistent work, Fauré was never quite able to find financial stability. He did most of his composing later in his life, after he was able to retire from his position at the Conservatoire de Paris.

Poème d'un Jour was published in November 1880 while Fauré was still serving as an organist throughout Paris. This piece effectively captures the mood of nostalgic yearning that Fauré tries to establish in a variety of his vocal repertoire. The work revolves around the idea of love found in a single day. From the first meeting with the lover to their somewhat sarcastic farewell, the narrator explores a variety of emotions, starting with a sense of pure happiness that slowly transforms with each new musical setting.

Texts by Charles Jean Grandmougin

I. Recontre

J'étais triste et pensif quand je t'ai
rencontrée,
Je sens moins aujourd'hui mon obstiné
tourment;
Ô dis-moi, serais-tu la femme inespérée,

I was sad and pensive when I met you,

Today I feel less my obstinate
torment;
Oh, tell me, might you be the woman
not even hoped for,

Et le rêve idéal poursuivi vainement?
Ô, passante aux doux yeux, serais-tu donc
l'amie
Qui rendrait le bonheur au poète isolé?

Et vas-tu rayonner sur mon âme affermie,
Comme le ciel natal sur un coeur d'exilé?

Ta tristesse sauvage, à la mienne pareille,
Aime à voir le soleil décliner sur la mer!

Devant l'immensité ton extase s'éveille,

Et le charme des soirs à ta belle âme
est cher;
Une mystérieuse et douce sympathie
Déjà m'enchaîne à toi comme un vivant lien,

Et mon âme frémit, par l'amour envahie,

Et mon coeur te chérit sans te connaître
bien!

II. Toujours

Vous me demandez de ma taire,
De fuir loin de vous pour jamais,
Et de m'en aller, solitaire,
Sans me rappeler qui j'aimais!

Demandez plutôt aux étoiles
De tomber dans l'immensité,
À la nuit de perdre ses voiles,
Au jour de perdre sa clarté,

Demandez à la mer immense
De dessécher ses vastes flots,
Et, quand les vents sont en démente,
D'apaiser ses sombres sanglots!

Mais n'espérez pas que mon âme
S'arrache à ses âpres douleurs,
Et se dépouille de sa flamme,
Comme le printemps de ses fleurs!

III. Adieu

Comme tout meurt vite, la rose
Déclose,
Et les frais manteaux diaprés
Des prés;

And the ideal dream pursued in vain?
Oh, passerby with gentle eyes, might
you be the friend,
Who would bring happiness to the
lonely poet?
And will you shine on my strengthening
soul,
Like the native sky on the heart of an
exile?
Your timid sadness, alike to mine,
Loves to see the sun set over the
ocean!
Facing this vastness your rapture
awakens,
And the charm of the evenings is dear
to your beautiful soul;
A mysterious and gentle sympathy
Already chains me to you like a living
bond,
And my soul trembles, overwhelmed by
love,
And my heart cherishes you without
knowing you well!

You ask me to be silent,
To flee far from you forever,
And depart in solitude,
Without remembering the one I loved!

Rather ask the stars
To fall into the infinite,
The night to lose its veils,
The day to lose its brightness!

Ask the boundless ocean
To drain its vast waves,
And when the winds rage in madness,
To still their merciful cries!

But do not believe that my soul
Will free itself from its bitter sorrows,
And cast off its fire,
As spring casts off its flowers!

How quickly everything dies, the rose
Uncloses,
And the fresh colored mantles
Of the meadows;

Les longs soupirs, les bienaimées,
Fumées!

On voit dans ce monde léger,
Changer
Plus vite que les flots des grèves,
Nos rêves!
Plus vite que le givre en fleurs,
Nos coeurs!

À vous l'on se croyait fidèle,
Cruelle,
Mais hélas! les plus longs amours
Sont courts!
Et je dis en quittant vos charmes,
Sans larmes,
Presqu'au moment de mon aveu,
Adieu!

