



SCHOOL OF MUSIC

JOINT SR./JR. RECITAL
HAILEY HYDE '17, SOPRANO
EMILY LALIOTIS '18, SOPRANO
JEFF CALDWELL, PIANO

SUNDAY, APRIL 23, 2017
SCHNEEBECK CONCERT HALL | 7:30 P.M.

"Durch Zärtlichkeit und Schmeicheln"
from *Die Entführung aus dem Serail*
"Der Hölle Rache kocht in meinem Herzen"
from *Die Zauberflöte*

Wolfgang Amadeus Mozart
(1756–1791)

Hailey Hyde, soprano

"A Serpina penserete"
from *La Serva Padrona*
"Piante ombrose"
from *La Calisto*
"Squarciam pure il seno"
from *Il Tigrane*

Giovanni Pergolesi
(1710–1736)
Francesco Cavalli
(1602–1676)
Antonio Vivaldi
(1678–1741)

Emily Laliotis, soprano

Selections from *Six Songs for High Voice*
Pippa's Song
Cradle Song
Song for a Girl
In a Gondola

Ned Rorem
b.1923

Hailey Hyde, soprano

Le Colibri
L'Aveu
Serenade Italienne
Les Papillons

Ernest Chausson
(1855-1899)

Emily Laliotis, soprano

Selections from *Fünf Gesänge*, Opus 71
Es liebt sich so lieblich im Lenze
Geheimnis
Minnelied

Johannes Brahms
(1833-1897)

Hailey Hyde, soprano

Mister Snow
from *Carousel*
Adelaide's Lament
from *Guys and Dolls*
Hold On
from *The Secret Garden*

Richard Rodgers/Oscar Hammerstein II
(1902–1979)/(1895–1960)
Frank Loesser
(1910–1969)
Lucy Simon/Marsha Norman
b. 1943/b. 1947

Emily Laliotis, soprano

The Simple Joys of Maidenhood
from *Camelot*
My White Knight
from *The Music Man*
If I Were a Bell
from *Guys and Dolls*

Alan Jay Lerner/Frederick Loewe
(1918–1986)/(1901–1988)
Meredith Wilson
(1902–1984)
Frank Loesser
(1910–1969)

Hailey Hyde, soprano

Marry the Man Today
from *Guys and Dolls*

Frank Loesser
(1910–1969)

Hailey Hyde, soprano and Emily Laliotis, soprano

***A reception will follow the recital
in School of Music, Room 114.***

PERFORMERS

HAILEY HYDE '17, soprano, is a senior student of Dr. Dawn Padula who will graduate this spring with a Music Minor. She is the current President of Adelphian Concert Choir and is a member of Voci D'Amici. Notable awards include winning first (2017) and second place (2016) at the Tahoma National Association of Teachers of Singing competitions, Katy Reeves Performing Arts Award, two-time Gertrude W. Cadzow Music Award, outstanding vocal soloist award at Lionel Hampton Jazz Festival, DeMiero Jazz Festival outstanding musician award, and gold and silver medals at Musicfest Northwest. Hailey made her debut with the Coeur d' Alene Symphony in 2013, returning for three subsequent guest soloist performances, and was a guest soloist for Saint George's School benefit concert for the arts. She recently performed the role of Alice in *Le Comte Ory* for the School of Music Opera Theater (spring 2015), and the role of Edith in *The Pirates of Penzance* with the Opera Coeur d' Alene (summer 2014). This spring, Hailey performed select scenes from Johann Strauss' *Die Fledermaus* and Franz Lehar's *The Merry Widow* in the Opera Theater's Opera Scenes production. Currently Hailey maintains a small studio of young voice students in the Tacoma area and plans to return to Spokane after graduation this May.

EMILY LALLOTIS '18, soprano, will graduate in May of 2018 with a double major in Music and Religion. She is the student of Dr. Dawn Padula and is the vice president of the Adelphian Concert Choir. Emily also sings in Voci D'Amici and What She Said A Cappella. Emily won first (2015) and third place (2017) in the National Association of Teachers of Singing Tahoma chapter competition. She has performed with the School of Music and Theatre Arts Department in *Le Comte Ory* (2015), *RENT* (2016) as Maureen, and in the Opera Scenes (2017). She is founder of Songwriting Club and released an album of her original music, *Single Step*, in 2015. Emily is an active participant in the Balkan Music community, and studies Byzantine Chant under Alexander Khalil.

JEFF CALDWELL, piano, 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 here at Puget Sound. 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 Jeff 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

Hailey: I would like to thank my friends, family, and supporters for helping me get to where I am today. Dr. Padula, your endless support, encouragement, and expertise has helped me to achieve more than I had ever imagined I could as a singer, and I am so appreciative of you. I am grateful to my friends and family for indulging my love for opera, and for putting up with the endless practice sessions and talk about music. I would like to extend a big thank you to Dr. Steven Zopfi, Professor Kathryn Lehmann, David Demand, and Dawn Wolski for being incredible mentors and teachers. Finally, and most important, thank you to my Mom and Dad, Todd and Laura Hyde, for listening to every performance I've been in since I was five, and for always believing in me even when I didn't believe in myself. This one is for you!

