



SENIOR RECITAL
CARA CASTALDI '25, MEZZO-SOPRANO &
ANNIE HOCHBERG '25, SOPRANO
JESSICA HALL, PIANO

WEDNESDAY, NOV. 13, 2024
SCHNEEBECK CONCERT HALL | 8 P.M.

PROGRAM

Chiamata a nuovi amori.....Barbara Strozzi (1619–1677)
Basta così, v'ho inteso

Cara Castaldi, mezzo-soprano

Morire?.....Giacomo Puccini (1858–1924)
Sole e Amore

Annie Hochberg, soprano

Bei dir ist es traut.....Alma Schindler Mahler (1879–1964)
Die stille Stadt
from *Fünf Lieder*

Cara Castaldi, mezzo-soprano

“Kommt ein schlanker Bursch gegangen”.....Carl Maria von Weber
from *Der Freischütz* (1786–1826)

Annie Hochberg, soprano

“Que fais-tu, blanche tourterelle?”.....Charles Gounod (1818–1893)
from *Roméo et Juliette*

Cara Castaldi, mezzo-soprano

MignonneCécile Chaminade (1857–1944)
Ecrin
Du gai soleilJules Massenet (1842–1912)
from *Werther*

Annie Hochberg, soprano

INTERMISSION

“Must the winter come so soon?”.....Samuel Barber (1910–1981)
from *Vanessa*
The Heart of a Woman.....Florence B. Price (1887–1953)
The Glory of the Day Was In Her Face

Cara Castaldi, mezzo-soprano

Troubled Woman.....Ricky Ian Gordon (b. 1956)
Strange Hurt
Border Line
from *Genius Child*

Annie Hochberg, soprano

The History of Wrong Guys.....Cindy Lauper (b. 1953)
from *Kinky Boots*
When You're Good to Mama.....John Kander (b. 1927) & Fred Ebb
from *Chicago* (1928–2004)

Cara Castaldi, mezzo-soprano

Fabulous.....David Lawrence (b. 1960) & Faye Greenberg (b. 1960)
from *High School Musical 2*
Don't Lose Your Head.....Toby Marlow (b.1994) & Lucy Moss (1994)
from *SIX The Musical*

Annie Hochberg, soprano

Natalie Worthy, soprano

Haley Storey soprano

Class.....John Kander (b. 1927) & Fred Ebb (1928–2004)
from *Chicago*

Cara Castaldi, mezzo-soprano & Annie Hochberg, soprano

PERFORMERS

CARA CASTALDI, mezzo-soprano, is an active music educator and performer. She serves as president of Puget Sound's chapter of the Collegiate Washington Music Educators Association (CWMEA) and is both the tour manager and alto section leader in the Adelphian Concert Choir. She performs regularly with the Adelphian Concert Choir, Voci d'Amici, and UPS Opera Theater, where she has played the roles of Jack's Mother (Into the Woods), the Third Lady (Opera Scenes), and a Ward/Police Officer (The Pirates of Penzance). She currently teaches music classes and lessons at Tacoma Music Academy and serves as the Music Theory Tutor on campus. In her free time, she loves watching movies, singing folk music, and learning about art history.

ANNIE HOCHBERG, soprano, is immediately recognizable by her pink outfits, headphones, and a smile. She is the president of the Adelphian Concert Choir and Sigma Alpha Iota (SAI), and vice president of the Collegiate Washington Music Educators Association (CWMEA) here on campus. Annie loves performing in Voci d'Amici and UPS Opera Theater, playing the roles of Lucinda (Into The Woods), Opera Scenes (Second Lady in The Magic Flute), and Pirates of Penzance (Ward). She enjoys playing electric bass, being a guest in several performances including the Adelphian Concert Choir and our annual Collage performances. She is also involved with the Music Student Advisory Committee (MuSAC). If Annie is not in the music building practicing or hanging out in the music lounge, she is an SAA Peer Mentor, prepping for her Kid's Camp Manager position at the Mercerwood Shore Club, or volunteering at Mercer Island High School choir to help in sectionals, lead warm ups, and play bass. For fun, she loves researching microtonal music theory, fangirling about Jacob Collier, crafting, and planning her next Barbie purchase.

