



SCHOOL OF MUSIC

JOINT JUNIOR RECITAL
WILL DELACORTE '15, TENOR
BRADY MCCOWAN '15, SAXOPHONES

SUNDAY, MAY 4, 2014
SCHNEEBECK CONCERT HALL
2 P.M.

From *Sept Mélodies*, Opus 2..... Ernest Chausson
Le Colibri (1855–1899)
Le Charme
Sérénade Italienne

Will Delacorte, tenor
Denes Van Parys, piano

Ideale..... Francesco Paolo Tosti
Aprile (1846–1916)

Will Delacorte, tenor
Denes Van Parys, piano

Divertimento..... Akira Yuyama
b. 1932

Brady McCowan, alto saxophone
Ben Hagen, marimba

"I'll Sail Upon the Dog Star" from *The Fool's Preferment*..... Henry Purcell
(1659–1695)

"Sleep" from *Five Elizabethan Songs*..... Ivor Gurney
(1890–1937)

"Silent Noon" from *The House of Life*..... Ralph Vaughan Williams
(1872–1958)

Will Delacorte, tenor
Denes Van Parys, piano

Fantasia para Saxophone.....Heitor Villa-Lobos
I. (1887–1959)
II.
III.

Brady McCowan, soprano saxophone
Denes Van Parys, piano

Selections from *An die ferne Geliebte*, Opus 98.....Ludwig van Beethoven
3. Leichte Segler in den Höhen (1770–1827)
4. Diese Wolken in den Höhen
5. Es kehret der Maien, es blühet die Au
6. Nimm sie hin den, diese Lieder

Will Delacorte, tenor
Denes Van Parys, piano

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

PERFORMERS

WILL DELACORTE '15, is a vocal performance major and studies with Kathryn Lehmann. During his time at Puget Sound, he has performed in the pirate chorus in *The Pirates of Penzance*, and more recently portrayed Laurie in a scene from *Little Women*, and St. Brioche in a scene from *The Merry Widow*. Will currently serves as the tenor section leader for the Adelpian Concert Choir, and also is a member of the chamber group, Voci d'Amici, and the barbershop quartet, The Timbermen.

BRADY MCCOWAN '15, is a saxophone performance major and studies with Fred Winkler. He is a member of Puget Sound's Wind Ensemble, Concert Band, Jazz Band, Clarinet Ensemble, and several groups outside of the university, including the contemporary rock band, Bes and the Ozzie Fuhrmann and Doug Konop Swing Band. In 2012–13 Brady competed in the Music Teachers National Association Performance Competition with the Puget Sound saxophone quartet.

GUEST PERFORMER

BEN HAGEN '14, marimba, student of Gunnar Folsom, is majoring in economics with minors in music, mathematics, and business.

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

Will: I would like to thank my family for their love and support throughout this crazy journey. I love you more than words can describe. Thank you to Kathryn Lehmann and Dr. Zopfi for being such fantastic mentors, and for putting up with me—your teaching and knowledge have been invaluable to my musical education. A big thank you to Brady, for sharing this experience with me—I could not have asked for a better partner or a greater friend. Thank you Denes for your fantastic support, humor, and musicianship, and for accompanying me on this recital. Thank you to Ben Johns for inspiring me as a musician, I would not be here today without your wonderful support, teaching, and encouragement. One last big thank you to all my friends in and out of the music department, and to the music faculty.

Brady: I am very grateful to Fred Winkler, who has supported me and fostered my growth not just as a classical or jazz saxophonist, but as a musician. I'm also grateful to Gerard Morris, for providing me and the School of Music with endless inspiration and charisma on a daily basis. Thank you Will, for your steadfast friendship and support, as we've gone through these challenging but fun first few years of college together. Also, an immense thanks to Denes, who has always proved to be an accommodating and good-natured accompanist. To my mother, I love you and cannot imagine where I would be without you.

PROGRAM NOTES AND TEXTS AND TRANSLATIONS

Ernest Chausson (1855–1899) was a French composer of the Romantic era known primarily for his vocal and chamber works. His early musical output was largely influenced by the teachings of Massenet, however as his musical language continued to develop, he adopted several techniques from Wagner and Debussy. His flourishing career was cut short, however, when he died in a bike crash at the age of 44.