Emily: Emily would like to thank everyone who has ever encouraged her in her pursuit of music. She is eternally grateful to Dr. Dawn Padula for teaching her so much about her voice and herself. She is thankful for my many mentors in music, who have taught her that humility and listening are as important as any technical skill, especially Dr. Steven Zopfi, Professor Kathryn Lehmann, Anne Whattoff, Alexander Khalil, and John Michael Boyer. She wants to thank her *What She Said* family for the music and the friendship, and is most grateful for her friends and family, who make her laugh long and hard. She would like to thank her Mom, Dad, Katy, and Grace for supporting her education and loving her like a crazy. Finally, she thanks her first voice teacher, Michael Grant Hall (memory eternal) for showing an audacious little girl where her voice could take her.

PROGRAM NOTES AND TRANSLATIONS

Written and compiled by Hailey Hyde and Emily Laliotis

Wolfgang Amadeus Mozart (1756–1791) was a child prodigy and classical era composer who during his lifetime composed over 600 symphonic, choral, chamber, concertante, and operatic works. *Die Entführung aus dem Serail*, which was debuted in 1782, is a three-act opera in the *Singspiel* style that is lighthearted and fun. The plot follows the characters Konstanze and her maid Blonde, who have been kidnapped by Pirates and sold to the Pasha Selim. Konstanze's betrothed, Belmonte, and his servant and Blonde's betrothed, Pedrillo, band together to try and save Konstanze and Blonde.

“**Durch Zärtlichkeit und Schmeicheln**” takes place in Act II, when the Pasha has taken Blonde to his overseer Osmin. Blonde is to be his slave, however she repeatedly rebuffs his rough attempts to force her into his bedroom. Blonde explains to Osmin in this aria how he will fair better in his attempts if he woos her with kind words and pleasant actions, instead of “bluster, abuse, and scolding.”

“**Durch Zärtlichkeit und Schmeicheln**”

from *Die Entführung aus dem Serail*

Libretto by Christoph Friedrich Bretzner

English translation by Camila Freitas Batista

Durch Zärtlichkeit und Schmeicheln
Gefälligkeit und Scherzen
Erobert man die Herzen
Der guten Mädchen leicht.

Doch mürrisches Befehlen,
Und Poltern, Zanken, Plagen
Macht, dass in wenig Tagen
So Lieb' als Treu' entweicht.

“**With Tenderness and Flattery**”

(*The Abduction from the Seraglio*)

*With tenderness and coaxing,
kindness and pleasantries,
it's easy to conquer
a gentle maiden's heart.*

*But surly commands,
bluster, abuse and scolding
will very quickly banish
both love and faithfulness.*

Die Zauberflöte (The Magic Flute) is a two-act opera premiered in 1791 that follows the story of Prince Tamino, who has been sent by the Queen of the Night to rescue her daughter, Pamina, from the High Priest Sarastro. Instead, Prince Tamino seeks to join Sarastro and must undergo trials of wisdom in order to win Pamina as his wife.

The aria “**Der Hölle Rache**” occurs during the third scene of Act II. The Queen of the Night finds Pamina, giving her a dagger, and demands that she kills Sarastro herself or face the wrath of her mother and disownment. It is known by some as “the Vengeance Aria,” and features the Queen in a fit of vengeful rage.

“**Der Hölle Rache kocht in meinem Herzen**”
from *Die Zauberflöte*
Libretto by Emanuel Schikaneder
English translation by Lea F. Frey

Der Hölle Rache kocht in meinem Herzen,
Tot und Verzweiflung flammet um mich her!
Fühlt nicht durch dich Sarastro
Todesschmerzen,
So bist du meine Tochter nimmermehr.
Verlassen sei auf ewig,
Verlassen sei auf ewig,
Zertrümmert sei'n auf ewig
Alle Bande der Natur
Wenn nicht durch dich
Sarastro wird erblassen!
Hört, Rachegötter,
Hoert der Mutter Schwur!

“*Hell's vengeance boils in my heart*”
(*The Magic Flute*)

*Hells Revenge cooks in my heart,
Death and despair flame about me!
If Sarastro does not through you feel
The pain of death,
Then you will be my daughter nevermore.
Disowned may you be forever,
Abandoned may you be forever,
Destroyed be forever
All the bonds of nature,
If not through you
Sarastro becomes pale! (as death)
Hear, Gods of Revenge,
Hear a mother's oath!*

Giovanni Pergolesi (1710–1736) was an 18th century Baroque composer in Italy. During his lifetime, he was regarded as the model for the new Italian *opera buffa*, which was in contest with the already popular French *opera seria*. Most of his career was spent working for wealthy patrons in Naples where all but one of his operas premiered. His early death at the age of twenty-six left many of his works unfinished, and resulted in the misattribution of several pieces to Pergolesi. Scholars now attribute seven operas to his name, along with two intermezzos, of which *La Serva Padrona* is one.

La Serva Padrona is Pergolesi's most famous opera, loved for its relatable characters. The plot follows headstrong maidservant, Serpina, as she tricks her master, Umberto, into marrying her. When a fake suitor requests a large dowry, Umberto decides to marry Serpina himself, realizing that he has loved her all along. The aria “**A Serpina penserete**” highlights Serpina's plan. To Umberto, she laments that when she has been married off and leaves the house he will barely remember her, while to the audience, she congratulates herself on her cunning ways.

“**A Serpina penserete**”
from *La Serva Padrona*
Libretto by Gennaro Antonio Federico
English translation by Mario Giuseppe Genesi

A Serpina penserete
qualche volta e qualche dì,
e direte : ah! Poverina,
cara un tempo ella mi fu.
(Ei mi par che già pian piano
s'incomincia a intenerir.)

