



SCHOOL OF MUSIC

JOINT RECITAL  
CHYNNA SPENCER '14, MEZZO-SOPRANO  
GLENNA TOOMEY '15, PIANO

SUNDAY, MAY 4, 2014  
SCHNEEBECK CONCERT HALL  
7:30 P.M.

From *Seven Melodies*, Opus 2 ..... Ernest Chausson  
Le Charme (1855–1899)  
Le Colibri

Chynna Spencer, mezzo-soprano  
Denes Van Parys, piano

From *Zigeunerlieder*.....Johannes Brahms  
Lieber Gott (1833–1897)  
Brauner Bursche  
Röeslein dreie  
Kommt dir manchmal  
Rote abendwolken

Chynna Spencer, mezzo-soprano  
Denes Van Parys, piano

Sonata in D Major, Opus 28.....Ludwig van Beethoven  
I. Allegro (1770–1827)  
II. Andante  
III. Scherzo: Allegro vivace  
IV. Allegro ma non troppo

Glenna Toomey, piano

**INTERMISSION**

From *Cabaret Songs*.....Benjamin Britten  
Funeral Blues (1913–1976)  
Johnny

Chynna Spencer, mezzo-soprano  
Denes Van Parys, piano

Ballade, Opus 46 .....	Samuel Barber (1910–1981)
Glenna Toomey, piano	
From <i>Die Fledermaus</i> .....	Johann Strauss (1825–1899)
Chacun à son goût	
Chynna Spencer Denes Van Parys, piano	
From <i>Don Giovanni</i> .....	Wolfgang Amadeus Mozart (1756–1791)
Là ci darem la mano	
Chynna Spencer, mezzo-soprano Brian Stoops, baritone Denes Van Parys, piano	
Ballade No. 1 in G Minor .....	Frédéric Chopin (1810–1849)
Glenna Toomey, piano	

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

## PERFORMERS

**CHYNNA SPENCER '14**, mezzo-soprano, is majoring in music and studies under Christina Kowalski. At Puget Sound she participated in the university's opera, *Pirates of Penzance* in spring 2012 and Opera Scenes productions this spring. Chynna is a member of the Adelpian Concert Choir, Voci d'Amici, and the mixed a cappella group Underground Sound, as well as being an active performer and accompanist for the musical theater group Curtain Call.

**GLENNATOOMEY '15**, piano, was fascinated by the piano from a very young age and began formal training at age 7. She currently studies with Tanya Stambuk and is a piano performance major. Glenna has participated in numerous recitals at Puget Sound and also is an active member of the chamber music program. She was accepted to Brevard Music Institute in North Carolina, where she is looking forward to spending her summer. Glenna also has been awarded the Paul Bellamy Scholarship for Music.

## GUEST PERFORMER

**BRIAN STOOPS '14**, baritone, is a German major and music minor, and studies voice with Kathryn Lehmann.

## 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

**Chynna:** Mom and Paxton—thank you so much. You are the best, and you’ve always offered me so much unconditional love and support. For that, I am eternally grateful. To all my wonderful friends—thank you for always being there to bring me back down to earth when I’m up in the clouds or to help me up when I’ve fallen down—college would be such a struggle without all of you. Thanks to all my professors who have prepared me for performances like this. And finally, thank you Christina for all of your encouragement and support over the last few years—there is no way I would be where I am today without you.

**Glenna:** I would like to thank my parents, friends, and sister, Alyssa Toomey, for always supporting my love of music. I also would like to thank my teacher, Dr. Stambuk, for her enthusiastic support, her incredible dedication, and for making this program a possibility.

## PROGRAM NOTES TEXTS AND TRANSLATIONS

**Amédée Ernest Chausson** (1855–1899) was originally a barrister in France but found that his passion lay in music. At the age of 25, he began his study under Jules Massenet in Paris. He composed a small number of orchestral and chamber works but all of his pieces were both consistently high quality and unique in style. His works are said to create a bridge between romanticism and impressionism in French music.

**Le Charme** and **Le Colibri** are from *Seven Melodies*, Opus 2, one of Chausson’s song cycles for voice and piano, set to words by Armand Silvestre and Leconte de Lisle, respectively.

### Le Charme

Quand ton sourire me surprit  
Je sentis frémir tout mon être  
Mais ce qui domptait mon esprit  
Je ne pus d’abord le connaître.  
Quand ton regard tomba sur moi  
Je sentis mon âme se fondre,  
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.