Sept Mélodies (Seven Melodies), Opus 2 is a set of seven songs written between 1879 and 1882, and were the first vocal works that Chausson published. The songs combine shapely melodic lines with backdrops of ecstasy and sorrow, giving each song a melancholy feel, possibly representative of Chausson's depressed and manic nature. Each of the songs is set to a different Parnassian poem.

Le Colibri (Poem by Leconte de Lisle) depicts the narrator's desire to kiss his loved one's lips. The narrator compares his desire to that of the hummingbird, who drinks too much nectar from a hibiscus and dies in ecstasy, not knowing if he could finish it.

Le Colibri

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,

The Hummingbird

The green humming bird, the king of the
hills,
On seeing the dew and gleaming sun,
Shine in his nest of fine woven grass,
Darts into the air like a shaft of light.

He hurries and flies to the nearby springs,
Where the bamboos sound like the sea,

Où l'açoka rouge aux odeurs divines	Where the red hibiscus with its heavenly scent
S'ouvre et porte au coeur un humide éclair.	Unveils the glint of dew at its heart.
Vers la fleur dorée, il descend, se pose,	He descends, and settles on the golden flower,
Et boit tant d'amour dans la coupe rose	And drinks so much love from the rosy cup
Qu'il meurt, ne sachant s'il l'a pu tarir.	That he dies, not knowing if he'd drunk it dry.
Sur ta lèvre pure, ô ma bien-aimée, Telle aussi mon âme eut voulu mourir,	On your pure lips O my beloved, My own soul too would sooner have died
Du premier baiser qui l'a parfumée.	From that first kiss which scented it!

Le charme (Poem by Armand Silvestre) characterizes the mysterious feelings of young, growing love. The narrator recollects the first smile he received from his beloved, as well as the first time that their eyes met, and how confused he was by his feelings. The narrator finally comes to understand his own feelings upon seeing her shed a single tear realizing the love he has felt for her all along.

Le Charme

Quand ton sourire me surprit,
Je sentis frémir tout mon être,
Mais ce qui domptais nous esprit,
Je ne pus d'abord le connaître.

Quand ton regard tomba sur moi,
Je sentis mon âme se fonder,
Mais ce que serait cet émoi,
Je ne pus d'abord en répondre.

Ce qui me vainquit à jamais,
Ce fut un plus douloureux charme,
Et je n'ai su que je t'aimais,
Qu'en voyant ta première larme.

The Charm

When your smile surprised me,
I felt all my being tremble,
But what had subdued my spirit,
At first I could not know.

When your gaze fell on me,
I felt my soul melt,
But what that emotion was,
At first I could not understand.

What vanquished me forever,
was a much sadder charm,
And I did not know that I loved you,
Until I saw your first tear

Sérénade Italienne (Poem by Paul Bourget) illustrates the scene of two lovers on a boat on the open sea. Although a fisherman and his sons accompany the two, they do not care, for their couriers are unable to understand the words they exchange. Under the starlit sky, the two exchange their love for one another, and only the night and the ocean are capable of understanding their words.

Sérénade Italienne

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

Italian Serenade

Let us sail in a boat over the sea
To pass the night under the stars.
See, there is just enough breeze
To inflate the canvas of the sails.

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

The old Italian fisherman
and his two sons, who steer us,
but understand nothing
Of the words which we speak.

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

On the sea, calm and dark, look!
we can exchange our souls
and no one will understand our voices,
Except the night, the sky, and the
waves.

Francesco Paolo Tosti (1846–1916) was an Italian composer and singing teacher. He received the majority of his musical training from the conservatory in Naples. As a composer, Tosti is known mostly for his art songs, which were met with critical acclaim, especially in England. However, the popularity of his songs has diminished quite a bit in recent times.

Ideale is very characteristic of Tosti's musical style, having long flowing melodic phrases, which are expressive without being overly dramatic. The narrator romantically explains how he followed an ideal, possibly a lover or more abstract belief, and longingly asks for it to return.

Ideale

Io ti seguì come l'iride di pace
Lungo le vie del cielo;
Io ti seguì come un'amica
De la note nel velo.
Et ti senti ne la luce, ne l'aria,
Nel profumo dei fiori;
E fu piena la stanza solitaria
Di te, dei tuoi splendori.

In te rapito, al suon de la tua voce
Lungamente sognai,
E de la terra ogni affanno, ogni croce

In quel giorno scordi.
Torna, caro ideal, torna un istante
A sorridermi ancora,
E a me rispelderà, nel tuo semblante

Una novell'aurora.