“**You'll remember Serpina**”
(*The Servant Turned Mistress*)

*You'll remember Serpina very well,
Sometimes, someday
And you'll say: "Oh, poor little maid
How dear she once was to me."
(It seems to me that gradually Umberto
is becoming tender-hearted.)*

S'io poi fui impertinente
mi perdoni; malamente mi guidai, lo vedo sì.
(Ei mi stringe per la mano,
meglio il fatto non può gir.)

*If I was cheeky, please excuse me;
I behaved badly and I admit it, yes.
He finally takes my hand:
(He can't put things better than how
I have arranged them.)*

Francesco Cavalli (1602–1676) was an Italian composer of early Baroque music best known for his 41 operas. As a child, he sang soprano in Saint Mark's Basilica in Venice, which is where he met and studied with Claudio Monteverdi. He wrote primarily for the public opera house, which had only small string orchestras, as compared with the extravagant courts for which Monteverdi composed. He is of particular interest to scholars because unlike most of his contemporaries, many of his operas have been preserved, allowing academics to track the development of early opera, including the beginnings of the da capo aria.

La Calisto premiered in Venice in 1651, running for only eleven performances. The libretto is based on the myth of Jove and Callisto. Jove's wife, goddess Juno, becomes angry at Jove for falling in love with Callisto and resolves to turn the nymph into a bear. Jove cannot break Juno's spell, and decides to cut Callisto's life short. The plot is set in a barren land destroyed by a great war. In **"Piante Ombrose,"** Callisto curses Jove for the barren landscape in which she searches for water, lamenting the destruction of the land.

"Piante ombrose"
from **La Calisto**

Libretto by **Giovanni Faustini**

English translation by **Jennifer Williams Brown**

"Shady plants"

Piante ombrose
dove sono i vostri onori?
Vaghi fiori
dalla fiamma inceneriti,
colli, e liti
di smeraldi già coperti
or deserti
del bel verde, io vi sospiro:

*Shady plants
Where is your glory?
Pretty flowers
scorched by the flames,
hills and banks,
once covered with emeralds,
now stripped bare
of beautiful greenery, I sigh for you.*

dove giro,
calda, il piede, e sitibonda,
trovo l'onda
rifuggita entro la fonte,
nella fronte
bagnar posso, ho 'l labbro ardente.

*Wherever I turn
My foot, hot and thirsty,
I find that the water
has fled back into the spring,
nor can I
bathe my forehead or my burning lips.*

Inclemente:
si chi tuona arde la terra?

*Unmerciful!
Indeed, does the God of thunder burn the
earth?*

Non più Giove, ah non più guerra.

No more, Jove, ah, no more war!

Antonio Vivaldi is widely regarded as the most influential Baroque composer, whose impact was felt across Europe even during his lifetime. The Italian composer is known for a wide variety of works, ranging from opera to sacred and orchestral music. He was ordained as a priest, and worked as teacher and composer at *Ospedale della pieta*, a shelter for orphaned children, bringing renown to their girls' choir. His most famous work was the series of four violin concertos called *The Four Seasons*, which is still widely programmed today.

Il Tigrane is one of Vivaldi's roughly forty preserved operas, but out of three acts, only Act II has been preserved. In fact, Vivaldi only composed Act II—the other two acts were written by different composers. The libretto features a love story about Cleopatra, the character who sings “**Squarciami pure il seno.**” Cleopatra angrily proclaims her own power, challenging the person attempting to harm her. She is obstinate and confident, asserting that nothing will separate her fiery soul from her body.

“**Squarciami pure il seno**”
from *Il Tigrane*

Libretto by Francesco Silvani

English translation by Paolo Toscano

Squarciami pure il seno
Ecco te l'offro ignudo *here*,
Senza riparo o scudo
Eccoti ancora il cor
Ecco che t'offro il cor.

Ferro o veleno
mi ponno uccidere,
ma non divider
dall'alma un giusto ardor, no.

“**Rend, if you will, my breast**”

*Rend, if you will, my breast;
I offer it to you unprotected,
without cover or shield;
here too is my heart,
here, I offer you my heart.*

*Iron or poison
can kill me,
but cannot keep
my soul from righteous passion*

Ned Rorem (b. 1923) is an American composer of symphony, operas, concertos, choral works and ballets. However, he is known especially for his art songs, of which he has composed over 500. The Pulitzer Prize winner has even been lauded, “the world's best composer of art song.”

Six Songs for High Voice is a beautiful cycle set to text by several different poets and features complicated prose in an extremely high range.

Pippa's Song

Poetry by Robert Browning

The year's at the spring
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearl'd;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven –
All's right with the world!

Cradle Song

Poetry by Anonymous (16th Century)

O my deir hert, young Jesus sweit,
Prepare thy creddil in my spreit,
And I sall rock thee in my hert
And never mair from thee depart.

But I sall praise thee evermoir
With sangis sweit unto thy gloir;
The knees of my heart sall I bow,
And sing that richt Balulalow!

Song for a Girl
Poetry by John Dryden

Young I am and yet unskilled
How to make a lover yield,
How to keep, or how to gain,
When to love, and when to feign.

Take me, take me, some of you,
While I yet am young and true;
Ere I can my soul disguise,
Heave my breasts, and roll my eyes.

Stay not till I learn the way,
How to lie, and to betray;
He that has me first, is blest,
For I may deceive the rest.

