



SENIOR RECITAL
MELISSA YOUNG '19, SOPRANO
JEFF CALDWELL, PIANO

SATURDAY, APRIL 20, 2019
SCHNEEBECK CONCERT HALL | 2 P.M.

Program

“Batti, Batti, o bel Masetto” from *Don Giovanni*.....Wolfgang Amadeus Mozart
(1756–1791)

“I Know That My Redeemer Liveth” from *Messiah*.....George Frideric Handel
(1685–1759)

Suleika I, D720.....Franz Schubert
Suleika II, Opus 31–D717 (1797–1828)

INTERMISSION

Selections from *Sept Mélodies*, Opus 2.....Amédée-Ernest Chausson
(1855–1899)

1. Nanny
2. Le Charme
3. Les Papillons
4. Hébé
5. Le Colibri

“Si, Mi chiamano Mimi” from *La Bohème*.....Giacomo Puccini
(1858–1924)

Nowadays.....John Kander (b. 1927)/
from *Chicago* Fred Ebb (1928–2004)

Reception following the recital in School of Music, Room 106.

PERFORMER

MELISSA YOUNG '19, soprano, will graduate in May with a Bachelor of Music in vocal performance. She is a student of Christina Kowalski. This is Melissa Young's second year singing in the Adelphian Concert Choir. She also has been involved with Curtain Call singing in a scene from *Annie Get Your Gun*. She has performed with the School of Music Opera Theater in the 2017 opera scenes program as The Second Lady in *Die Zauberflöte* and the First Friend in *The Ballad of Baby Doe*. Melissa has also sung in the Federal Way Chorale's production of *Amahl and the Night Visitors* as Amahl's mother. In her spare time, Melissa likes to play guitar and spend time with family.

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

Melissa would like to thank God first and foremost for guidance through life. She also would like to thank everyone who has supported her musical endeavors. She is especially grateful to her voice teacher Christina Kowalski for teaching her good vocal technique and guiding her through these last three years. Melissa is grateful to all of her music professors at Puget Sound for tirelessly giving her their time and knowledge to further her education. Finally, she would like to thank her husband, Darby, her children, Sol and Luna, and her parents and in-laws for supporting her.

Program Notes and Translations
Compiled and Written by Melissa Young

Wolfgang Amadeus Mozart is a famous German composer from the Classical period. He was born in Salzburg in 1756. At an early age, he was a talented musician and composer. He started composing at the tender age of five. In his compositions, Mozart used all the musical forms of the time period and could easily manipulate them to construct musical masterpieces. During Mozart's short lifetime, he composed over 600 pieces.

Don Giovanni is an Italian opera in two acts. The libretto is by Lorenzo Da Ponte. The story is based on the tales of Don Juan. Don Giovanni is essentially Don Juan who is a womanizer. He eventually makes one too many conquests of women, and is dragged away by demons to hell. This opera contains elements of melodrama, comedy, and the supernatural. In the aria **"Batti, Batti, o bel Masetto,"** Zerlina is trying to calm and make peace with her jealous husband, Masetto. He believes that she has been unfaithful with Don Giovanni who had tried to seduce her after their marriage. Unbeknownst to Masetto, it was Donna Elvira who put a stop to Don Giovanni's seduction act and left with Zerlina.

"Batti, Batti, o bel Masetto" from Don Giovanni

Ma se colpa io non ho!	But, I am not guilty!
Ma se da lui ingannata rimasi...	But I was deceived by him...
E poi che temi?	And then what are you afraid of.
Tranquillati, mia vita:	Quiet, my life:
Non mi toccò	He didn't touch
la punta delve dita.	The tip of my fingers.
Non me lo credi?	Don't you believe me?
Ingrato!	Ungrateful!
Vien qui, sfogati,	Come here, get angry,
Ammazzami—	Kill me...
Fa' tutto di me.	Do what you
quel che ti piace;	want to me;
Ma poi, Masetto mio,	But then, my Masetto,
Fa' pace.	make peace.
Batti, batti, o bel Masetto,	Beat me, dear Masetto,
La tua povera Zerlina;	beat your poor Zerlina.
Starò qui come agnellina	I'll stand here as meek as a lamb
Le tue botte ad aspettar.	and bear the blows you lay on me.
Lascero' straziarmi il crine,	You can tear my hair out,
Lascero' cavarmi gli occhi,	put out my eyes,
E le care tue manine	yet your dear hands
Lieta poi sapro' bacciar.	gladly I'll kiss.
Ah, lo vedo, non hai core!	Ah! I see you've no mind to:
Pace, pace, o vita mia,	let's make peace, dearest love!
In contenti ed allegria	In happiness and joy
Notte e di vogliam passar,	let's pass our days and nights.
Sì, sì...	Yes, yes...