### 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,

### The Charm

When your smile surprised me  
I felt a shudder through my entire being  
But what tamed my spirit  
At first I did not recognize.  
When your gaze fell on me  
I felt my soul melt,  
But what the emotion was  
At first I could not answer it.  
What conquered me forever  
Was a much sadder charm  
And I did not know that I loved you  
Until I saw your first tear.

### The Hummingbird

The humming bird, the green prince of  
the heights  
seeing the dew and bright sun  
glittering on his nest, woven of fine  
grasses  
Like a light breeze escapes into the air  
he hurries and flies to the nearby  
springs

Où les bambous font le bruit de la mer,	where the reeds make the sound of 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.	Unfolds and brings humid light to the heart
Vers la fleur dorée il descend, se pose	towards the golden flower he descends
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 could have drained it!
Sur ta lèvre pure, ô ma bien-aimée,	On our pure lips, oh my beloved,
Telle aussi mon âme eut voulu mourir,	my soul likewise would have wanted to die
Du premier baiser qui l'a parfumée	of the first full-fragrant kiss.

**Johannes Brahms** (1833–1897) was one of the most prolific composers of the classical past. He is regarded as an advocate of traditional form and he worked to preserve conventional structures of baroque and classical music while advancing styles toward romanticism. In his work he created a new approach to writing and interweaving melodies and harmonies that has influenced composers for generations.

**Lieber Gott, Brauner Bursche, Röslein dreie, Kommt dir manchmal, and Rote abendwolken** are from *Zigeunerlieder* Opus 103. The lyrics are Hungarian folk songs in German paraphrase of Hugo Conrat. *Zigeunerlieder*, or "Gypsy songs" is a set of untitled songs written in the style of, what Brahms believed to be, a combination of Gypsy and Hungarian music styles. The song cycle as a whole has a light and joyous feeling and much of the text deals with love.

### Lieber Gott

Lieber Gott, du weißt, wie oft bereut ich hab,  
Daß ich meinem Liebsten einst ein Küßchen  
gab.  
Herz gebot, daß ich ihn küssen müß  
Denk so lang ich leb an diesen ersten Küß  
Lieber Gott, du weißt, wie oft in stiller Nacht,  
Ich in Lust und Leid an meinen  
Schatz gedacht.  
Lieb ist süß, wenn bitter auch die Reu,  
Armes Herze bleibt ihm ewig, ewig treu.

### Dear God

Dear God, you know how often I have  
regretted  
That I once gave my beloved a little kiss.  
My heart bid that I must kiss him,  
I shall remember, as long as I live, that  
first kiss  
Dear God, you know how often in the  
still of night  
I have, in pleasure and pain, thought  
of my darling  
Love is sweet, though bitter also is  
remorse  
My poor heart will remain forever, ever  
true to him.

### Brauner Bursche

Brauner Bursche führt zum Tanze  
Sein blauäugig schönes

### The Dark-Skinned Boy

A dark-skinned boy leads to the dance  
Kind his blue-eyed, beautiful dear one

Schlägt die Sporen keck zusammen  
Czardas-Melodie beginnt  
Küßt und herzt sein süßes Täubchen

Dreht sie, führt zie, jauchzt und springt;  
Wirft drei blanke Silbergulden  
Auf das Cimbäl, daß es klingt.

### **Röslein dreie**

Röslein dreie in der Reihe blühn so rot,

Daß der Bursch zum Mädél geht, ist  
ist kein Verbot  
Lieber Gott, wenn das verboten wär  
Ständ die schöne, weite Welt schon, längst  
nicht mehr,  
Ledig bleiben sünde wär.  
Schönstes Städtchen in Alfeld ist,  
Ketschkemet

Dort gibt es gar viele Mädchen schmuck  
und nett!  
Freunde, sucht euch dort ein Bräutchen aus  
Freit um ihre Hand und gründet euer Haus,  
Freudenbecher leeret aus!

### **Kommt dir manchmal**

Kommt dir manchmal in den Sinn,  
Mein süßes Lieb  
Was du einst mit heiligem Eide mir gelobt

Täusch mich nicht, verlaß mich nicht,  
Du weißt nicht, wie lieb ich dich hab,  
Lieb du mich wie ich dich,  
Dann strömt Gottes Huld auf dich herab!

