



UNIVERSITY *of*
**PUGET
SOUND**

SCHOOL OF MUSIC

SENIOR RECITAL
SOFIA GOTCH '19, SOPRANO
JEFF CALDWELL, PIANO

SATURDAY, APRIL 6, 2019
SCHNEEBECK CONCERT HALL
7:30 P.M.

PROGRAM

"V'adoro pupille" from *Giulio Cesare*.....George Frideric Handel (1685–1759)
"Tornami a vagheggiar" from *Alcina*

Mandoline.....Claude Debussy (1862–1918)
Beau Soir
Voici que les Printemps

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

INTERMISSION

Selections from *I Hate Music!*.....Leonard Bernstein (1918–1990)
I. My Name is Barbara
II. Jupiter Has Seven Moons
III. I Hate Music!
IV. I'm a Person Too

Selections from *Twelve Poems of Emily Dickinson*.....Aaron Copland (1900–1990)
III. Why Do They Shut Me Out of Heaven?
V. Heart, We Will Forget Him
Pastorale
Laurie's Song
 from *The Tender Land*

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

PERFORMER

Sofia Gotch '19, soprano, will graduate in May with Bachelor of Arts degrees in music and English studies. She is a student of Professor Kathryn Lehmann. Sofia is the musical director of *What She Said* A Cappella, president of the Adelphian Concert Choir, and sings with *Voci d'Amici*, a select ensemble from within the Adelphian Concert Choir. Sofia has performed with the Portland Symphonic Choir. She has also performed with the University's School of Music Opera Theater in *Into the Woods* (2018) as Cinderella, and the Theatre Arts/School of Music production of *Threepenny Opera* (2019) as Polly Peachum.

ACCOMPANIST

Jeff Caldwell returns to Seattle after spending the past 13 years in New York City and now is working as a staff accompanist in the School of Music. He was on the faculty for the Juilliard School Drama Division as musical vocal coach, worked at NYU's Tisch School and CAP21 programs, and taught at AMDA as a voice teacher and staff accompanist. He played keyboard in the Broadway pit of *The Producers* and was a regular audition accompanist for Telsey + Company, especially for the Lincoln Center revival of *South Pacific* and its subsequent tours.

As a singer Caldwell performed with New York City Opera in the choruses of *Haroun and the Sea of Stories*, *La Fanciulla del West*, and *Cendrillon*; as well as with the New York Choral Artists with the New York Philharmonic and with the Vienna Philharmonic in Carnegie Hall. He has enjoyed a revitalization of his opera directing career (which originally brought him to Seattle years ago) with the grass roots company Operamission and their Handel Project, and has directed the North American premieres of Handel's first two operas, *Almira* and *Rodrigo*.

He was a frequent music director for the songwriting team of Dan Martin and Michael Biello, especially their short film *Papa's Prince* and the marriage equality project *First Comes Love*.

ACKNOWLEDGEMENTS

Sofia would like to thank all those who have encouraged her to be brave and find herself through her voice. Sofia would specifically like to thank Dr. Steven Zopfi, Professor Kathryn Lehmann, Jeff Caldwell, and Dr. Dawn Padula for helping her gain invaluable knowledge, and confidence she didn't know she could have. She would like to thank, especially, Dr. Dawn Padula for helping her find her voice and her courage on stage, and for giving her so many opportunities to challenge herself and grow. Sofia would also like to thank her Adelphian Concert Choir and *What She Said* families for cultivating caring communities that share a love of music and friendship.

Sofia is ever so grateful to her friends and family, who have encouraged her to be herself, surrounding her with love and so much laughter. She would like to thank her grandfather, Giuseppe, for first showing her what it means to love music. She would like to thank her sister, Claire, for showing her the importance of sisterhood and always being a beacon of knowledge and profound care. Lastly, she would like to thank her mother, Maria, for loving and supporting her through the tears, passion, and excitement of singing as she continues to find her way toward her musical career.

PROGRAM NOTES AND TRANSLATIONS

Written and Compiled by Sofia Gotch

George Frideric Handel is a German-born composer who spent the bulk of his career in London. He is known best for his oratorios, operas, and anthems, and is regarded as one of the greatest composers of the Baroque era. Handel composed 42 operas, 29 oratorios, more than 120 cantatas, trios, duets, arias, and more. He died at age 74 in London.