George Frideric Handel was a German-born Baroque composer. He was known for his operas, oratorios, and instrumental compositions. As a child, Handel was a talented musician. At the age of 7, he could play the pipe organ and harpsichord. At 9, he began composing music. Handel's father was not in favor of him playing music while his mother supported him. His father wanted him to study law. Despite his father's feelings, Handel was allowed to study music composition and keyboard technique from Friedrich Wilhelm Zachow. Later on, Handel abided his father's wishes and studied law at the University of Halle. After his father's death, Handel abandoned studying law for musical pursuits. He went on to compose some of his most famous works such as the oratorio, *Messiah* and orchestral works, *Music for the Royal Fireworks* and *Water Music*. His composing style was greatly influenced by the composers of Italian Baroque and of the English composer, Henry Purcell.

Messiah is an English oratorio with text derived from the King James Bible and compiled by Charles Jennens. The structure of this oratorio resembles that of an opera and yet it doesn't contain any dramatic roles. The aria, "**I Know That My Redeemer Liveth**" is in Part III, scene 1: The promise of eternal life.

"I Know That My Redeemer Liveth" from *Messiah*

I know that my redeemer liveth,
And that He shall stand at the latter day upon the earth.
And through worms destroy this body, yet in my flesh shall I see God.
For now Christ has risen from the dead, the first fruits of them that sleep.

Franz Schubert was born January 31, 1797 in Himmelpfortgrund, Austria. He was a composer whose style was between Classical and Romantic. Because his strength lay within writing beautiful melodies, he was well known for his *Lieder*. He wrote over 600 songs. A few of his well-known song cycles were *Winterreise* and *Die schöne Müllerin*. He also wrote chamber music, piano compositions, and symphonies. His symphonies were sadly overshadowed by Beethoven's symphonies. The different styles of the two composers and the audience's reception during this time contributed to this. Schubert passed away in Vienna on November 19, 1828.

Suleika I and II are not a song cycle; they were composed separately. Because they fit so well together, they are often performed as a duo. In **Suleika I**, Suleika is listening for the wind of the East to bring kisses and a message from her beloved Hatem. **Suleika II** is Suleika's response back to Hatem. The West wind carries it to them. Suleika and Hatem are from a Persian love story that was used as fictitious names for Goethe and Marianne von Willemer. They had a literary romance that they kept a secret. Goethe was originally credited as the author of the two poems, but it was really Ms. Willemer who wrote them. She wrote the first poem before meeting Goethe and the second one after a romantic weekend with Goethe. After their weekend rendezvous, they never met again.

Suleika I

Poetry by Johann Wolfgang von Goethe

Was bedeutet die Bewegung?
Bringt der Ost mir frohe Kunde?

Seiner Schwingen frische Regung.
Kühlt des Herzens tiefe Wunde.
Kosend spielt er mit dem Staube,
Jagt ihn auf in leichten Wölkchen,
Treibt zur sichern Rebenlaube.

Der Insekten frohes Wölkchen.

Lindert sanft der Sonne Glühen,
Kühlt auch mir die heissen Wangen,
Küsst die Reben noch im Fliehen,
Die auf Feld und Hügel prangen.

Und mir bringt sein leises Flüstern.
Von dem Freunde tausend Grüsse;
Eh' noch diese Hügel düstern,
Grüssen mich wohl tausend Küsse.

Und so kannst du weiter ziehen!
Diene Freunden und Betrübten.
Dort wo hohe Mauern glühen,
Dort find' ich bald den Vielgeliebten.

Ach, die wahre Herzenskunde,
Liebeshauch, erfrishtes Leben.
Wird mir nur aus seinem Munde,
Kann mir nur sein Atem geben.