The long sighs, the beloved ones,
Disappear in smoke!

We see in this fickle world,
Change
Faster than the waves at the shores,
our dreams!
Faster than dew on flowers,
Our hearts!

One believed in being faithful to you,
Cruel one,
But alas! The longest loves
Are short!
And I say, leaving your charms,
Without tears,
Almost at the moment of my
confession,
Farewell!

Henri Duparc (1848–1933) was a French composer of the late Romantic period. Born in Paris, he studied piano and composition with César Franck. Duparc is most well known for his 17 *mélodies* or art songs that are beautiful works inspired by gorgeous texts. Due to illness he decided to stop composing at a young age, yet he is still acclaimed for his inspired songs for piano and voice.

Chanson Triste (Song of Sadness) tells the story of deep and true love. The speaker lies in her lover's arms and sings ballads to him about their relationship. In the end, from her lover's sad eyes, she may be healed.

Text by Henri Cazalis

Dans ton cœur dort un clair de lune,
Un doux clair de lune d'été,
Et loin de la vie importune,
Je me viens perdre en ta clarté.

J'oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste cœur et mes pensées
Dans le calme aimant de tes bras.

Tu prendras ma tête malade,
Oh! certain soir sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous.
Et dans tes yeux pleins de tristesse,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que peut-être je guérirai.

In your heart moonlight lies dormant,
A gentle moonlight of summer;
And far from the troubles of life,
I will lose myself in your brightness.

I will forget past griefs,
My love, when you rock
My unhappy heart and my thoughts
In the loving tranquility of your arms.

You will lay my anxious head,
Oh! evenings upon your lap,
And you will utter to it a ballad
That will seem to speak of us;
And from your eyes so full of sadness,
From your eyes I will then drink
So many kisses and so much
tenderness
That perhaps at last I will be healed.

Lamento (Lament) is an unnerving tale of a white tomb where a sad pale dove sings its sorrowful song. Perhaps the soul beneath the tomb sings along with the dove in quiet unison.

Text by Theophile Gautier

Connaissez-vous la blanche tombe,
Où flotte avec un son plaintif
L'ombre d'un if ?
Sur l'if une pâle colombe,
Triste et seule au soleil couchant,
Chante son chant

On dirait que l'âme éveillée
Pleure sous terre à l'unisson
De la chanson,
Et du malheur d'être oubliée

Se plaint dans un roucoulement
Bien doucement.

Oh! jamais plus, près de la tombe,
Je n'irai, quand descend le soir
Au manteau noir,
Écouter la pâle colombe
Chanter sur la branche de l'if
Son chant plaintif!

Do you know the white tomb
Where floats with plaintive sound,
The shadow of a yew?
On the yew a pale dove,
Sad and alone under the setting sun,
Sings its song

One would say that an awakened soul
Is weeping under the earth in unison
With this song,
And from the misfortune of being
forgotten,
Moans its sorrow in a cooing
Quite soft.

Oh! never again near the tomb
Shall I go, when night lets fall
Its black mantle,
To hear the pale dove
Sing on the limb of the yew
Its plaintive song!

Charles Gounod (1818–1893) is a French composer most well known for his operas *Faust* and *Roméo et Juliette*. He cherished the sacred music of the 16th century and was a devout Catholic. These inspirations are heard in all of his compositions whether sacred or secular. Gounod composed primarily operas, masses, oratorios, and works for piano.

Repentir (Repentance) is a beautiful cry to the Lord asking for pity on the sinners of the world. The singer asks for forgiveness from her God. The beautiful and powerful song concludes with "Oh Divine Redeemer! Pardon my weakness." The text is taken from the Bible and creates a powerful prayer to God.