Giulio Cesare premiered in 1724 at the Royal Academy of Music. The libretto was written by Nicola Francesco Haym. The opera was successful in its first performances, and Handel revived it throughout his career during subsequent opera seasons. The opera's plot is based loosely off of events that occurred during the Roman Civil War from 49–45 BCE. As Cesare pursues his enemy, Pompeo, to Egypt, he proceeds to fall in love with Cleopatra. In **"V'adaro pupille,"** Cleopatra disguises herself in order to seduce Cesare, wooing him with her charms from afar.

Alcina premiered during Handel's first season at the Theatre Royal, Covent Garden in London in 1735. However, like many of Handel's operas, *Alcina* fell into obscurity and wasn't performed again until a production in Leipzig in 1928. The background for this opera comes from the poem *Orlando Furioso*. The plot surrounds a young knight, Ruggiero, who falls under the spell of the notorious sorceress, Alcina. **"Tornami a vagheggiar"** is sung by Morgana, another sorceress within Alcina's court (and Alcina's sister), who believes that Ruggiero could be in love with her and asks him to return to her once he has gone.

"V'adaro pupille"

from *Giulio Cesare*

Libretto by Nicola Haym

Translation by Melinda Persons

V'adaro, pupille
saette d'amore,
le vostre faville
son grate nel sen.

"I adore you, eyes"

I adore you, eyes,
arrows of love
Your sparkles
are pleasing in my breast.

Pietose vi brama
il mesto mio core,
ch'ogno'ora vi chiama
l'amato suo ben.

Have pity on
my sad heart
that every hour calls
The lover your beloved.

**“Tornami a vagheggiar”
from *Alcina***

Libretto by Antonio Marchi
Translation by Robert Gaulbitz

Tornami a vagheggiar
te dolo vuol' amar
quest' anima fedel,
caro, mio bene, caro!

“Return to me to languish”

Return to me to languish
only you, it wants to love
this faithful heart,
My dear, my good one, my dear!

Già ti donai il mio cor:
Fido sarà mio amor;
Mai ti sarò crudel,
Cara mia spene

I gave you my heart:
I trust you will be my love;
but you will be too cruel,
my dear hope.

Claude Debussy is often seen as one of the most influential composers of the late 19th and 20th centuries. A French-born composer, Debussy is sometimes seen as the first Impressionist composer, though he rejected the term himself. Debussy's unique compositional style took many years to develop, and he was nearly 40 when he achieved international fame with his only completed opera, *Pelléas et Mélisande*. Debussy's musical style was, in many ways, a reaction against Wagner and German musical traditions, as he worked to find alternatives to its rigid stylistic tendencies and rules. Throughout his career, Debussy took great care in his melodic lines and corresponding lyrics. For his vocal compositions, he incorporated a wide variety of poems, including some of his own his own. Debussy died of cancer in Paris at age 55, having only composed for a little over 30 years of his life.

Mandoline was composed around 1883, with the original text written by Paul Verlaine. In its time, the song likely would have been received as a setting of a cleverly ironic piece of poetry. The text takes on an air of light-heartedness as it pokes fun at the exchanging of vows, luxurious lifestyles, and romantic serenades.

Beau Soir is an art song set to the poem of Paul Bourget. However, it has since been arranged for a myriad of instruments including the violin, piano, and cello. Like many of Debussy's early compositions, it is difficult to date the song, but it was likely written around 1878. While it may appear morbid in its translation, the song actually muses on the beauty and meaning life receives once death is imposed unto it. Ultimately, life is beautiful because it is fleeting. While this text may not feel immediately uplifting, it approaches the Romantic understanding of life and death as aspects of the profound and the sublime.

Voici que les Printemps was composed in 1884, with poetry taken from Paul Bourget. This piece welcomes a personified spring as he leaps into the year, awakening the flowers and the lovers. The poem refers to a nightingale and a blackbird, who sit on spring's left and right shoulder, respectively. The blackbird whistles, or mocks those who are not lovers, while the nightingale sings to those who are in love, enchanting them even further.

Mandoline

Poetry by Paul Verlaine

Translation by Emily Ezust

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

The givers of serenades
And the lovely women who listen
Exchange insipid words
Under the singing branches

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle maint vers tendre.
verse.