Could I find a blooming youth,
Full of love and full of truth,
Brisk, and of a jaunty mien,
I should long to be fifteen.

In a Gondola
Poetry by Robert Browning

The moth's kiss, first!
Kiss me as if you made me believe
You were not sure, this eve,
How my face, your flower, had pursed
Its petals up; so, here and there
You brush it, till I grow aware
Who wants me, and wide open I burst.

The bee's kiss, now!
Kiss me as if you enter'd gay
My heart at some noonday,
A bud that dares not disallow
The claim, so all is render'd up,
And passively its shatter'd cup
Over your head to sleep I bow.

Ernest Chausson (1855–1899) was a Paris composer who studied under famed composer Jules Massenet at the Paris Conservatoire. After becoming a lawyer in order to please his late father, Chausson made a change of career at the age of 24, deciding to study composition. He was greatly influenced by Wagner, whose mark can be seen in Chausson's dramatic and lyrical language. Chausson's music is often divided into three periods; the four pieces on this program hail from his first period, embodied by beautifully melodic lines and simple, elegant ideas.

"Le Colibri" uses a hummingbird drinking nectar as a metaphor for passionate love. The hummingbird is so overcome by the sweetness of the flower that it dies for fear of running out of the nectar. So, too, would the narrator die, if only to keep the taste of their lover's lips. The music is filled with the passion of the narrator, building slowly to the death of the hummingbird, then relaxing into the proclamation of love at the end of the piece.

Le Colibri

Poetry by Charles-Marie-René Leconte de Lisle
English translation by Edith Braun

Le vert colibri, le roi des collines,
Voyant la rosée et le soleil clair,
Luire dans son nid tissé d'herbes fines,
Comme un frais rayon s'échappe dans l'air.

Il se hâte et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'açoka rouge aux odeurs divines
S'ouvre et porte au coeur un humide éclair.

Vers la fleur dorée, il descend, se pose,
Et boit tant d'amour dans la coupe rose,
Qu'il meurt, ne sachant s'il l'a pu tarir!

Sur ta lèvre pure, ô ma bien-aimée,
Telle aussi mon âme eut voulu mourir,
Du premier baiser qui l'a parfumée.

L'Aveu is the most solemn of Chausson's pieces featured on this program, giving voice to a hopeless narrator. Having lost everything, no words can reach them, and they beg for the dark comfort of death as the memories of happiness are too much to bear. The lack of tonality in the vocal line characterizes the total desperation of the narrator as they struggle with their reality.

L'Aveu

Poetry by Auguste Villiers de L'isle-Adam
English translation by Edith Braun

J'ai perdu la forêt, la plaine,
Et les frais avrils d'autre-fois.
Donne tes lèvres, leur haleine
Ce sera le souffle des bois.

J'ai perdu l'océan morose,
Son deuil, ses vagues, ses échos;
Dis-moi n'importe quelle chose,
Ce sera la rumeur des flots.

Lourd d'une tristesse royale
Mon front songe aux soleils enfuis.
Oh! cache-moi dans ton sein pâle!
Ce sera le calme des nuits.

"Serenade Italienne" paints the image of two lovers escaping to the sea on a dark night. In the piano is the gentle rolling of the sea underneath the boat, and the musical lines shift as the attention of the narrator's attention moves to different parts of the scenery. The poetry tells of a connection so deep that the world around can sense it. The reverie is finished by a dream-like piano sequence that sends the narrator deeper into their imagination.

The Hummingbird

*The hummingbird, the green prince of the heights,
feeling the dew and seeing the sun's clear light
shining into his nest of woven grass,
shoots up in the air like a gleaming dart.*

*Hurriedly he flies to the nearby marsh
where the waves of bamboo rustle and bend,
and the red hibiscus with the heavenly scent
opens to show its moist and glistening heart.*

*Down to the flower he flies, alights from above,
and from the rosy cup drinks so much love
that he dies, not knowing if he could drink it dry.*

*Even so, my darling, on your pure lips
my soul and senses would have wished to die
on contact with that first full-fragrant kiss.*

The Avowal

*I have lost the forest, the plain,
And the fresh Aprils of former times.
Give me your lips, their breath,
it will be the breeze of the woods.*

*I have lost the gloomy ocean,
Its mourning, its waves, its echoes;
tell me whatever you will,
it will be the crash of the waves.*

*Heavy with a regal sadness,
My brow dreams of the fugitive sun rays;
oh, hide me in your pale bosom!
It will be the calm of the night!*

Serenade Italienne
Poetry by Paul Bourget
English translation by Edith Braun

Partons en barque sur la mer
Pour passer la nuit aux étoiles.
Vois, il souffle juste assez d'air
Pour enfler la toile des voiles.

Le vieux pêcheur italien
Et ses deux fils qui nous conduisent,
Écoutent, mais n'entendent rien
Aux mots que nos bouches se disent.

Sur la mer calme et sombre, vois:
Nous pouvons échanger nos âmes,
Et nul ne comprendra nos voix
Que la nuit, le ciel et les lames.

“**Les Papillons**” aligns the narrator with a butterfly who travels far to seek not the sweetness of nectar, but rather the sweetness of their lover’s lips. The song expresses an intense devotion which denies the narrator’s need for bodily sustenance, instead privileging the food of the soul. The flight of the butterflies can be heard in the piano’s fluttering lines, creating text painting of the flitting creature.