Ah! ne repousse pas mon âme pécheresse
Entends mes cris et vois mon repentir.
À mon aide Seigneur hâte-toi d'accourir
Et prends pitié de ma détresse!
De la justice vengeresse
Détourne les coups, mon Sauveur!
Ô Divin Rédempteur!
Pardonne à ma faiblesse,
Dans le secret des nuits je répandrai
mes pleurs
Je meurtrirai ma chair sous le poids du cilice

Ah! Do not reject my sinful soul!
Hear my cries and see my repentance!
Help me, Lord; Haste thee to rush to me
And take pity on my distress!
Of vengeful justice
Deflect the blows, my Savior!
O Divine Redeemer!
Pardon my weakness!
In the secrecy of the nights I shall shed
my tears
I shall mortify my flesh under the
weight of the hairshirt

Et mon cœur altéré du sanglant sacrifice
Bénira de ta main les clémentes rigueurs.

And my heart, altered by the bleeding
sacrifice
Will bless the merciful rigors of Thy
hand!

Robert Schumann (1810–1856) is well known for being one of the most diverse and important composers of the Romantic Era. Although he had originally studied law for the first two decades of his life, Schumann later persuaded his mother to let him study music full time with his piano teacher, Friedrich Wieck. Originally Schumann wanted to become a concert pianist, but an injury to his hand led him to study composition as his musical focus. He mainly wrote for piano during the beginning of his music career but later wrote more chamber music, symphonies, and vocal works. Schuman is especially praised for his ability to compose expressive and poetic music, effectively complementing the ideals of Romantic music at the time.

Dichterliebe (A Poet's Love), Opus 48, is arguably the most popular and emotionally charged vocal work from Schumann's repertoire. The piece takes 16 settings from Heinrich Heine's *Lyric Intermezzo*, which describes the variety of emotions an individual feels when they lose their lover. *Dichterliebe* was written over the course of nine days in the spring of 1840, also known as the "Year of Song" for Schumann, since he composed so many songs after the start of his marriage with Clara Schumann. Although the protagonist in this song cycle constantly experiences longing and yearning, our hero also seems to come to terms with this loss through forgiveness and hope for the future.

Texts by Heinrich Heine

I. Im wunderschönen Monat Mai

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

In the glorious month of May,
As all the buds were breaking,
Then in my heart
Love bloomed.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

In the glorious month of May,
As all the birds were singing,
Then I revealed to her
My longing and desire.

II. Aus meinen Tränen sprießen

Aus meinen Tränen sprießen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.

From my tears spring up
Many fair blossoms,
And my sighs become
A chorus of nightingales.

Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

And if you love me, child,
I'll give you all the flowers,
And before your window shall sound
The song of the nightingale.

III. Die Rose, die Lilie, die Taube, die Sonne

Die Rose, die Lilie, die Taube, die Sonne,
Die liebt' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine.

The rose, the lily, the dove, the sun,
I loved them all once in amorous bliss.
I love them no more, I love alone
The small one, the dainty one, the pure
one, the only one.

Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne.
Ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine.

She herself all the bliss of love,
Is rose and lily and dove and sun.
I love alone
The small one, the dainty one, the pure
one, the only one.

IV. Wenn ich in deine Augen seh'

Wenn ich in deine Augen seh',
So schwindet all' mein Leid und Weh;
Doch wenn ich küße deinen Mund,
So werd' ich ganz und gar gesund.

When I look into your eyes,
All my suffering and grief disappears,
But when I kiss your mouth,
I become healthy through and through.

Wenn ich mich lehn' an deine Brust,
Kommt's über mich wie Himmelslust;
Doch wenn du sprichst: ich liebe dich!
So muß ich weinen bitterlich.

When I lean on your breast,
I feel the bliss of heaven,
But when you say: I love you!
Then I must weep bitterly.

VII. Ich grolle nicht

Ich grolle nicht,
Und wenn das Herz auch bricht,
Ewig verlor'nes Lieb ! Ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht.
Das weiß ich längst.

I don't complain,
Even if my heart is breaking,
Love lost forever! I don't complain.
Even as you glow in the splendor of
diamonds,
No ray penetrates the night of your
heart.
I've known that for a long time.