Ideal

I followed you like a rainbow of peace
along the paths of heaven;
face I followed you like a friendly torch
In the veil of darkness,
And I sensed you in the light, in the air,
In the perfume of the flowers;
And the solitary room filled
With you and your radiance.

Absorbed by you, I dreamed longingly
Of the sound of your voice,
And each of the earth's anxieties and
pains,

I forgot in that dream
Come back, dear ideal, for an instant
To smile at me again,
And in your appearance will shine for
me

A new dawn.

Aprile is more dramatic in nature than *Ideale*, and its quick bouncy melodic line is very energetic and expressive. Although the song describes the beauty of April and springtime, the text is actually quite lustful and suggestive in nature.

Aprile

Non senti tu ne l'aria
Il profumo che spande Primavera?

April

Don't you smell in the air
The wafting perfume of Spring?

Non senti tu ne l'anima
Il suon de nova voce lusinghiera?
È l'April! È la stagion d'amore!
Deh! Vieni, o mia gentil
Su' prati'n fiore!

Il piè trarrai fra mammole,
Avrai su'l petto rose e cilestrine,

E le farfalle candide
T'aleggeranno intorno al nero crine.
È l'April! È la stagion d'amore!
Deh! Vieni, o mia gentil
Su' prati'n fiore!

Doesn't your soul hear
The sound of a new coaxing voice?
It is April! The season of love!
Come! O come my love,
Into the field of flowers!

Your path is strewn with violets
and on your breast lie roses and
bluebells

And pure white butterflies
Will flutter around your black hair.
It is April! The season of love!
O come my love,
Into the field of flowers!

Akira Yuyama (b. 1932) is a renowned composer from Hiratsuka, Japan. He has won several prizes for his compositions, from the Nippon Hoso Kyokai radio station and Mainichi Newspapers Co., and continued working as a freelance composer thereafter.

Henry Purcell (1659–1695) was a Baroque organist and composer and is heralded as “one of the most important 17th-century composers and one of the greatest of all English composers.” Although his music incorporated both French and Italian elements, his works were considered to define the English Baroque genre. He is most recognized for his vast repertoire of vocal works.

I'll Sail Upon the Dog Star is one of the seven songs that Purcell wrote for Thomas D'Urfey's play *The Fool's Preferment*. The song details the adventurous ambitions of a sailor, on the open sea, as the Dog Star of the Canis constellation guides him. The song is reminiscent of a sea shanty with its bouncy and lively melody and accompaniment.

I'll Sail Upon the Dog Star

I'll sail upon the Dog Star,
And then pursue the morning,
I'll chase the moon 'till it be noon,
But I'll make her leave her horning.

I'll climb the frosty mountain,
And there I'll coin the weather;
I'll tear the rainbow from the sky,
And tie both ends together.

The stars pluck from their orbs, too,
And crowd them in my budget!
And whether I'm a roaring boy,
Let all the nations judge it.

Ivor Gurney (1890–1937) was an English composer and poet who is most recognized for his songs. Unlike many composers of the time, Gurney was little influenced by the use of folk music, and instead took elements from the classic German tradition. His

music is defined by delicate text setting and beautiful flowing melodic lines. Although he wrote hundreds of poems throughout his life, Gurney hardly ever set his poetry to music.

Sleep (Poem by John Fletcher) from *Five Elizabethan Songs*, was one of first vocal works that Gurney published in 1920. Following his return from the Great War, Gurney suffered tremendously from shell shock after being wounded and gassed during his service. Gurney's attempt to escape the horrors of reality can be seen within the music and poetry of *Sleep*; the narrator expresses his desire to find comfort in the world of sleep and dreams, where he is free from the cruelty of the real world.

Sleep

Come, Sleep, and with thy sweet deceiving
Lock me in delight awhile;
Let some pleasing dream beguile
All my fancies; that from thence
I may feel an influence
All my powers of care bereaving.

Though but a shadow, but a sliding,
Let me know some little joy!
We that suffer long annoy
Are contented with a thought
Through an idle fancy wrought:
O let my joys have some abiding!

Ralph Vaughan Williams (1872–1958) was an English contemporary-romantic composer, renown for his symphonies, chamber music, and vocal works. His music has been characterized as being distinctly "English", and incorporated several elements from folk tunes. Vaughan Williams received his education from Royal College of Music, and later studied under Maurice Ravel.