Les Papillons
Poetry by Pierre-Jules-Théophile Gautier
English translation by Edith Braun

Les papillons couleur de neige
Volent par essaims sur la mer;
Beaux papillons blancs, quand pourrai-je
Prendre le bleu chemin de l'air?

Savez-vous, ô belle des belles,
Ma bayadère aux yeux de jais,
S'ils me [pouvaient]1 prêter leurs ailes,
Dites, savez-vous où j'irais?

Sans prendre un seul baiser aux roses,
À travers vallons et forêts,
J'irais à vos lèvres mi-closes,
Fleur de mon âme, et j'y mourrais.

Johannes Brahms (1833–1897) was a Romantic German composer and concert pianist who composed works for piano, voice, organ, symphony, chorus and chamber ensemble. He was often acknowledged as one of the “Three B’s of Music,” grouped together with Ludwig van Beethoven and Johann Sebastian Bach. He was influenced heavily by composers Mozart and Joseph Haydn.

“**Es Liebt sich so lieblich im lenze,**” the first song from ***Fünf Gesänge, Opus 71***, is based on a poem by Heinrich Heine, and tells the story of shepherdess weaving crowns to be given to a special someone. It is full of lush imagery of springtime.

Italian Serenade

*Let's go out in a boat on the sea
to spend the night under the stars.
Look, it's blowing just enough breeze
to swell the canvas of the sails.*

*The old Italian fisherman
and his two sons, who sail us out,
hear but understand nothing
of the words we say to each other.*

*On the calm dark sea, look!
we can exchange our souls,
and our voices will not be understood
except by the night, the sky and the waves.*

The Butterflies

*The snow-white butterflies
fly in swarms over the sea.
Beautiful white butterflies, when can I
travel the blue path of the air?*

*Tell me, oh fairest of the fair,
my dancing-girl with the jet-black eyes -
if they were to lend me their wings,
do you know where I would fly?*

*Not taking one kiss from the roses,
I'd fly across valleys and forests
to alight on your half-closed lips (oh my soul's
chosen flower!) – and there I'd die.*

Es liebt sich so lieblich im Lenze!

Poetry by Heinrich Heine

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from the LiederNet Archive -- <http://www.lieder.net/>**

Die Wellen blinken und fließen dahin,
Es liebt sich so lieblich im Lenze!
Am Flusse sitzt die Schäferin
Und windet die zärtlichsten Kränze.

Das Knospet und quillt und duftet und blüht,
es liebt sich so lieblich im Lenze!
Die Schäferin seufzt aus tiefer Brust
bosom

Wem geb' ich meine Kränze?
Ein Reiter reitet den Fluß entlang,
er grüßet so blühenden Mutes,
die Schäferin schaut ihm nach so bang,
fern flattert die Feder des Hutes.

Sie weint und wirft in den gleitenden Fluß
die schönen Blumenkränze.
Die Nachtigall singt von Lieb' und Kuß,
es liebt sich so lieblich im Lenze!

Love is so lovely in Spring!

*The waves flash and flow in;
Love is so lovely in Spring!
By the river the shepherdess sits
And weaves delicate crowns of wreaths.*

*Budding, streaming, wafting, and blossoming
Love is so lovely in spring!
The shepherdess sighs from deep in her*

*To whom shall I give my wreaths?
A horseman rides along the river:
he greets her with radiant cheer,
the shepherdess gazes at him shyly,
far in the distance the feather flutters in his cap.*

*She weeps and throws into the gliding river
those lovely wreaths of flowers.
The nightingale sings of love and kisses;
Love is so lovely in the spring!*

“**Geheimnis**,” the next song in the cycle, features a beautiful piano line that both contrasts and flows with the vocal line, and again uses imagery of blossoming trees whispering of a secret love.

Geheimnis

Poetry by Karl Candidus

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O Frühlingsabenddämmerung!
O laues, lindes Weh'n,
Ihr Blütenbäume, sprecht,

ihr so zusammensteh'n?
Vertraut ihr das Geheimnis euch
Von uns'rer Liebe süß?
Was flüstert ihr ein ander zu
Von uns'rer Liebe süß?

Secret

*O spring's evening twilight!
O mild, gently breezes,
was tut You blossoming trees, speak - what are
you doing?
standing so close together?
Do you confide to one another
the secret of our sweet love?
What do you whisper to one another
about our sweet love?*

“**Minnelied**” is a simple love song that closes the cycle, and features the same springtime imagery from the previous two pieces.

Minnelied

Poetry by Ludwig Christoph Heinrich Hölty

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Holder klingt der Vogelsang,
Wenn die Engelreine,
Die mein Jünglingsherz bezwang
Wandelt durch die Haine.

Love Song

*Delightfully sound the birdsongs
when the pure angel
who conquered my young heart
wanders through the wood.*

Röter blühen Tal und Au,
Grüner wird der Wasen,
Wo die Finger meiner Frau
Maienblumen lasen.

*Redder bloom the valleys and meadows,
Greener becomes the grass
where the fingers of my lady
Are picking little mayflowers.*

Ohne sie ist alles tot,
Welk sind Blüt' und Kräuter;
Und kein Frühlingsabendrot
Dünkt mir schön und heiter.

*Without her, everything is dead.
Blossoms and herbs are wilted;
and no spring sunset
would seem to me as fair and fine.*

Traute, minnigliche Frau,
Wollest nimmer fliehen;
Daß mein Herz, gleich dieser Au,
Mög' in Wonne blühen!