Ich grolle nicht,
Und wenn das Herz auch bricht,
Ich sah dich ja im Traume,
Und sah die Nacht in deines Herzens
Raume,
Und sah die Schlang', die dir am Herzen
frißt,
Ich sah, mein Lieb, wie sehr du elend bist.
Ich grolle nicht.

I don't complain
Even if my heart is breaking,
I saw you in a dream,
And saw the night inside your heart,
And saw the serpent that gnaws at your
heart,
I saw, my love, how miserable you are.
I don't complain.

Giacomo Puccini (1858–1924) was a composer of Italian operas that are some of the most famous and are still performed frequently in the current repertoire.

Gianni Schicchi is a one-act comic opera with a libretto by Giovacchino Forzano that premiered at the Metropolitan Opera in 1918 and was an instant success. In the opera, a family must figure out what will happen to the inheritance of the recently departed and very wealthy Buoso Donati.

“O mio babbino caro” or “Oh, my dear father” is Laretta’s dramatic plea to her father, Gianni Schicchi. She wants to marry Rinuccio and she wishes for her father’s blessing.

O mio babbino caro,
mi piace, è bello bello,
vo’andare in Porta Rossa
a comperar l’anello!
Sì, sì, ci voglio andare!
E se l’amassi indarno,
andrei sul Ponte Vecchio
ma per buttarmi in Arno!
Mi struggo e mi tormento,
O Dio! Vorrei morir! Oh God!
Babbo, pietà, pietà!
Babbo, pietà, pietà!

Oh my dear father,
I like him, he is very handsome.
I want to go to Porta Rossa
to buy the ring!
Yes, yes, I want to go there!
And if my love were in vain,
I would go to Ponte Vecchio
and throw myself in the Arno!
I am pining and I am tormented,
I would want to die!
Daddy, have mercy, have mercy!
Daddy, have mercy, have mercy!

Vincenzo Bellini (1801–1835) was an Italian opera composer of the *bel canto* style. He was most well known for his long flowing melodic lines. He inspired many composers including Verdi, Wagner, Chopin, and Liszt. ***I Capuleti e i Montecchi*** was premiered at the Teatro La Fenice in Venice in 1830. The libretto was written by Felice Romani and was a reworking of the classic story of William Shakespeare’s *Romeo and Juliet*.

“Eccomi in lieta vesta... O Quante Volte” the recitative and aria take place in Act I, scene II in Giulietta’s room. She is overcome with frustration with her wedding preparations—she does not want to enter into a loveless marriage. She wants Romeo with her, and if she cannot be with her love, she would rather be overtaken by flames.

Eccomi in lieta vesta...eccomi adorna...
Come vittima all’ara. Oh! almen potessi

Qual vittima cader dell’ara al piede!
O nuziali tede,
Abborrite così, così fatali,
Siate, ah! siate per me faci ferali. ah!

Ardo...una vampa, un foco
Tutta mi strugge.
Un refrigerio ai venti io chiedo invano.
Ove se ’tu, Romeo?
In qual terra t’aggiri?
Dove, dove inviarti i miei sospiri?

Oh! quante volte, Oh!
Oh! quante ti chiedo Oh!
Al ciel piangendo
Con quale ardor t’attendo,
E inganno il mio desir!

Behold me decked out
like a victim on the altar. Oh if only I
could

fall like a victim at the foot of the altar!
Oh nuptial torches,
so hated, so fateful,
would that you were the tapes of my
doom

I burn, a blaze, a fire
all my torment.
In vain I call on the winds to cool me.
Where are you Romeo?
In what lands do you wander?
Where, where shall I send them, where
my sighs where to?

How much time,
How often I beg you!
the sky weeps
with the passion of my waiting
And delude my desires!

Raggio del tuo sembiante
Ah! Parmi il brillar del giorno ah!
L'aura che spira intorno ah!
Mi sembra un tuo respir.

To me the light of day
is like the flash of your presence
the air that winds around
Is my longings.

