



SCHOOL OF MUSIC

JUNIOR RECITAL
LEXA HOSPENTHAL '16, SOPRANO
DENES VAN PARYS, PIANO

SATURDAY, MAY 2, 2015
SCHNEEBECK CONCERT HALL
5 P.M.

"Let the Bright Seraphim" from <i>Samson</i>	George Frideric Handel (1685–1789)
Villanelle de petits canards Ballade des Gros Dindons	Emmanuel Chabrier (1841–1894)
Come Ready and See Me Waterbird	Richard Hundley b. 1931
Amiamo Sull'onda cheta e bruna	Gaetano Donizetti (1797–1848)
"Mein Herr Marquis" from <i>Die Fledermaus</i>	Johann Strauss (1825–1899)

***A reception will follow the recital
in School of Music, Room 106.***

VOCALIST

ALEXANDRA HOSPENTHAL (Lexa) has been studying with Christina Kowalski since 2008. She is a member of the Adelphian Concert Choir, with which she toured in 2013, 2014, and 2015. Lexa joined the mixed a cappella group Underground Sound in Fall 2014. During the spring 2014 Opera Scenes production she portrayed the role of the Erste Dame in Mozart's *Die Zauberflöte*. That same semester, she also was the soprano soloist in Faure's *Requiem*, which she performed with the orchestra and combined choirs of Puget Sound. This spring Lexa sang the role of Isolier in Puget Sound's fully staged Opera Theater production of Gioacchino Rossini's *Le Comte Ory*.

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.

ACKNOWLEDGMENTS

I want to thank my amazing voice teacher Christina for sticking by my side and encouraging me to be a better musician every day. I thank Denes for all of his hard work and performing this recital with me. Finally, I thank my parents and friends for putting up with my constant singing and for supporting my passion for music.

PROGRAM NOTES

George F. Handel (1685–1789) was a German Baroque composer who spent the bulk of his career in London, becoming famous for his operas, oratorios, and organ concertos. Handel received critical training in Halle, Hamburg, and Italy before settling in London (1712), and became a popular British composer in 1727. He was strongly influenced both by the great composers of the Italian Baroque and the middle-German polyphonic choral tradition.

“Let the Bright Seraphim” (1743) from ***Samson*** is sung by the character Delila and appears in the third act of *Samson* at the very end just before the chorus. The libretto was based upon John Milton's writing. The aria summons the celestial hosts of seraphim and cherubim to hail the dead hero, with trumpet figures responding to the singer. It is sung before an Israelite messenger arrives and tells the audience what has happened: Samson pulled down the building on himself and the Philistines. Samson's dead body is brought out and the children of Israel play and sing a funeral march. At the end, the Lord is praised.

“Let the Bright Seraphim”

from *Samson*

Libretto by Newburgh Hamilton

Let the bright seraphim in burning row,
Their loud, uplifted angel trumpets blow.
Let the cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

Emmanuel Chabrier (1841–1894) was a French Romantic composer and pianist. He was mostly known for two of his orchestral works, *España* and *Joyeuse Marche*, but he wrote many operas (including *L'étoile*), songs, and piano music. He was admired by composers including Debussy, Ravel, Richard Strauss, Satie, Schmitt, Stravinsky, and the group of composers known as Les Six.

Villanelle de petits canards (1890) is about playful little ducks. This piece was dedicated to Mily-Meyer, and is part of a set of pieces that are meant to be funny, especially to intellectuals.

Villanelle de petits canards
Text by Rosemond Gérard

Ils vont, les petits canards,
Tout au bord de la rivière,
Comme de bons campagnards!
Barboteurs et frétilleurs,
Heureux de troubler l'eau claire,
Ils vont, les petits canards.
Ils semblent un peu jobards,
Mais ils sont à leur affaire,
Comme de bons campagnards!
Dans l'eau pleine de têtards,
Où tremble une herbe légère,
Ils vont, les petits canards,
Marchant par groupes épars,
D'une allure régulière,
Comme de bons campagnards!
Dans le beau vert d'épignards,
De l'humide cressonnière,
Ils vont, les petits canards,
Et quoiqu'un peu goguenards,
Ils sont d'humeur débonnaire,
Comme de bons campagnards!
Faisant, en cercles bavards,
Un vrai bruit de pétaudière,
Ils vont, les petits canards,
Dodus, lustrés et gaillards,
Ils sont gais à leur manière,
Comme de bons campagnards!
Amoureux et nasillards,
Chacun avec sa commère,
Ils vont, les petits canards,
Comme de bons campagnards,

They go, the little ducks

They go, the little ducks
All along the riverbank
Like good country folk!
Paddling and wagging their tails,
Happy to muddy the clear water,
They go, the little ducks.
They look a little foolish,
But they take care of their business,
Like good country folk!
In the water full of tadpoles,
Where delicate reeds tremble,
They go, the little ducks,
Marching in scattered groups,
At a well regulated pace,
Like good country folk!
In the beautiful spinach green,
Of the moist watercress bed,
They go, the little ducks,
And though a little roguish,
They are really good natured,
Like good country folk!
Making, chattering circles,
A really terrible racket,
They go the little ducks,
Plump glossy and merry,
They are gay in their own way
Like good country folk!
Amorous and nasal,
Each one with its hearsay,
They go, the little ducks,
Like good country folk!