There is Thyrsis and Amyntas
And there's the eternal Clytandre,
And there's Damis who, for many a
Heartless woman, wrote many a tender

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,

Their short silk coats,
Their long dresses with trains
their elegance, their joy,
And their soft blue shadows,

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise

Whirl around in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers from the breeze.

Beau Soir

Poetry by Paul Bourget

Translation by Emily Ezust

Lorsque au soleil couchant
les rivières sont roses,
Et qu'un tiède frisson
court sur les champs de blé,
Un conseil d'être heureux
semble sortir des choses
Et monter vers le cœur troublé ;

When the rivers are pink
in the setting sun,
And a slight shiver runs
through the fields of wheat,
A suggestion to be happy
seems to rise up from all things
and ascends towards the troubled heart;

Un conseil de goûter le charme
d'être au monde,
Cependant qu'on est jeune
et que le soir est beau,

A suggestion to taste the charms
of the world,
While one is young
and the evening is fair,

Car nous nous en allons
comme s'en va cette onde:
Elle à la mer, – nous au tombeau !

Voici que le Printemps
Poetry by Paul Bourget
Translation by Marie-Claire Rohinsky

Voici que le printemps,
ce fils léger d'Avril
Beau page en pourpoint vert
Brodé de roses blanches
Paraît leste,
fringant et les poings sur les hanches
Comme un prince acclamé
revient d'un long exil

Les branches des buissons verdissent
rendent étroite
La route qu'il poursuit
en dansant comme un fol;
Sur son épaule gauche
il porte un rossignol
Un merle s'est posé
Sur son épaule droite.

Et les fleurs qui dormaient
sous les mousses des bois
Ouvrent leurs yeux où
flotte une ombre avue et tendre
Et sur leurs petits pieds

Les deux oiseaux siffler
et chanter à la fois

Car le merle siffle
et le rossignol chante
Le merle siffle ceux
qui ne sont pas aimés
Et pour les amoureux
languissants et charmés
Le rossignol prolonge
une chanson touchante.

For we are on our way
just as this wave is:
It is going to sea – and we, to the grave!

Here comes spring,
April's light-footed son;
A fair page in green doublet
embroidered with white roses,
See him come, nimble,
dashing, with his hands on his hips,
Like a prince acclaimed,
returning from a long exile.

The twigs of the greening bushes
makes narrow
The road along
which he dances and frolics;
On his left shoulder
he holds a nightingale,
A blackbird has alighted
on his right one.

And the flowers asleep
under the moss of the woods
Open their eyes in which
drifts a dim and tender shadow
On their little feet

The two birds whistle
and sing together.

For the blackbird is whistling
and the nightingale singing;
The blackbird whistles of those
who are not loved,
And for the lovers,
languishing and spellbound,
The nightingale prolongs
His touching song.

Charles Gounod was a French composer best known for his operas *Roméo et Juliette*, and *Faust*. As a young musician and composer studying in Italy, Gounod spent much of his time studying the polyphonic works of Palestrina, one of the most famous Italian Renaissance composers. One can see the effects of his studies in his early masses and operas, as he blends the sacred and secular styles. In 1859, Gounod completed his work on *Faust*, which marked a new phase of French opera. In 1854 he became the conductor of the Orphéon Choral Society in Paris. After this he spent five years in London conducting the Royal Choral Society. He went on to devote himself to oratorios and was made a grand officer of the Legion of Honor in 1888.

“Ah! Je veux vivre!” is Juliette’s first aria in the opera *Roméo et Juliette*. She sings this aria once she is reminded, yet again, by her nurse that she is to be married in Paris. Juliette is young and wants to experience romance, not at all interested in the marriage that has been arranged for her. Instead, Juliette would like to remain in her own romantic dream world, where it is eternally spring, and she can relish in her ever-fleeting youth. The opera premiered in 1867 and entered the repertoire of the Opéra-Comique in 1873, receiving 391 performances in 14 years.

“Ah! Je veux vivre!”

Translation 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 guard 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 coeur 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 cries,

The heart surrenders to love

And the happiness flies without
returning

Loin de l'hiver morose,

Et respirer la rose,

Avant de l'effeuiller.