Silent Noon is the second song from the cycle *The House of Life*, a musical setting of Dante Gabriel Rossetti's poems. The song depicts the scene of a summer afternoon, where a pair of lovers admires the beauty of nature that surrounds them. The two are so enchanted by the setting and with each other that they don't need words to express their feelings to one another "when twofold silence was the song of love".

Silent Noon

Your hands lie open in the long fresh grass,
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.

All round our nest, far as the eye can pass,
Are golden kingcup fields with silver edge
Where the cow-parsley skirts the hawthorn hedge.
'Tis visible silence, still as the hourglass.

Deep in the sunsearched growths the dragonfly
Hangs like a blue thread loosened from the sky:
So this winged hour is dropt to us from above.
Oh! Clasp we to our hearts, for deathless dower,

This close-companioned inarticulate hour
When twofold silence was the song of love.

Heitor Villa-Lobos (1887–1959) was a prolific 20th-century composer from Rio de Janeiro, Brazil. He wrote numerous works, including solo, orchestral, chamber, instrumental, and vocal compositions. His works reflect Eastern European influences, particularly of the Classical and Impressionist styles.

Ludwig van Beethoven (1770–1827) was one of the most prolific and influential composers in the history of Western music. His music was known for bridging the gap between the Classical and Romantic eras, and was invaluable to the progression of musical forms. He is most well known for his nine symphonies, his piano works, and string quartets.

An die ferne Geliebte (To the Distant Beloved) was one of the first song cycles ever composed and served as an inspiration for other famous cycles such as Schubert's *Winterreise*. The cycle is set to poems by Alois Jetteles and is through composed. It is interesting to note that the songs do not form a chronological narrative with a conclusion like most song cycles. The cycle tells the story of a man who is separated from his lover. Desperate to communicate his feelings for her, the man sings of his love, longing, and frustration to the nature that surrounds him, in the hope that he will be reunited with his love.

Leichte Segler in den Höhen is the third song of the cycle. The man asks the clouds and the brook to greet her for him, and asks that the birds and the wind carry her his complaints and sighs.

Leichte Segler in den Höhen,
Und du, Bächlein klein und schmal,
Könnt mein Liebchen ihr erspähen,
Grüßt sie mir viel tausendmal.

Light veils in the heights,
And you, little brook, small and narrow,
Should my love spot you,
Greet her, from me, many thousand
times.

Seht ihr, Wolken, sie dann gehen
Sinnend in dem stillen Tal,
Laßt mein Bild vor ihr entstehen
In dem luft'gen Himmelsaal.

See you, clouds, her go then,
Meditating in the quiet valley,
Let my image stand before her
In the airy heavenly hall.

Wird sie an den Büschen stehen,
Die nun herbstlich falb und kahl.
Klagt ihr, wie mir ist geschehen,

If she near the bushes stands,
Now that autumn is faded and leafless.
Lament to her, what has happened to
me

Klagt ihr, Vöglein, meine Qual.

Lament to her, little birds, my suffering!

Stille Weste, bringt im Wehen
Hin zu meiner Herzenswahl

Quiet west, bring in the wind
To my heart's chosen one

Meine Seufzer, die vergehen
Wie der Sonne letzter Strahl.

My sighs, that pass
As the last ray of the sun.

Flüstr' ihr zu mein Liebesflehen,
Laß sie bächlein klein und schmal,
Treu in deinen Wogen sehen
Meine Tränen ohne Zahl!

Whisper to her of my love's imploring,
Let her, little brook, small and narrow,
Truly, in your waves see
My tears without number!

Diese wolken in den Höhen is the fourth song of the cycle. The man becomes excited that the clouds and birds will see him. He hopes that the brook brings back her reflection so that he may gaze upon her.

Diese Wolken in den Höhen,
Dieser Vöglein muntrer Zug,
Werden dich, o Huldin, sehen.
Nehmt mich mit im leichten Flug!

These clouds in the heights,
These birds gaily passing,
Will see you, my beloved.
Take me with you on your light flight!

Diese Weste warden spielen
Scherzend dir um Wang' und Brust,

These west winds will play
Joking with you about your cheek and
breast,

In den seidnen Locken wülen.
Teilt ich mit euch diese Lust!

In the silky curls will dig.
I share with you this pleasure!