Suleika II

Poetry by Johann Wolfgang von Goethe

Ach, um deine feuchten Schwingen,
West, wie sehr ich dich beneide:
Denn du kannst ihm Kunde bringen.
Was ich in der Trennung leide!
Die Bewegung deiner Flügel.
Weckt im Busen stilles Sehnen;
Blumen, Auen, Wald und Hügel.
Stehn bei deinem Hauch in Tränen.
Doch dein mildes sanftes Wehen.
Kühlt die wunden Augenlider;
Ach, für Leid müsst' ich vergehen,
Hofft' ich nicht zu sehn ihn wieder.
Eile denn zu meinem Lieben,
Spreche sanft zu seinem Herzen;

What does this stirring mean?
Is the East wind bringing me joyful
news?

The refreshing motion of his wings
Cools the heart's deep wound
Carelessly he plays with the dust,
Chasing it up in the clouds,
And drives to the safety of the vine
arbor.

The happy insect folks.

It gently softens the glowing sun.
And cools my hot cheeks too;
It kisses the vines as it flees,
That adorn the fields and hillsides.

And brings me his quiet whisper.
A thousand greetings from my beloved;
Ah, these hills are still gloomy,
Greet me a thousand kisses.

And so you may pass on,
And serve friends and the afflicted;
Where high walls glow,
There I will soon find my beloved.

Ah, the true message of the heart,
The breath of love, refreshed life
Will come to me from his lips,
Given to me only by his breath.

Oh, about your damp wings,
West, how much I envy you:
Because you can bring him tidings.
What I suffer in our separation!
The movement of your wings.
Awakes in my bosom a silent longing;
Flowers, meadows, forest, and hills
Stand in tears at your breath
But your mild gentle blowing
Cools the sore eyelids;
Ah, for suffering I would die
If I could not hope to see him again
Hurry to my love,
Speak gently to his heart;

Doch vermeid' ihn zu betrüben.
Und verbirg ihm meine Schmerzen.
Sag ihm, aber sag's bescheiden:
Seine Liebe sei mein Leben,
Freudiges Gefühl von beiden
Wird mir seine Nähe geben.

But avoid making him sad.
And hide my pain from him.
Tell him, but speak modestly:
His love is my life,
Joyful feeling of both
Will his presence give me.

Amédée-Ernest Chausson was a French composer of the late 19th century. He originally went into law to stay in good favor with his parents. He was unhappy in this profession. So, he entered the Paris conservatory in 1879. There he studied with Jules Massenet and César Franck. Chausson was lucky in that he was able devote his time to composing while living off an inheritance. While he is most noted for his songs, Chausson also composed works for voice and orchestra, chorale, and opera. During Chausson's life, he held salons where many composers performed their compositions. A few of the composers included Claude Debussy and Issac Albéniz. This was his way of supporting and promoting new music, particularly music from French composers. Chausson also spent many years serving as the secretary for the Société Nationale de Musique.

Sept Mélodies are seven French poems set to music by Chausson. Usually, a composer will pick one poet's writing for a song cycle. Chausson chose several poets for this cycle. Nanny is a song about lamenting lost love. **Nanny** is the name of a woman and not in reference to a child's caretaker. **Le Charme** is about a lover who didn't realize what love was until their beloved had shed their first tear.

Les Papillons depicts a lover wishing that they could fly like the butterflies they see to their love. They express that they would fly to the ends of the earth just for one kiss. **Hébé** is a song in Phrygian mode. The title is in reference to the servant of the Olympian gods. But in the poem, Hébé also represents youth. Hébé refills the cups of the gods as they extend them out. Just as in life, we extend out our cups in longing when our youth passes. We chase after it when it leaves. In **Le Colibri**, a lover compares their soul's wish to die on the lips of their beloved to a hummingbird overdosing on nectar from a flower.

Selections from *Sept Mélodies* (Seven Songs)

Nanny

Poetry by Leconte de Lisle

Bois chers aux ramiers, pleurez,
doux feuillages,
Et toi, source vive,
et vous, frais sentiers;
Pleurez, ô bruyères sauvages,
Buissons de houx et d'égantiers.
Printemps, Roi fleuri de la verte année,
Ô jeune Dieu, pleure!
Été mûrissant,
Coupe ta tresse couronnée ;
Et pleure, Automne rougissant.
L'angoisse d'aimer brise un coeur fidèle.