Far from a morose winter,

And breath in the rose

Before it dies.

Leonard Bernstein was an American-born composer, author, conductor, pianist, and educator. He was one of the first American composers to gain international acclaim, and was one of the most influential composers of the 20th century. He wrote for small ensembles, chamber groups, symphony orchestras, opera houses, film scores, and Broadway. Bernstein is especially well-known for composing *West Side Story*, *Candide*, and *Wonderful Town*. Bernstein was the first conductor to give a lecture series on television to further the public's understanding of classical music. He worked on these lecture series from 1954 until his death in 1990.

I Hate Music! was premiered in 1943, dedicated to a friend of Bernstein's named Edys Merrill, who would frequently utter "I hate music" when she tired of Bernstein's musical coaching. In the sheet music, at the beginning of the song cycle, Bernstein instructionally writes, "In the performance of these songs, coyness is to be assiduously avoided. The natural, unforced sweetness of child expressions can never be successfully gilded; rather will it come through the music in proportion to the dignity and sophisticated understanding of the singer." The singer of the song cycle explores childhood curiosities and mysteries, while also discovering the meaning of the musical world and its associated experiences. While Bernstein wrote the poetry for this song cycle himself, the pieces are disjointed, each occupying their own expressive style.

Selections from *I Hate Music!*

Lyrics by Leonard Bernstein

I. My Name is Barbara

My mother said
That babies come in bottles
But last week she said
They grew on special baby bushes
I don't believe in the storks either
They're all in the zoo
Busy with their own babies
And what's a baby bush anyway?
My name is Barbra...

II. Jupiter has Seven Moons

Jupiter has seven moons
Or is it nine?
Saturn has a million, billion, trillion sixty-nine!
And everyone is a little sun with six little moons of its own!
But we have only one.
Just thinking of all the fun we'd have if there were nine?
Then we could be just nine more times romantic!
Dogs would bath till they were frantic,
We'd have nine tides in the Atlantic!

But we have only one!
Only one!

III. I Hate Music!

I hate music, but I like to sing
La, la, la, la, la, la, la, la!
But that's not music!
Not what I call music, no sir!

Music is a lot of men with a lot of tails
Making lots of noise like a lot of females
Music is a lot of folks in a big dark hall
Where they really don't want to be at all
With a lot of chairs
And a lot of heirs
And a lot of furs and diamonds!
Music is silly

I hate music, but I like to sing

V. I'm a Person Too

I just found out today
that I'm a person too, like you:
I like balloons; lots of people like balloons:
But everyone says, "Isn't she cute? She likes balloons!"

I'm a person too, like you!
I like things that everyone likes:
I like soft things and movies and horses
and warm things and red things: don't you?

I have lots of thoughts; like what's behind the sky;
and what's behind what's behind the sky:
But everyone says, "Isn't she sweet?
She wants to know everything!" Don't you?

Of course, I'm very young to be saying all these things
in front of so many people like you;
but I'm a person too! Though I'm only ten years old;
I'm a person too, like you!

Aaron Copland is another of America's most influential and celebrated composers of the 20th century. Copland studied in France under the famous composer, Nadia Boulanger, for three years before he came back to United States to begin his fully-fledged career. One of the reasons Copland became such an influential composer,

was because of his dedication to incorporating American themes into his music. Patriotism, pastoralism, jazz, and traces of folk tunes were deeply imbedded in his works. Much like Bernstein, Copland wanted to make classical music more accessible to the American public, and so he spent much of the latter half of his career doing just that—bringing classical music and living composers to the public sphere.

Twelve Poems of Emily Dickinson were composed in 1950, and eventually, the set was reduced to *The Eight Poems of Emily Dickinson* in an effort to make the collection more accessible, and to reach a larger public audience. Copland took much care in his arrangement of these poems, hoping to employ “text-painting” in his composition to match the extraordinary descriptive nature of Dickinson’s poetry. While all of the songs in this collection explore tonality through chromaticism and polytonality, they also demonstrate folk-like qualities that are reminiscent of hymns, and evoke naturalistic and pastoral settings. **Why Do They Shut Me Out of Heaven?** begins and ends angrily as the singer pleads in desperation, questioning the ways of death and the afterlife. **Heart, We Will Forget Him** has folk-like qualities even within its contemporary tonality as it centers around motives of fourths and simplistic melodic phrases. The poem glimpses at a conversation between the narrator and their heart, as the narrator comes to the conclusion that they may never be able to forget their lover, try as they may, due to their heart’s lagging.