Ballade des Gros Dindons (1889) makes fun of the bourgeois society who are, "fat and full of themselves." It is written as a simple song about fat turkeys but meant as social satire. It is dedicated to Jeanne Cranier.

Ballade des Gros Dindons
Text by Edmond Rostand

Les gros dindons, à travers champs,
D'un pas solennel et tranquille,
Par les matins, par les couchants,
Bêtement marchent à la file.
Devant la pastoure qui file,
En fredonnant de vieux fredons,
Vont en procession docile,
Les gros dindons!

Ils vous ont l'air de gros marchands,
Remplis d'une morgue imbécile.
De baillis rogues et méchants,
Vous regardant d'un œil hostile;
Leur rouge pendeloque oscille;
Ils semblent, parmi les chardons,
Gravement tenir un concile,
Les gros dindons!

N'ayant jamais trouvé touchants,
Les sons que le rossignol file,
Ils suivent, lourds et trébuchants,
L'un d'eux, digne comme un édile;
Et, lorsqu'au lointain campanile,
L'angélus fait ses lents din! dons!
Ils regagnent leur domicile,
Les gros dindons!

The Ballad of the Fat Turkeys

Across the fields fat turkeys go,
In solemn tranquil style,
From early morn to sunset's glow,
Marching stupidly in single file.
In front of their slow strolling shepherd,
Who whistles old melodies,
Come in docile procession,
The fat turkeys!

They look so much like rich tradesmen,
Filled with their idiotic pride.
Dishonest judges, roguish men,
Watching you with hostile eyes;
Their red wattles wavering freely;
In thorny bushes they're at ease,
There they solemnly hold their council,
The fat turkeys!

They've never lived in fantasy,
The world of the nightingale's songs,
They strut about so clumsily,
With the dignity high office;
And when from the distant bell tower,
The angels sounds its reprise!
They regain their domestic bower,
The fat turkeys!

Richard Hundley (b. 1931) was enrolled in the Manhattan School of Music (1950), but he dropped out after a short period of time. In 1960 he was selected for the Metropolitan Opera Chorus. In preparation for this position, he learned to sing 10 operas in four different languages. Hundley shared his original songs with some of the singers at the Met. As a result Anneliese Rothenberger, Rosalind Elias, Anna Moffo, Teresa Stratas, Lili Chookasian, John Reardon, and Betty Allen began performing his songs on stage. He worked often with poet James Purdy on many of his solo art songs.

Come Ready and See Me (with poetry by Purdy) is hypothesized to be a love story centering around the theme of hope.

Come Ready and See Me
Poetry by James Purdy

Come ready and see me no matter now late,
Come before the years run out.
I'm waiting with a candle no wind will blow out,

But you must haste on foot or by sky,
For no one can wait forever under the bluest sky.
I can't wait forever,
For the years are running out.

Waterbird is set to poetry by James Purdy and does not have a known meaning. It is hypothesized to be on the topic of adventure. American tenor Paul Sperry commissioned this piece for solo voice.

Waterbird

Poetry by James Purdy

Waterbird, waterbird, gently afloat.
Know you my yearning for places remote?
Waterbird, waterbird, under the sea.
Keep you a kingdom for sleepers like me?

Gaetano Donizetti (1797–1848) was an Italian composer from Bergamo. He was a leading composer of the *bel canto* opera style of the early 19th century. He received training in Baroque styles such as the fugue and counterpoint under Simon Mayr at his music school. Donizetti wrote almost 70 operas, and his most famous were comedic style operas. He also wrote many art songs.

Amiamo (ca. 1865) preaches an epicurean approach to living. This song takes the form of a gigue—the joy of the dance reinforcing the lyrics. It was written for his very dear friend's daughter.

Amiamo

Or che l'età ne invita,
Cerchiamo di goder.
L'istante del piacer passa e non torna,

Grave divine la vita,
Se non si coglie il fior,
Die fresche rose amor solo l'adorna.
Più bella sei, più divi,
Ad amor voti e fé;
Altra beltà non è che un suo tributo.

Amiam ché i dì son brevi;
E'un giorno senza amore,
Un giorno di dolor, giorno perduto.