Nanny

Dear woods of the birds, weep,
sweet foliage
And you, living spring,
and you, fresh paths
Weep, oh wild heather,
Holly bushes and the rose hips.
Spring, flower king of the green year,
Oh young God, weep!
Maturing summer,
Cut your crown braid;
And weep, blushing Autumn.
The anguish of love breaks a faithful
heart.

Terre et ciel, pleurez!
Oh! Que je l'aimais!
Cher pays, ne parle plus d'elle;
Nanny ne reviendra jamais!

Le charme

Poetry by Armand Silvestre

Quand ton sourire me surprit,
Je sentis frémir tout mon être,
Mais ce qui domptait nous 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.

Les papillons

Poetry by Pierre Jules Théophile Gautier

Les papillons couleur de neige.
Volent par essais sur la mer;
Beaux papillons bleues,
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 voulaient 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 micloses,
Fleur de mon âme, et j'y mourrais.

Hébé

Poetry by Louise Ackermann

Les yeux baissés, rougissante et candide,
Vers leur banquet
Quand Hébé s'avançait.
Les Dieux charmés tendaient
leur coupe vide,
Et de nectar l'enfant la remplissait.

Earth and sky, weep!
Oh! That I loved her!
Dear countryside, do not speak of her;
Nanny will never return!

The Charm

When your smile surprised me,
I felt a shudder run through me,
But what tamed my spirit,
I did not at first know.

When your glance fell on me,
I felt my heart melt,
But what that emotion was,
At first I could not respond.

What conquered me forever,
was a most painful charm;
And I did not know that I loved you,
Until I saw your first tear.

The Butterflies

The snow-white butterflies
Fly in swarms over the sea;
Beautiful white butterflies,
When will I be able to
Take the blue path of the air
Do you know, oh beautiful ones,
My Hindu dancing girl with jet-black
eyes
If They wanted to lend their wings,
Say, do you know where I would go?
Without taking a single kiss to the
roses,
Through valleys and forests,
I would go to your half-closed lips,
Flower of my soul, and I would die
there.

Hébé

The eyes down, blushing and candid,
Towards their banquet
When Hebe advanced.
The charming Gods stretched
Their empty cups,
And of nectar the child filled it.

Nous tous aussi, quand passe la jeunesse,
Nous lui tendons notre coupe à l'envi.
Quel est le vin
Qu'y verse la Déesse?
Nous l'ignorons;
il enivre et ravit.
Ayant souri dans sa grâce immortelle,
Hébé s'éloigne; on la rappelle en vain.
Longtemps encor sur la route éternelle,
Notre oeil en pleurs suit l'échanson divin.

Le colibri

Poetry by Leconte de Lisle

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.

We all too, when passed the youth,
We extent to them our cups with envy
What is the wine
That the Goddess pours there?
We do not know;
It's enrapturing and delighting.
Having smiled in his immortal grace,
Hebe moves away; it's recalled in vain.
Longtime again on the eternal road,
Our weeping eyes follow the divine
song.

The Hummingbird

The green humming bird,
The king of the hills,
Seeing the dew and the clear sun,
Glow in its woven nest of fine herbs,
As a fresh ray escapes in the air.

He rushes and flies to nearby springs,
Where the bamboo make
The noise of the sea,
Where the red Asoka the divine smells.
Opens and brings to the heart a wet
flash.

Down to the golden flower, he flies,
arises

And from the rosy cup drinks so much
love

That he dies,
Not knowing if he could drink it dry.
On your pure lips, O my beloved,
Such as my soul wanted to die
On contact with the first fragrant kiss.

Giacomo Puccini was a famous Italian composer. He was well-known for his operas. *Turnadot*, *Madama Butterfly*, *Tosca*, and *La Bohème* were a few of his most popular ones. Puccini's operas tend to contain women who lived and died by love. Guilt tended to plague these women and they were punished with pain until their death. Puccini has a way of crafting the music to make the audience fall in love with these heroines and to mourn when they die. Language has no barrier in these operas. The music and action onstage convey what is happening in the story.

La Bohème is an Italian opera in four acts. It is based on the book, *Scènes de la vie de bohème* by Henri Murger. The opera centers around the relationship between Rodolfo and Mimì. Mimì dies in the end of consumption. In the aria, "**Si, mi chiamano Mimì**", Mimì tells Rodolfo of her simple life as an embroider.