### **Rote abendwolken**

Rote Abendwolken ziehn am Firmament

Sehnsuchtsvoll nach dir,  
Mein Lieb, das Herze brennt  
Himmel strahlt in glühnder Pracht,  
Und ich träum bei Tag und Nacht  
Nur allein von dem süßen Liebchen mein

As he boldly clicks his spurs,  
a Czardas melody begins  
He kisses and caresses his sweet little  
dove  
whirls her, leads her, shouts and leaps,  
and throws three shiny silver coins  
On the cimbalom, so that it resounds

### **Three Little Roses**

Three little roses in a row are blooming  
so red

For the lad to go visit his girl there  
is no forbidding  
Dear God, if that were forbidden  
the beautiful wide world would have  
ceased to exist long ago  
Were it a sin to remain single!  
the loveliest town in Alfeld is  
KecsKemét

There, there are a good many trim,  
nice girls.  
Friends, choose fro yourselves there a  
little bride  
woo her for her hand in marriage and  
establish your household  
Drink up cups of joy!

### **Do You Recall**

Do you sometimes recall  
my sweet love  
what you once, on sacred oath, vowed  
to me  
deceive me not, leave me not  
you don't know how much I love you  
do you love me as I, you  
Then God's grace will pour down upon  
you!

### **Red Evening Sky**

Red evening clouds move across the  
sky  
Full of longing for you  
my love, my heart is burning  
Heaven shines in glowing splendor,  
and I dream, by day and night  
only, solely, of my sweet darling.

**Benjamin Britten** (1913–1976) was a prominent figure in 20th century British classical music. He composed orchestral, chamber, and vocal works, including many operas and was a practiced pianist and conductor. His early compositions were dominated by classical styles but as he developed as a composer in the 20th century, he became attached to more contemporary styles and began to employ them in his writing.

**Funeral Blues** and **Johnny** are from *Cabaret Songs*, a collection of four songs written in collaboration with W.H. Auden. The songs were written for and in conjunction with singer Hedli Anderson while the three artists were with a small experimental theater group.

### **Funeral Blues**

Stop all the clocks, cut off the telephone,  
Prevent the dog from barking with a juicy bone,  
Silence the pianos and with muffled drum  
Bring out the coffin, let the mourners come.  
Let aeroplanes circle moaning overhead  
Scribbling on the sky the message He Is Dead,

Tie crepe bands round the white necks of the public doves,  
Let the traffic policemen wear black cotton gloves,  
He was my North, my South, my East and West,  
My working week and my Sunday rest,  
My noon, my midnight, my talk, my song;  
I thought that love could last forever:  
I was wrong.  
The stars are not wanted now:  
Put out every one,  
Pack up the moon and dismantle the sun,  
Pour away the ocean and sweep up the woods;  
For nothing now can ever come to any good.

### **Johnny**

O the valley in the summer when I and my John  
Beside the deep river walk on and on  
While the grass at our feet and the birds up above  
Whispered so soft in reciprocal love,  
And I leaned on his shoulder,  
'O Johnny, let's play'  
But he frowned like thunder,  
And he went away.  
O the evening near Christmas  
As I well recall  
When we went to the Charity Matinee Ball,  
The floor was so smooth and the band was so loud  
And Johnny so handsome I felt so proud;  
'Squeeze me tighter, dear Johnny, let's dance till day'  
But he frowned like thunder and went away.  
Shall I ever forget at the Grand Opera  
When music poured out of each wonderful star?

Diamonds and pearls hung like ivy down  
 Over each gold and silver gown;  
 'O Johnny I'm in heaven'  
 I whispered to say:  
 But he frowned like thunder and went away.  
 O, O but he was as fair as a garden in flower,  
 As slender and tall as the great Eiffel Tower,  
 When the waltz throbbed out  
 Down the long promenade  
 O his eyes and his smile went straight to my heart  
 'O marry me, Johnny, I'll love and obey':  
 But he frowned like thunder and he went away.  
 O last night I dreamed of you, Johnny, my lover;  
 You'd the sun on one warm  
 And the moon on the other,  
 The sea it was blue an the grass it was green  
 Ev'ry star rattled a round tambourine;  
 Ten thousand miles deep  
 In a pit there I lay:  
 But you went away.

**Johann Strauss** (1825–1899) was an Austrian composer well known for his work in operettas and was the most sought-after dance music composer in the late 19th century. Most of his compositions are categorized as “light music,” which is a form of music that originated in the 19th century. This style of music is very light in content and texture and was composed to attract a wider variety of audiences than the earlier style of more serious compositions.

“**Chacun à son goût**” takes place in the middle of Act II of *Die Fledermaus*, with libretto by Karl Haffner and Richard Genée. In this scene Prince Orlovsky is hosting a ball for the high status members of society. He begins by welcoming his guests. He soon grows bored with the party and encourages everyone to drink up and have fun or else ...