*Darling, lovely woman,
Never wish to flee;
that my heart, as well as this meadow,
might bloom in joy!*

Richard Rodgers (1902–1979) and **Oscar Hammerstein II** (1895–1960) were a dynamic duo of music and lyrics in the Golden Age of musical theatre. The two artists had rich careers before their collaboration, but their partnership brought about some of the most famous musicals in history, including *Oklahoma!* and *The Sound of Music*. The pair is said to have brought maturity to musical theatre, bringing serious themes to the stage in lieu of building a farcical plot around a big star. The implications of their work can still be felt in today's theaters as well as pop culture. In fact, in 1999, the United States Postal Service designed a stamp dedicated to them.

Carousel was their second musical together, and is said to be Rodgers' favorite of the bunch. It is based on Ferenc Molnár's play *Liliom*, and follows the romance of Billy Bigelow, a carousel barker, and Julie Jordan, a millworker, as they fall in love and work through the roadblocks that show up. Though the show premiered before the inception of the Tony Awards, its 1994 revival received five. "**Mister Snow**" captures the musings of Carrie Pipperidge, Julie's close friend, about her new fiancée. Caught in the throes of love, she imagines her wedding day and their happy life together.

Mister Snow
from *Carousel*
Lyrics by Oscar Hammerstein II

His name is Mister Snow and an up-standing man is he.
He comes home every night in his round-bottomed boat
With a net full of herring from the sea.

An almost perfect beau, as refined as a girl could wish.
But he spends so much time in his round-bottomed boat,
That he can't seem to lose the smell of fish.
The first time he kissed me the whiff of his clothes
Knocked me flat on the floor of the room.
But now that I love him, my heart's in my nose
And fish is my favorite perfume.

Last night he spoke quite low and a fair-spoken man is he.
And he said, "Miss Pipperidge
I'd like it fine if I could be wed with a wife.
And indeed, Miss Pipperidge, if you'll be mine
I'll be yours for the rest of my life."

Next moment we were promised
And now my mind's in a maze.
For all it can do is look forward to
That wonderful day of days:

When I marry Mister Snow
The flowers'll be buzzin' with the hum of bees.
The birds'll make a racket in the church yard trees
When I marry Mister Snow.

Then it's off to home we'll go.
And both of us'll look a little dreamy-eyed.
A driving to a cottage by the Oceanside
Where the salty breezes blow.

He'll carry me across the threshold
And I'll be as meek as a lamb.
Then he'll set me on my feet
And I'll say kinda sweet,
"Well, Mister Snow, here I am!"

Then I'll kiss him so he'll know
That evry'thin'll be as right as right can be
A living in a cottage by the sea with me.
For I love that Mister Snow.
That young sea-faring bold and daring,
Big bewhiskered, overbearing, darling Mister Snow.

Frank Loesser (1910–1969) had a long and diverse career in music that included writing popular music in the Tin Pan Alley, war songs, movie music, and Broadway shows. He grew up the son of a professional piano teacher, but never received training from his father. A self-taught musician, he played mostly by ear. Loesser won an Academy Award for his song "Baby It's Cold Outside" from the 1949 movie *Neptune's Daughter*, as well as multiple Tony Awards for ***Guys and Dolls***, which premiered in 1950.

Guys and Dolls was Loesser's biggest hit on Broadway; the musical comedy is based on short stories by Damon Runyon, and follows the story of two gamblers and their lovers. Sky Masterson falls in love with the very religious Sarah Brown while trying to win a bet that he can woo her, while Nathan Detroit and Adelaide have been engaged for fourteen long years, to Adelaide's chagrin. In "**Adelaide's Lament**," the rather uneducated Adelaide consults a medical textbook in search of the cause of her chronic cold. She finds out that her cold is not caused by any bodily issue, but is rather a result of the stress from her long engagement.

Adelaide's Lament
from ***Guys and Dolls***
Lyrics by Frank Loesser

The average unmarried female, basically insecure,
due to some long frustration may react. React?
With psychosomatic symptoms, difficult to endure,
affecting the upper respiratory tract.
In other words, just from waiting around
for that little band of gold,
a person can develop a cold.

You can spray her wherever you figure the streptococci lurk.
You can give her a shot for whatever she's got
but it just won't work.
If she's tired of getting the fish-eye from the hotel clerk,
a person can develop a cold.

The female remaining single,
just in the legal sense,
shows a neurotic tendency: *see note*.
Chronic organic syndromes, toxic and hypertense,
involving the eye, the ear and the nose and throat.
In other words, just from worrying
whether the wedding is on or off,
a person can develop a cough.

You can feed her all day with the Vitamin A
and the Bromo Fizz.
But the medicine never gets anywhere near
where the trouble is.
If she's getting a kind of name for herself
and the name ain't "His,"
a person can develop a cough.

And further more just from stalling
and stalling and stalling the wedding trip,
a person can develop *la grippe*.

When they get on a train for Niagara
and she can hear church bells chime.
The compartment is air-conditioned
and the mood sublime...
Then they get off at Saratoga
for the fourteenth time!
A person can develop *la grippe* –
la post-nasal drip!

With the wheezes and the sneezes
and a sinus that's really a pip.
From a lack of community property
and a feeling she's getting too old,
a person can develop a bad, bad cold!