JESSICA HALL, piano, has enjoyed an active career including roles as pianist, assistant and offstage conductor, coach, and chorus master on the music staff of more than 65 opera productions with Seattle Opera, Wexford Festival Opera, Minnesota Opera, Portland Opera, Opera Memphis, Pacific Opera Project, and the Hawaii Performing Arts Festival.

She has played under noted conductors David Agler, Michael Christie, Joseph Colaneri, Nicholas Fox, George Manahan, Anne Manson, Steven

Osgood, and Robert Spano, and worked within the vocal departments of University of Southern California, UCLA, Chapman University, Pasadena City College, and Scripps College. She has been an Affiliate Artist at the University of Puget Sound since January 2022, working as a collaborative pianist within the vocal department.

A frequent collaborator, Jessica has performed in concert with Damien Geter, Olafur Sigurdarson, Rod Gilfry, Gemma Summerfield, and Marie Lenormand and participated in master classes and residencies with celebrated pianists, singers, and composers such as Marilyn Horne, Martin Katz, John Churchwell, Jeremy Denk, Anthony Dean Griffey, Nathan Gunn, Jake Heggie, Eric Owens, Denyce Graves, and Ricky Ian Gordon.

She received her Master of Music, Graduate Certificate, and Doctor of Musical Arts degrees in keyboard collaborative arts from the University of Southern California under the tutelage of Dr. Alan L. Smith.

ACKNOWLEDGEMENTS

CARA CASTALDI, mezzo-soprano, would like to thank her parents and grandparents for their unwavering love and support throughout her life and musical ventures. Cara would also like to thank Dr. Padula, Dr. Zopfi, and the many other music faculty that have made an immeasurable impact on her life. She would like to thank each member of Adelphians for creating a warm and welcome home-away-from-home for her. Cara would like to send special thanks to Annie, Natalie, and Haley for their true friendship and support. She would not be where she is today without these wonderful women in her life. She would also like to send special thanks to her brother, Cameron, for probably everything.

ANNIE HOCHBERG, soprano, would like to thank her family and friends for their constant love, laughter, and support. Annie would also like to thank Dr. Padula, Dr. Hutchinson, Dr. Zopfi, and the School of Music for always believing in her and pushing her to do her best.

PROGRAM NOTES AND TRANSLATIONS

Written and Compiled by Cara Castaldi and Annie Hochberg

Barbara Strozzi was an Italian singer and composer during the Baroque era. She was deemed a blossoming virtuoso singer at age 12 and was able to accompany herself on the lute. She composed primarily secular music and became the most prolific secular Venetian composer of the mid-17th century. She published 8 collections of songs in her lifetime and is sometimes credited as having created the cantata. **“Chiamata a nuovi amori”** illustrates the singer’s conflicting thoughts about being in love. The singer has just fallen out of love and starts to grieve its loss and revel in the feeling of freedom, only to be pulled back into love seemingly unwillingly. In **“Basta cosi v’ho inteso”**, the singer rejects an offer of love, saying that they do not want to be trapped or have their freedom taken away. They claim to know that love is beautiful but still do not want it, as it is too painful and restricting.

“Chiamata a nuovi amori”

E che diavol sara questo
Sempre amar dunque dovro?
Or che sciolta appena resto
Nuovo laccio il pie lego.
Non mu val dire d’amor son libera
Vecchio desire piu non mi lacera.
Che per Lidio non sento ardor
Altra bellezza ritogliemi il mio cor.

Che malanno ha meco Amore
Che si crede alfin di far’
S’un mi strusse amando mio core
A che serve un altro amar.
Ma il cattivello perch’io non fuggami
Vuoi ch’un bello il sen distruggami.
S’un viso amabile me fu languir
Per due begl’occhi me sento morir.

“Basta cosi, v’ho inteso”

Ma voi non ci sete
Che dentro la rete
Non voglio esser preso.
Basta cosi, v’ho inteso.
Non vo’ che trabocchi
La mia liberta

“The Call of New Loves”

And what the devil; will my fate be
Always to love?
Just when it appears I get a rest
My foot is trapped in new ties.
It is of no value to say love is free:
Old desires no more tie me
For Lidio I feel no ardor:
Another beauty carries away my heart!