Hin zu dir von jenen Hüheln
Emsig dieses Bächlein eilt.
Wird ihr Bild sich in dir spiegeln,
Fließ zurück dann unverweilt!

There to you from this hill
Busily, the little brook hurries.
If your image is reflected in it
Flow back without delay!

Es kehret der Maien, es blühet die Au is the fifth song in the cycle. The man thinks about how spring brings all separated love, like the swallows, together again. It is only he and his love who are not together, and all that he has in place of her is tears.

Es kehret der Maien, es blühet die Au,
Die Lüfte, sie wehen so milde, so lau,

May returns, the meadow blooms,
The breezes they blow so softly, so
mildly,

Geschwätzig die Bäche nun rinnen.

Chattering, the brooks now run.

Die Schwalbe, die kehret zum
wirtlichen Dach,

The swallow, that returns to her Dach,
hospitable roof,

Sie baut sich so emsig ihr bräutlich Gemach,

She builds, so busily, her bridal
chamber,

Die Liebe soll wohnen da drinnen.

Love must dwell there.

Sie bringt sich geschäftig von kreuz
und von quer

She brings, so busily, from all directions,

Manch weiches Stück zu dem
Brautbett hieher,

Many soft pieces for the bridal bed,

Manch wärmendes Stück für die Kleinen.

Many warm pieces for the little ones.

Nun wohnen die Gatten beisammen so treu,
Now live the couple together so
faithfully,

Was Winter geschieden, verband nun der
Mai,
Was liebet, das weiß er zu einen.

What winter has separated is united by
May,
What loves, that he knows how to unite.

Es kehret der Maien, es blühet die Au.
Die Lüfte, sie wehen so milde, so lau.

May returns, the meadow blooms,
The breezes they blow so softly, so
mildly,

Nur ich kann nicht ziehen von hinnen.

Only I cannot go away from here.

Wenn alles, was liebet, der Frühling vereint,
Nur unserer Liebe kein Frühling erscheint,
Und Tränen sind all ihr Gewinnen

Only I cannot go away from here.
Only to our love no spring appears,
And tears are our only consolation.

Nimm sie hin den, diese Lieder is the last song of the cycle. The man decides to send all of the songs he has written to his love, and hopes that she will sing them across the ocean and over the mountains. Out of their longing to see each other, their songs will remove all that separates them, and they will be able to join their hearts again.

Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe sie dann abends wieder
Zu der Laute süßem Klang.

Take, then, these songs,
That I to you, beloved, sang,
Sing them again in the evenings
To the sweet sounds of the lute!

Wenn das Dämmerungsrot dann zieht
Nach dem stillen blauen see
Und sein letzter Strahl verglühet
Hinter jener Bergeshöh;

When the red twilight then moves
See, toward the calm, blue lake,
And the last ray dies
behind that hilltop;

Und du singst, was ich gesungen,
Was mir aus der vollen Brust
ohne Kunstgepräg erklingen,
Nur der Sehnsucht sich bewußt:

And you sing, what I have sung,
What I, from my full heart,
Artlessly have sounded,
Only aware of its longings.

Dann vor diesen Liedern weichet
Was geschieden uns so weit,
Und ein liebend Herz erreichet
Was ein liebend Herz geweiht.

For before these songs yields,
What separates us so far,
And a loving heart reaches
For what a loving heart has consecrated.

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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May

Sunday, May 4, 5 p.m. Joint Student Recital: Helen Burns '15, soprano, and Jennifer Mayer '15, mezzo-soprano, Schneebeck Concert Hall. Free

Sunday, May 4, 7:30 p.m. Joint Student Recital: Chynna Spencer '15, mezzo-soprano, and Glenna Toomey '15, piano, Schneebeck Concert Hall. Free

Monday, May 5, 6:30 p.m. Clarinet Ensemble, Jennifer Nelson, director, Wheelock Student Center, Rasmussen Rotunda. Free

Monday, May 5, 7:30 p.m. Percussion Ensemble, Gunnar Folsom, director, Schneebeck Concert Hall. Free

Tuesday, May 6, 7:30 p.m. Performance: *Beautiful Day!* Chorale and Dorian Singers, Steven Zopfi and Kathryn Lehmann, conductors, Kilworth Memorial Chapel. Free

Wednesday, May 7, 4 p.m. Pops on the Lawn, Karlen Quad, (rain location) Schneebeck Concert Hall. Free

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 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.