Douglas Moore (1893–1969) stands as one of the few great American opera composers of his time. Although he was well known for writing music for various performance venues, such as theater and film, Moore is often more strongly associated with his operatic compositions. After obtaining two music degrees from Yale, Moore traveled to France, where he studied with Nadia Boulanger in Paris. After his time abroad, he came back to the United States to work on the faculty of Columbia University, where he stayed for 36 years. Moore draws a lot of his musical influence from American folk music and flowing lyricism that enhances the tonal landscape of his compositions. He also typically explored a more complex harmonic language, mostly due to his time in Paris, which incorporated well with his inclusion of aspects from American folk music.

The Ballad of Baby Doe, written in 1956, is often considered to be Douglas Moore's most famous opera. The opera contains actual historical figures from Colorado; Horace Tabor, Elizabeth "Baby" Doe Tabor, and Augusta Tabor. "**Warm as the Autumn Light**" is sung by Horace Tabor in the second scene in the opera, when he steps outside and suddenly hears Elizabeth singing. Horace's song serves as a response to Elizabeth's song, as he sings of his growing affection for her through the use of metaphors and descriptions that enhance the smooth, flowing nature of the aria.

Libretto by John Latouche

Warm as the autumn light, soft as a pool at night,
The sound of your singing, Baby Doe.
And while I was list'ning, I was recalling
Things that once I had wanted so much
And forgotten as years slipped away.
A girl I knew back home in Vermont, the sea in New Hampshire,
The first sight of the mountains.
They say I've been lucky; there's nothing my money won't buy.
It couldn't be I was unhappy or was missing the good things in life.
But only tonight came again in your singing,
That feeling of wonder, of longing and pain.
Deep in your lovely eyes, all of enchantment lies
And tenderly beckons, Baby Doe,
Dearest Baby Doe.

Gaetano Donizetti (1797–1848) was born into a poor family in Bergamo, Italy. At a young age, composer Simon Mayr discovered Donizetti and praised his musical ability. Under the tutelage of Mayr, Donizetti was educated thoroughly in music composition, later spending time at the Bologna Academy where he wrote his first opera. For the first few decades of his life, Donizetti found success in Italy writing comic operas. Although, later in his life, he sought to explore musical opportunities elsewhere in Europe. Donizetti traveled between Paris, Rome, and Vienna as a way of increasing his prestige and output as an opera composer and stage director. To this day, many experts believe Donizetti to be the leading *bel canto* opera composer of the early 19th century.

Don Pasquale, first performed in 1843, continues to be one of the most popular comic operas from the 19th century. Donizetti wrote this opera during his time in Paris, when Jules Janin of the Théâtre-Italien convinced him to write a new work for the opera house. **“Bella siccome un angelo”** is sung by Dr. Malatesta in the first part of the first act of the opera. When Don Pasquale vows to marry in old age in order to produce an heir, Malatesta becomes impatient and describes the attributes of the perfect bride through his aria. This is all an attempt by Malatesta to show Don Pasquale how imprudent he is, however, Malatesta has only been pretending to search for a suitable bride.

Text by Giovanni Ruffini

Bella siccome un angelo
In terra pellegrino.
Fresca siccome un giglio
Che s'apre sul mattino.
Ochio che parla e ride,
Sguardo che i cor conquide,
Chioma che vince l'ebano,
Sorriso incantator!

Beautiful as an angel
On earth as a pilgrim.
Fresh as a lily
That opens upon morning.
Eyes that speak and laugh,
Glances that conquer the heart,
Hair that surpasses ebony,
Enchanting smile!

Alma innocente, ingenua,
Che se medesima ignora.
Modestia impareggiabile
Bontá che v'innamora.
Ai miseri pietoso,
Gentil, dolce, amoroso!
Il ciel l'ha fatta nascere
Per far beato un cor!

A soul innocent and ingenuous
That ignores itself.
Modesty incomparable
Goodness that makes one fall in love.
To the poor piteous,
Gentle, sweet, loving!
Heaven made her be born
To make a heartbeat!