That evil has made Cupid
So he believes that until the end he can
make
A disturbance of love in my heart
To serve another love.
Thus, the rogue because I don’t flee
Wants a great beauty to disturb my heart
A lovely visage makes me languish;
For two beautiful eyes I die.

“Enough, I understand you”

But you don’t get it,
I don’t want
To be caught in the trap.
Enough, I understand you.
I don’t want you to despoil
my freedom,

Da' vostri begl'occhi
Limosinar non vo' la carità.
Se l'alma è disciolta,
Tacete una volta.
Amor, so che cos'è:
È bello, è buono,
Ma pur non fa per me,
Che da' suoi dardi esser non voglio
offeso
Basta così, v'ho inteso.

I don't want to beg charity
from your beautiful eyes.
Since my soul is free,
leave me alone for a while.
I know what love is:
It's beautiful, it's good,
but it's not for me,
for I don't want to be stung by its
arrows.
Enough, I understand you.

Giacomo Puccini was born in Italy in 1858. He grew up in a very musical family and originally was not interested in music at first. At age fourteen, he started playing organ in local churches to find his musical grounding. Composing became an essential outlet for him throughout all the hardships in his life, and he became one of the most successful opera composers of all time. With classics like *La Bohème*, *Madama Butterfly*, and *Tosca*, realism was at the center of these operas. In collaboration with Italian librettist and critic Giuseppe Adami, **“Morire?”** questions the meaning of life and death, and looking at the natural surroundings to find the answer. **“Sole e amore”** was written in 1888, depicting nature and love at one's window.

“Morire?”

Morire?... E chi lo sa qual è la vita!
Questa che s'apre luminosa e
schietta
Ai fascini, agli amori, alle speranze,
O quella che in rinuncie s'è assopita?

È la semplicità timida e queta
Che si tramanda come ammonimento
Come un segreto di virtù segreta
Perché ognuno raggiunga la sua
mèta,

“Dying?”

*Dying?... But who knows what life is!
Is it something that opens itself up,
bright and free,
To the world's charms, to love and
to hope,
Or something that in renunciation
slumbers?*

*Is it the bashful and quiet simplicity
That is passed down like a warning,
Like a secret of hidden virtue,
So that everyone can achieve his
goal,*

O non piuttosto il vivo balenare
Di sogni nuovi sovra sogni stanchi,
E la pace travolta e l'inesausta
Fede d'avere per desiderare?
Ecco... io non lo so, ma voi che siete

*Or is it instead the bright flash
Of new dreams over jaded dreams,
And restlessness and a never-
ending
Faith you need in order to desire?
In truth, I don't know, but you who
have*

All'altra sponda sulla riva immensa

*Crossed to that far and boundless
shore*

Ove fiorisce il fiore della vita
Son certo lo saprete.

*Where the flower of life blooms,
You must know, I am sure.*

“Sole e amore”

Il sole allegramente batte ai tuoi vetri.
Amor pian batte al tuo cuore
E l'uno e l'altro chiama

“Sun and Love”

*The sun cheerfully beats at your
window
Love softly beats at your heart,
And both of them call out.*

Il sole dice: O dormente
Mostrati che sei bella

*The sun says: O sleeping one
Show yourself for you are beautiful*

Dice l'amor: Sorella
Col tuo primo pensier
Pensa a chi t'ama!
Pensa!

*Love says: Sister
With your first thought
Think of the one who loves you!
Think!*

Al Paganini, G Puccini

By Paganini, G Puccini

Alma Schindler Mahler was an Austrian composer, author, and editor. She composed nearly 50 songs for voice and piano, but only 17 have survived. She was married to composer Gustav Mahler until his death in 1911, who famously discouraged her from composing in a letter written in 1901. After Gustav discovered Alma's affair with Bauhaus artist Walter Gropius, he finally took an interest in her compositions and helped edit *Fünf Lieder*, published a year before his death. She stopped composing in 1915 but would live until 1964. **“Bei dir ist es traut”** is the fourth song from *Fünf Lieder*. The poem describes feelings of ease and secrecy when with a lover. The vocal line reflects the simplicity of feeling, as the love feels childlike and naïve. **“Die stille Stadt”** is the first song from *Fünf Lieder*. The piece evokes

the scene of a town at night as fog descends on its houses. A traveler's feelings of anxiety and unease bubble up through the music, but are then resolved when a light cuts through the foggy darkness, unveiling the innocent town.