Lucy Simon (b. 1943) grew up in the Bronx surrounded by a musical family. She began her music career by singing folk songs in a duo with her sister, Carly Simon. She recorded two albums as a solo artist and won a Grammy Award for a children's album in 1981. Her Broadway composition debut was *The Secret Garden* in 1991, which earned her a Tony Award nomination. Among other off-Broadway works, Simon also composed the musical adaptation of *Doctor Zhivago*, which opened on Broadway in 2015.

Marsha Norman (b. 1947) is a playwright, novelist and screenwriter who is co-chair of the Juilliard School playwriting department. For writing the book and lyrics for *The Secret Garden*, she won a Tony Award as well as a Drama Desk Award for Outstanding Book of Musical. She also wrote the libretto for the musical *The Color Purple* and the book for the musical *The Bridges of Madison County*.

The Secret Garden is based on the novel of the same name by Frances Hodgson Burnett, and is set in 20th century England. The story follows 10-year-old Mary Lennox, who brings life back into the house of her cold-hearted uncle and frail cousin. Martha, a chambermaid, is one of Mary's allies and encourages her in the song "**Hold On**" when Mary is feeling particularly hopeless. She preaches persistence in the face of hardship, instilling Mary with the strength she needs to finish the transformation that she has begun.

Hold On
from *The Secret Garden*
Lyrics by Marsha Norman

What you've got to do is finish
what you have begun!
I don't know just how
but it's not over till you've won.

When you see the storm is coming,
see the lightning part the skies.
It's too late to run.
There's terror in your eyes.
What you do then is remember
this old thing you heard me say:
"It's the storm, not you,
that's bound to blow away."

Hold on to someone standing by.
Hold on, don't even ask how long or why.
Child, hold on to what you know is true.
Hold on 'til you get through.
Child, oh child, hold on.

When you feel your heart is poundin',
fear a devil's at your door.
There's no place to hide,
you're frozen to the floor.
What you do then is you force yourself
to wake up, and just say:
"It's this dream, not me,
That's bound to go away."

Hold on, the night will soon be by.
Hold on, and think of something else to try.
Child, hold on, there's angels on their way.
Hold on and hear them say:
"Child, oh child!"
And it doesn't even matter
if the danger and the doom
come from up above or down below
or just come flying at you from across the room.

When you see a man who's raging
and he's jealous and he fears
that you've walked through walls
he's hid behind for years.
What you do then
is you tell yourself to wait it out
and say: "It's this day, not me
That's bound to go away."
Child, hold on!
It's this day, not you,
that's bound to go away!

Alan Jay Lerner (1918–1986) and **Frederick Loewe** (1901–1988) were a well-known team responsible for several of the greatest musicals of all time. Lerner was writing radio scripts when he met Austrian Frederick Loewe. Together, they created *Brigadoon*, *My Fair Lady*, and countless other works for which they received many Academy Awards and several nominations. Lerner also wrote the screenplay for *An American in Paris*.

Camelot, written in 1960, follows the traditional story of King Arthur based off of T.H. White's *The Once and Future King*. "**The Simple Joys of Maidenhood**" catches Guinevere, Arthur's intended bride, in the forest lamenting her impending nuptials and longing for the life of a simple, normal maiden. Arthur is hidden, and hears her lament from afar.

The Simple Joys of Maidenhood **Lyrics by Frederick Loewe**

Saint Genevieve, it's Guinevere, remember me?
Saint Genevieve, I'm over here beneath this tree!
You know how faithful and devout I am.
You must admit I've always been a lamb.
But, Genevieve, I won't obey you anymore!
You've gone a bit too far.
I won't be bid and bargained for
like beads at a bazaar.
Saint Genevieve, I've run away
eluded them and fled.
And from now on I intend to pray
to someone else instead!
Oh, Genevieve, Saint Genevieve
where were you when my youth was sold?
Dear Genevieve, Sweet Genevieve,
shan't I be young before I'm old?

Where are the simple joys of maidenhood?
Where are all those adoring daring boys?
Where's the knight pining so for me
he leaps to death in woe for me?
Oh where are a maiden's simple joys?
Shan't I have the normal life a maiden should?
Shall I never be rescued in the wood?
Shall two knights never tilt for me
and let their blood be spilt for me?
Oh where are the simple joys of maidenhood?
Shall I not be on a pedestal,
worshipped and competed for?
Not be carried off, or better still,
cause a little war?
Where are the simple joys of maidenhood?
Are these sweet, gentle pleasures gone for good?
Shall a feud not begin for me?
Shall kith not kill their kin for me?
Oh, where are the trivial joys,
harmless, convivial joys.
Where are the simple joys of maidenhood?

Meredith Wilson (1902–1984) was an American composer, songwriter, playwright, flutist, and conductor most known for writing the book, lyrics and music for *The Music Man*. In addition to his contributions to the musical theater world, he also wrote a few symphonies and music for classical chamber ensembles. He was nominated twice for Academy Awards, and also is known for writing the Christmas standard, “It’s Beginning to look a lot like Christmas.”

The Music Man tells the story of a traveling con man who comes to Gary, Indiana to run a scheme on the unsuspecting town members. In his attempts to con the town, he falls in love with Marian Paroo (the Librarian) and learns lessons about what is important.

“**My White Knight**” occurs in Act I where Marian is fighting off the Professor’s attempts at flirtation. She describes her ideal man to her mother. Little does she know that the man she describes turns out later to be the Professor!