### **Chacun à son goût**

Ich lade gern mir Gäste ein;  
 Man lebt bei mir recht fein,  
 Man unterhält sich wie man mag,  
 Oft bis zum hellen Tag.  
 Zwar langweil' ich mich stets dabei,  
 Was man auch treibt und spricht;  
 Indes, was mir als Wirt steht frei,  
 Dul'd ich bei Gästen nicht!  
 Und sehe ich, es ennüjert  
 Sich jemand hier bei mir  
 So pack' ich ihn ganz ungeniert  
 Werf ihn hinaus zur Tür  
 Und fragen Sie, ich bitte,  
 Warum ich das denn tu?  
 'sist mal bei mir so Sitte:  
 Chaun à son goût!

### **Each to his own taste**

I like to invite my guests,  
 One lives quite well at my house,  
 One enjoys oneself, as he likes  
 Often until the light of day.  
 Although I am bored most of the time,  
 Whatever one says or does;  
 In that, what I allow myself as a host  
 I will not tolerate in my guests!  
 And should I see anyone looking bored  
 Here in my home,  
 I will seize him shamelessly  
 And throw him out the door  
 And ask me, I beg you  
 Why then this I do?  
 It is simply my custom;  
 Each to his own taste!

Wenn ich mit andern sitz' beim Wein  
Und Flasch' un Flasche leer,  
Muß jeder mit mir durstig sein,  
Sonst werde grob ich sehr.  
Und schenke Glas um Glas ich ein,  
Duld' ich nicht Widerspruch;  
Nicht leiden kann ich's, wenn sie schrein:  
"Ich will nicht, hab' genug!"  
Wer mir beim Trinken nicht pariert,

Sich zieret wie ein Tropf,  
Dem werfe ich ganz ungeniert  
Die Flasche an den Kopf.  
Und fragen Sie, ich bitte,  
Warum ich das den tu?  
'sist mal bei mir so Sitte:  
Chacun à son goût!

When I sit with others over wine  
Emptying bottle after bottle,  
Everyone with me must be thirsty,  
Or else I become crude.  
And if I'm pouring glass after glass,  
I tolerate no contradiction;  
I can't stand it when they yell:  
"I don't want to; I've had enough!"  
Anyone who doesn't keep drinking with  
me  
And refuses like a ninny  
I throw, quite shamelessly,  
The bottle at his head.  
And would you ask me please,  
Why I do that?  
It's just my custom:  
To each his own taste!

**Wolfgang Amadeus Mozart** (1756–1791) is one of the most prolific and influential composers in music history. As a child prodigy, Mozart mastered violin and keyboard at a very early age and began composing at the age of 5. He composed more than 600 works ranging in genre from orchestral and chamber works to choral pieces and operas.

**"Là ci darem la mano ..."** takes place early in Act I of *Don Giovanni*, with libretto by Lorenzo Da Ponte. In this scene Masetto and Zerlina arrive in a marriage procession in the public square outside of Don Giovanni's palace. Giovanni is immediately drawn to Zerlina. He manages to lure Masetto away so he can seduce Zerlina in this duet.

### **Là ci darem la mano ...**

Don Giovanni:  
Là ci darem la mano,  
Là mi dirai di sì  
Vedi, non è lontano  
Partiam, ben mio, da qui.

Zerlina:  
Vorrei, e non vorrei,  
Mi trema un pocco il cor,  
Felice, è ver, sarei,  
Ma può burlarmi ancor!

Don Giovanni:  
Vieni, mio bel diletto!

Zerlina:  
Mi fa pieta Masetto!

### **Give me thy hand**

Give me thy hand, oh fairest  
There you will say "yes" to me  
See, it is not far  
Let us go there, my dear

I would like to, and I wouldn't  
My heart is trembling a little  
True, I could be happy  
But he could trick me again!

Come, my beautiful delight!

Masetto would make me sorry!



Don Giovanni:  
Io cangierò tuo sorte!

I will change your status!

Zerlina:  
Presto non son più forte!

Ah! Now I am not strong!

Don Giovanni:  
Andiam! Andiam!

Let's go! Let's go!

Zerlina:  
Andiam!

Let's go!

Duet:  
Andiam, andiam, mio benne,  
A ristorar le penne  
D'un' innocente amor!

Let's go, let's go my dear  
To reestablish the values  
Of an innocent love!

## UPCOMING ARTS AND LECTURES

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### May

**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.