“Si, Mi Chiamano Mimi” from *La Bohème*
Libretto by Luigi Illica and Giuseppe Giacosa

Si. Mi chiamano Mimi ma
il mio nome è Lucia.
La storia mia è breve.
A tela o a seta ricamo in casa e fuori...
Son tranquilla e lieta ed è mio
svago far gigli e rose.
Mi piaccion quelle cose
che han sì dolce malla,
che parlano d'amor, di primavere,
di sogni e di chimere,
quelle cose che han nome poesia...

Lei m'intende?
Mi chiamano Mimi,
il perché non so.
Sola, mi fo il pranzo da me stessa.
Non vado sempre a messa,
ma prego assai il Signore.
Vivo sola, soletta là in una bianca cameretta:
guardo sui tetti e in cielo;
ma quando vien lo sgelo il primo sole è mio.

il primo bacio dell'aprile è mio!
Germoglia in un vaso una rosa...
Foglia a foglia la spio!
Così gentile il profumo d'un fiore!
Ma i fior ch'io faccio,
Ahimè! non hanno odore.
Altro di me non le saprei narrare.

Sono la sua vicina
che la vien fuori d'ora a importunare.

Yes. They call me Mimi
but my name is Lucia
My story is brief.
A canvas or silk I embroider at home....
I'm calm and happy and
I enjoy making flowers.
I like those things that are so sweet,

That speak of love, of Spring,
Of dreams and chimeras,
Those things that have the name of
poetry...

Do you understand me?
They call me Mimi,
And why I don't know.
Alone, I make lunch for myself.
I do not always go to mass,
But I pray a lot to the lord.
I live alone, alone in a white bedroom:
I look upon the roofs and in the sky;
But when the snow melts, the first sun
is mine.

The first kiss of April is mine!
Rosebuds in a vase....
Leaf to leaf I watch!
So gentle that perfume of a flower!
But the flowers that I make,
Ah me! They don't have an odor!
I have nothing else to tell you about
myself.

I'm your neighbor
who has unexpectedly bothered you.

John Kander was born in Kansas City, Missouri on March 18, 1927. He is an American composer who made up part of the songwriting duo of John Kander and lyricist, **Fred Ebb (1928–2004)**. Together they wrote many musicals such as *Cabaret*, *Chicago*, and *Kiss of the Spider Woman*.

Chicago is an American musical based on the play *Chicago* by Maurine Dallas Watkins. The story is set in the roaring 1920s and centers around two rival vaudevillian murderesses who get locked away in jail. One of them is Velma, a night club star, who is serving jail time for murdering her sister and husband. She caught them having an affair with each other. The other is a chorus girl named Roxie who had killed a man she had been cheating with behind her husband's back. Both women end up using the same lawyer. They each try to out-do each other in the courtroom vying for the media's attention. After winning her trial and being upstaged

by the next sensational story, Roxie Hart comes clean with her husband Harry that they are not expecting a baby. It was just a story used as a means to get attention from the media. Harry then leaves Her. Roxie brings herself together and praises life in the song, **Nowadays**.

Nowadays - from *Chicago*
Lyrics by Fred Ebb

It's good
Isn't it grand? Isn't it great?
Isn't it swell? Isn't it fun?
Isn't it? Nowadays
There's men
Everywhere jazz, everywhere booze
Everywhere life, everywhere joy
Everywhere, nowadays
You can like the life you're livin'
You can live the life you like
You can even marry Harry
But mess around with Ike
And that's good
Isn't it grand? Isn't it great?
Isn't it swell? Isn't it fun?
And that's good
But nothing stays in fifty years or so
It's gonna change, you know
But oh, it's heaven
Nowadays

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

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.

Monday and Tuesday, April 29-30

Chamber Music Concerts I and II

Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

Wednesday, May 1

Jazz Orchestra

Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m.

Friday, May 3

Jacobsen Series: Puget Sound Piano Trio

Tanya Stambuk, piano; Maria Sampen, violin; Alistair MacRae, cello
Schneebeck Concert Hall, 7:30 p.m.

Tickets: \$20, \$15 *tickets.pugetsound.edu*

Free for Puget Sound students

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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