Selections from *Twelve Poems of Emily Dickinson* **Poetry by Emily Dickinson**

Why Do They Shut Me Out of Heaven?

Why do they shut Me out of Heaven?
Did I sing too loud?
But I can sing a little “Minor”
Timid as a Bird!

Wouldn’t the Angels try me
Just once more,
Just see if I troubled them
But don’t shut the door!

Oh, if I were the Gentleman
In the “White Robe”
And they were the little Hand that knocked-
Would I forbid?

Why do they shut Me out of Heaven?
Did I sing too loud?

Heart, We Will Forget Him

Heart, we will forget him
You must forget the warmth he gave
I will forget the light
When you have done pray tell me
Then I, my thoughts, will dim
Haste! 'lest while you're lagging
I may remember him!

Pastorale was first performed in 1922, as one of Copland's earlier vocal works. The song presents complicated, chromatic intervals as it works to create a pastoral scene, "text-painting" in very similar ways to Copland's efforts in *Twelve Poems of Emily Dickinson*. The juxtaposition between great leaps and chromatic lines seem to delineate between those things, such as feelings, which are grand and profound, and those things which are more grounded in the everyday where even then the narrator's love prevails.

Pastorale

Poetry by E. Powers Mathers

Since you love me and I love you
The rest matters not.
I will cut grass in the fields
And you will sell it for beasts.

Since you love me and I love you
The rest matters not.
I will sow maize in the fields
and you will sell it for people.

Laurie's Song is from Copland's opera, *The Tender Land*. The opera is about a family living on a farm in the American Midwest. *The Tender Land* was meant to premiere in an intimate setting to households on their televisions, but was the opera was rejected by television networks. Instead, the opera first premiered in 1954 at the New York City Opera House. The opera, as a whole, was not well-received by the public.

The aria is about a high school senior who has yet to see so much of the world, and is both terrified and incredibly excited about what her future holds for her. She muses on how time has managed to slip by her, and how strange it feels to be moving on with her life so soon. But, she can feel her future beckoning to her, and she knows she has to go out in the wide world in order to keep growing.

Laurie's Song
from *The Tender Land*

Libretto by Horace Everett

Once I thought I'd never grow tall as this fence
Time dragged heavy and slow

But April came and August went
And little by little I grew
And as I grew I came to know
How fast the time could go

Once I thought I'd never go outside this fence
This space was plenty for me

But I walked down the road one day
And just happened I can't say
But little by little it came to be
That line between the earth and sky
Came beckoning to me

Now the time has grown short
The world has grown so wide

I'll be graduated soon
Why am I strange inside?

What makes me think I'd like to try
To go down all those roads beyond that line
Above the earth and 'neath the sky?

Tomorrow when I sit upon
The graduation platform stand,
I know my hand will shake
When I reach out to take that paper
With the ribboned band

Now that all the learning's done
O who knows what will now begin?

O it's so strange
I'm strange inside

The time has grown so short
The world so wide

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Friday, April 12

Organ at Noon

Wyatt Smith, organ

Kilworth Memorial Chapel, noon

Friday, April 12

Jacobsen Series: Women in Music

Dawn Padula, mezzo-soprano; Tanya Stambuk, piano;

Maria Sampen, violin; Gwynne Brown, narration

Schneebeck Concert Hall, 7:30 p.m.

Tickets: \$20/\$15 (Free for Puget Sound students.)

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Wednesday, April 17

The Noon Recital Series

Short Performances by Puget Sound Students

Schneebeck Concert Hall, noon

Thursday, April 18

Symphony Orchestra

Anna Wittstruck, conductor

Schneebeck Concert Hall, 7:30 p.m.

Friday, April 26

Wind Ensemble/Concert Band

Gerard Morris and Robert Rink, conductors

Schneebeck Concert Hall, 7:30 p.m.

Saturday, April 27

A Celebration of African and African-American Choral Music

Tony Leach, guest conductor

Kilworth Memorial Chapel, 7:30 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit *pugetsound.edu/arts*.

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