Samuel Barber (1910–1981) was an American composer, often regarded as one of the greatest 20th century composers. He composed works for orchestra, opera, choir, and piano. He received early fame and has left a lasting impression on American music. His music feels effortlessly melodic, and yet is difficult and requires excellent musicianship to perform accurately.

Hermit Songs is a collection of 10 songs for voice and piano written in 1953 and were premiered by Leontyne Price with Barber at the piano during that same year. The cycle is based on anonymous poems written by Irish monks from the eighth to the 13th centuries.

At St. Patrick's Purgatory, translated by Seán Ó Faoláin, is prayer to God about a monk on his travels to Loch Derg, a place of worship. The poet doesn't understand why he can't feel the pain and suffering of the Lord on the cross. He asks for forgiveness and guidance.

Pity me on my pilgrimage to Loch Derg!
O King of the churches and the bells
bemoaning your sores and your wounds,
but not a tear can I squeeze from my eyes!
Not moisten an eye after so much sin!

Pity me, O King!
What shall I do with a heart that seeks only its own ease?
O only begotten Son by whom all men were made,
who shunned not the death by three wounds,
pity me on my pilgrimage to Loch Derg
and I with a heart not softer than a stone!

The Crucifixion is a beautiful, heart-wrenching poem about the crucifixion of Jesus translated by Howard Mumford Jones. You can hear the nailing of Jesus to the cross in the accompaniment as the poet speaks of the horrible sadness and the pain that comes upon Mary, his mother.

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

St. Ita's Vision was translated by Chester Kallman and depicts a vision from God that St. Ita receives. She is told to take care of the infant Jesus and to praise Him. There is a rocking feel to the music as she sings the baby to sleep.

"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him."
So that Christ came down to her
in the form of a Baby and then she said:
"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus at my breast,
By my heart every night,
You I nurse are not a churl
But were begot on Mary the Jewess
By Heaven's light.
Infant Jesus at my breast,
What King is there but You who could
Give everlasting good?
Wherefore I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast."

The Monk and his Cat is about a scholar and his best friend, Pangur, his white cat. The text was translated by W.H. Auden and tells a happy tale of unlikely companionship between Pangur and the monk. Barber even gives Pangur a few solos on the piano.

Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
my feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art
Neither hinders the other;
Thus we live ever
without tedium and envy.
Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.

Wolfgang Amadeus Mozart (1756–1791) is considered by many to be the most recognizable and influential composer of the Classical era. Mozart demonstrated a strong ear for music at an early age. For instance, at the age of 3, he could often be found playing notes on the harpsichord and by the time he was 5 years old, he was writing short compositions. Under the tutelage of his father, Mozart developed his musical gifts and was performing in front of European royalty as a young teenager. Mozart eventually moved to Salzburg to become a court musician as a young adult. He later became upset with the lack of opportunities to write operas and the poor pay he was receiving. As a result, Mozart traveled to Vienna, where he composed some of his most well-known works and achieved substantial fame, but still suffered from limited financial security. Although he is not known for being a radical innovator of structure or harmony, Mozart wrote a plethora of compositions that still stand today as the standard of the Classical style.

Die Zauberflöte, one of Mozart's most famous operas, is a Singspiel, meaning that there is sung text and spoken dialogue. The opera premiered in Vienna in 1791, and has continually been performed since. In Act II, Tamino and Papageno have traveled to save Pamina, the Queen of the Night's daughter, from the evil Sarastro. Tamino is in love with Pamina and has been promised her hand in marriage by her mother, if he can rescue her. When Papageno announces to Pamina that Tamino has come for her, she rejoices but consoles and offers hope to Papageno who wishes to find a wife. They sing "**Bei Männern welche Liebe fühlen**," a duet about the joys and nobility of marriage.

Pamina:

Bei Männern, welche Liebe fühlen,
Fehlt auch ein gutes Herze nicht.