Sull'onda cheta e bruna (ca. 1838) remained unpublished, but the manuscript was owned by the Cottrau family. The Cottrau firm issued many of Donizetti's works.

Sull'onda cheta e bruna

Sull'onda cheta e bruna,
Pria che sorga la luna.
Veloce, o gondolier,
Deh, solca il tuo sentier,

We Love

Now that the age to it invites.
Let us seek to be happy.
The moment of pleasure passes and
does not return.
Serious becomes the life,
If not one gathers the flower.
With fresh roses love only it adorns.
More beautiful you are, more you owe,
to love vows and faith;
Another beauty naught is but a his
tribute.

Let us love because the days are brief;
Is a day without love,
A day of sadness, day lost.

Over the silent water

On the wave silent and dark,
Before that may-rise the moon.
Quickly oh gondolier,
Please, embark on your path.

Ma veh che la tua prora,
Carezzi lieve il mar.
A solo sol Leonora,
Che canta ansiosa ogn'ora,
Oda del cor tra'l palpar,
Del fido amante il remigar.

But see that your prow,
May caress lightly the sea.
At only Leonora,
Who sings anxiously all the while.
May hear of the heart with the beating,
Of the faithful lover the rowing

Johann Strauss (1825–1899), the younger son of Johann Baptist Strauss, was an Austrian composer of lighter music, particularly that of dance music and operettas. He composed more than 400 waltzes, polkas, quadrilles, and other types of dance music, as well as several operettas and a ballet. In his lifetime he was known as "The Waltz King," and was largely responsible for the popularity of the waltz in Vienna during the 19th century.

"Mein Herr Marquis" takes place during the ball scene of the opera **Die Fledermaus**. Eisenstein is introduced to Adele, but is confused as to who she really is because of her striking resemblance to his maid. "My lord marquis," is sometimes referred to as "Adele's Laughing Song" or "The Laughing Song." She is trying to convince Eisenstein that she is definitely not his handmaid even though she is.

"Mein Herr Marquis"
from *Die Fledermaus*

Libretto by Karl Haffner and Richard Genée

Mein Herr Marquis, ein Mann wie Sie,
Sollt besser das verstehen,
Darum rate ich, ja genauer sich,
Die Leute anzusehen!
Die Hand ist doch wohl gar zo fein, hahaha.
Dies Füsschen so zierlich und klein, hahaha.
Die Sprache, die ich führe,
Die Taille, die Tournüre,
Der gleichen finden Sie,
Bei einer Zofe nie!
Gestehn müssen Sie führwahr,
Sehr komisch dieser Irrtum war!
Ja, sehr komisch, hahaha,
Ist die Sache, hahaha.
Drum verzeihn Sie, hahaha,
Wenn ich lache, hahaha!
Sehr komisch, Herr Marquis, sind Sie!
Mit dem Profil im griechischen Stil,
Beschenkte mich Natur:
Wenn nicht dies Gesicht schon genügend
spricht,
So sehn Sie die Figur!
Schaun durch die Lorgnette Sie dann, ah,
Sich diese Toilette nur an, ah,
Mir scheint wohl, die Liebe,
Macht Ihre Augen trübe,
Der schönen Zofe Bild,

"My Dear Marquis"

My dear marquis, a man like you
Should better understand that,
Therefore, I advise you to look more
Closely at people!
This hand is surely far too fine, hahaha
This foot so dainty and small, hahaha.
The manner of speaking which I have,
My waist, my bustle,
These would never be found,
On a lady's maid!
You really must admit,
This mistake was very comical!
Yes, very comical, hahaha,
Is this matter, hahaha.
So pardon me, hahaha,
If I laugh, ha ha ha!
You are very comical, Marquis!
With this profile in Grecian style,
Being a gift of nature;
If this face doesn't say enough,
Just look at my figure!
Just look through your lorgnette, ah
At this outfit, ah,
It seems to me that love
Has clouded your eyes.
The image of your chambermaid,

Hat ganz Ihr Herz erfüllt!
Nun sehen Sie sie überall,
Sehr komisch ist fürwahr der Fall!
Ja, sehr komisch, hahaha,
Ist die Sache, hahaha.
Dum verzeihn Sie, hahaha,
Wenn ich lache, hahaha!
Sehr komisch, Herr Marquis, sind Sie!

Has quite filled your heart!
Now you see her everywhere,
This is truly a very comic situation!
Yes, very comical, hahaha,
Is this matter, hahaha.
So pardon me, hahaha,
If I laugh, ha ha ha!
You are very comical, Marquis!

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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All events free unless noted otherwise

MAY

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

Saturday, May 2, 7:30 p.m. 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, 6:30 p.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.

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.

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