My White Knight
Lyrics by Meredith Wilson

My white knight, not a Lancelot, nor an angel with wings.
Just someone to love me, who is not ashamed of a few nice things.
My white knight who knew what my heart would say if it only knew how.
Please, dear Venus, show me now.

All I want is a plain man.
All I want is a modest man.
A quiet man, a gentle man.
A straightforward and honest man
to sit with me in a cottage somewhere in the state of Iowa.

And I would like him to be more interested in me than he is in himself.
And more interested in us than in me.

And if occasionally he’d ponder
what make Shakespeare and Beethoven great,
him I could love till I die.

My white knight, not a Lancelot, nor an angel with wings.
Just someone to love me, who is not ashamed of a few nice things.
My white knight, let me walk with him where others ride by.
Walk and love him ‘til I die.

“**If I Were a Bell**” is sung by Sarah Brown, in Act I of *Guys and Dolls*. Sky has convinced Sarah to come to Havana with him on a bet, and she has had a few too many cocktails. It is during this song that Sarah comes to the inebriated realization that she is in love with Sky. This song later went on to become a famous jazz standard.

If I Were a Bell
from *Guys and Dolls*
Lyrics by Frank Loesser

Ask me how do I feel?
Ask me now that we’re cozy and clinging.
Well sir, all I can say, is if I were a bell I’d be ringing!

From the moment we kissed tonight,
That’s the way I’ve just gotta behave.
Boy, if I were a lamp I’d light,
and if I were a banner I’d wave!

Ask me how do I feel, little me with my quiet upbringing?
Well sir, all I can say is if I were a gate I'd be swinging!
And if I were a watch I'd start popping my springs!
Or if I were a bell I'd go ding dong, ding dong, ding!

Ask me how do I feel from this chemistry lesson I'm learning.
Well sir, all I can say is if I were a bridge I'd be burning!

Yes, I knew my morale would crack
from the wonderful way that you looked!
Boy, if I were a duck I'd quack!
Or if I were a goose I'd be cooked!

Ask me how do I feel, ask me now that we're fondly caressing?
Pal, if I were a salad I know I'd be splashing my dressing.
Ask me how to describe this whole wonderful thing.
Well, if I were a bell I'd go ding dong, ding dong ding!

"Marry the Man Today" is a duet from *Guys and Dolls* between Adelaide and Sarah sung when both women are fed up with their partner's behavior. Sarah has just found out that Sky was originally interested in her as a result of a bet, and Adelaide is fed up with Nathan's lies. The two commiserate on their hopeless cases, deciding to marry them anyways and deal with the consequences later.

Marry the Man Today
from *Guys and Dolls*
Lyrics by Frank Loesser

Adelaide: At Wanamaker's and Saks and Klein's, a lesson I've been taught:
You can't get alterations on a dress you haven't bought.

Sarah: At any vegetable market from Borneo to Nome, you mustn't squeeze a melon till you get the melon home.

A: You've simply got to gamble.

S: You get no guarantee.

A: Now doesn't that kind of apply to you and I?

S: You and *me*.

A: (Whatever.) Why not?

S: Why not what?

A: Marry the man today, trouble though he may be,
much as he likes to play, crazy and wild and free.

Both: Marry the man today rather than sigh in sorrow.

A: Marry the man today and change his ways tomorrow.

S/A: Marry the man today.

S/A: Maybe he's leaving town!

S/A: Don't let him get away

S: Hurry and track him down

A: (Counterattack him and)

B: Marry the man today! Give him the girlish laughter

S: Give him your hand today and save the fist for after.

A: Slowly introduce him to the better things: respectable, conservative, and clean.

S: *Readers Digest*

A: Guy Lombardo

S: Rogers Peet

A: Golf!

S: Galoshes

A: Ovaltine!

B: But marry the man today! Handle it meek and gently.

A: Marry the man today and train him subsequently

S: Carefully expose him to domestic life, and if he ever tries to stray from you, have a pot roast.

A: Have a headache

S: Have a baby

A: Have two!

S: Six

A: Nine!

S: STOP!

B: Marry the man today, rather than sigh in sorrow.

Marry the man today and change his ways tomorrow!

UPCOMING MUSIC EVENTS

Free unless noted otherwise.

SUNDAY, APRIL 23

Joint voice recital, Hailey Hyde '17, and Emily Laliotis '18
Schneebeck Concert Hall, 7:30 P.M. Reception to follow in room 114.

MONDAY, APRIL 24

Student Chamber Music Ensemble 1, Alistair MacRae, director
Kilworth Memorial Chapel, 7:30 p.m.

WEDNESDAY, APRIL 26

Student Chamber Music Ensemble 2, Alistair MacRae, director
Kilworth Memorial Chapel, 7:30 p.m.

FRIDAY, APRIL 28

Voice recital, Megan D'Andrea '17
Kilworth Memorial Chapel, 1:00 p.m.

FRIDAY, APRIL 28

Symphony Orchestra with all Puget Sound Vocal Ensembles
The Symphony Orchestra along with the Adelphian Concert Choir, Dorian Singers, and University Chorale and Tanya Stambuk, piano, will be performing Jake Runestad: *Dreams of the Fallen* for Orchestra, Solo Piano, and Chorus.
Schneebeck Concert Hall, 7:30 p.m.

SATURDAY, APRIL 29

Flute recital, Colin Babcock '18
Schneebeck Concert Hall, 2:00 p.m. Reception to follow in room 106.



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