In men, who feel love
A good heart is not lacking.

Papageno:

Die süßen Triebe mitzufühlen
Ist dann der Weiber erster Pflicht.

To sympathize with the sweet instincts
Is then the wives first duty.

Pamina/Papageno:

Wir wollen uns der Liebe freun
Wir leben durch die Lieb allein,
Wir leben durch die Lieb allein,

We want to be happy with love
We live through love alone,
We live through love alone

Pamina:

Die Lieb versüßet jede Plage,
Ihr opfert jede Kreatur.

Love sweetens every torment
Every creature offers itself to her.

Papageno:

Sie würzet unsre Lebenstage,
Sie winkt im Kreise der Natur.

It seasons our daily lives,
It beckons us in the circle of nature.

Pamina/Papageno:

Ihr hoher Zweck zeigt deutlich an,
Nichts edlers sei als Weib und Mann,

Its higher purpose clearly indicates,
Nothing is more nobel than wife and
man,

Mann und Weib und Weib und Mann,
Reichen an die Gottheit an.
An die Gottheit an.

Man and wife, and wife and man,
Reach to the height of Godliness.
To Godliness.

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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All events free unless noted otherwise

Through Friday, May 15 Collins Memorial Library Exhibit: *Celebrating Puget Sound Theater*.

Sunday, April 26, 7:30 p.m. Senior Recital: Zachary Hamilton, violin, Schneebeck Concert Hall.

Monday, April 27, 7:30 p.m. Junior Recital: Larissa Freier, violin, Schneebeck Concert Hall.

MAY

Friday, May 1, 12:05 p.m. Performance: Organ at Noon, Joseph Adam, organist, Kilworth Memorial Chapel.

Friday, May 1, 4–6 p.m. Vocal Master Class by Freda Herseth '77, Hon.'01, vocal students from the School of Music, Room L6.

Friday, May 1, 7:30 p.m. Performance: Jazz Orchestra, Tracy Knoop, director, Schneebeck Concert Hall.

Friday, May 1, 7:30 p.m. Saturday, May 2, 2 p.m. and 7:30 p.m. Theater: *Macbeth* by William Shakespeare, Andrew Lutfala '15, director, Loring Brock '15, dramaturg, Senior Theatre Festival 2015, Norton Clapp Theatre, Jones Hall. Tickets: \$8 general; \$6 sr. citizen, military, student, PS faculty/staff/student, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door.

Saturday, May 2

2 p.m. Junior Recital: Clara Fuhrman, violin, Schneebeck Concert Hall.

5 p.m. Junior Recital: Lexa Hospenthal, voice, Schneebeck Concert Hall.

7:30 p.m. Senior Recital: Akela Franklin-Baker, voice, Schneebeck Concert Hall.

Sunday, May 3, 2 p.m. Performance: Adelpian Concert Choir, Bruce Browne, conductor, with guest artist Freda Herseth '77, Hon.'01, Kilworth Memorial Chapel.

Sunday, May 3, 7:30 p.m. Joint Junior Recital: Sophia El-Wakil, violin, and Nicolette Andres, violin, Schneebeck Concert Hall.

Monday, May 4, 6:30p.m. Performance: B-Natural Clarinet Ensemble, Jennifer Nelson, director, Wheelock Student Center.

Monday, May 4, 7:30 p.m. Performance: Percussion Ensemble, Gordon Robbe '11, director, Schneebeck Concert Hall.

Tuesday, May 5, 7:30 p.m. Performance: *There is Sweet Music*, Chorale, J. Edmund Hughes, conductor; and Dorian Singers, Kathryn Lehmann, conductor, Kilworth Memorial Chapel.

Wednesday, May 6, 4 p.m. Performance: Pops on the Lawn, Wind Ensemble with student conductors, Karlen Quad.

Wednesday, May 6, 7:30 p.m. Senior Recital: Will Delacorte, tenor, Schneebeck Concert Hall.

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