“Bei dir ist es traut”

Zage Uhren schlagen
Wie aus weiten Tagen
Komm mir ein Liebes sagen-
aber nur nicht laut.

Ein Tor geht irgendwo
draussen im Blütentreiben.
Der Abend horcht an die Scheiben.
Lass uns leise bleiben:
Keiner weiss uns so.

”Die stille Stadt”

Liegt eine Stadt im Tale,
ein blasser Tag vergeht.
Es wird nicht lange dauern mehr,
bis weder Mond noch Sterne
nur Nacht am Himmel steht.

Von allen Bergen drücken
nebel auf die Stadt,
es dringt kein Dach, nicht Hof noch
Haus,
kein Laut aus ihrem Rauch heraus,
kaum Türme noch und Brücken.

Doch als dem Wanderer graute,
da hing ein Lichtlein auf im Grund
und aus den Rauch und Nebel
begann ein Lobgesang
aus Kindermund.

“I feel warm and close with you”

clocks strike hesitantly,
like they did in distant days.
Say something loving to me-
but not aloud.

A gate opens somewhere
out in the burgeoning.
Evening listens at the window-panes.
Let us stay quiet,
no one knows us thus.

“The Quiet Town”

A town lies in the valley,
a pale day is fading;
It will not be long
Before neither moon nor stars
but night alone will deck the skies

From every mountain
mists weigh on the town;
No roof, no courtyard,
no house
No sound can penetrate
the smoke
Scarcely towers and bridges even.

But as fear seized the traveler,
A gleam appeared in the valley;
and through the smoke and mist
came a faint song of praise
from a child's lips

Carl Maria von Weber was born in 1786 into a musician family, with his father a violinist and his mother a singer. He was a German composer and musician, best known for his operas in the early Romantic period. Premiering in Berlin in 1821, this was one of Weber's famous works. This opera included sprechstimme, which is spoken dialogue with pitch inflection. This story is based on folklore about a man in the forest who finds himself with the Devil, trying to win a shooting contest to marry his girlfriend. In **“Kommt ein schlanker Bursch gegangen”**, Annchen, who is cousin of the Agathe, is attempting to cheer my cousin up by describing the features of a perfect man to marry.

**“Kommt ein schlanker Bursch
gegangen”**

Kommt ein schlanker Bursch
gegangen
Blond von Locken oder braun
Hell von Aug' und roth von Wangen,
Ei, nach dem kann man wohl schau'n.

Zwar, schlägt man das Aug' auf's
Mieder
Nach verschämter Mädchen Art;
Doch verstohlen hebt man's wieder,
Wenn's das herrchen nicht gewahrt,

Sollten ja sich Blicke finden,
Nun, was hat das auch für Noth?
Man wird drum nicht gleich erblinden,
Wird man auch ein wenig roth

Blickchen hin und Blick herüber
Bis der Mund sich auch was traut
Er seufzt: Schönste! Sie spricht:
Lieber!
Bald heißt's Bräutigam und Braut

Immer näher liebe Leutchen
Wollt ihr mich im Kranze seh'n

Gelt! Das ist ein nettes Bräutchen
Und der Bursch nicht minder schön!

“Here Comes A Pretty Boy”

Here comes a pretty boy

*With fair hair or dark hair,
Bright eyed and with red cheeks
Oh! It's worth looking at him!*

*Of course you lower your eyes
demurely
After the fashion of bashful girls
But secretly you look up again,
When the young man is not looking,*

*If you do exchange glances,
Well, what harm is there in
No one's going to be struck blind on
the spot,
You will also be a little red.*

*A glance here, a glance there,
Until the lips too are loosened!
He sighs: Fairest! She says:
Dearest!*

Soon they'll be bride and groom.

*Come up closer, dear people!
Do you want to see me with a bridal
wreath?
Isn't that a pretty bride,*

And the young man's no less handsome!

Charles Gounod was a French composer and conductor of the Romantic era. He primarily composed vocal works, including twelve operas, his most famous being *Faust*, sacred music, and songs. At age 21, he won the Prix de Rome composition competition and left France to study music in Italy, Austria, and Germany for three years. While in Rome, he became friends with Fanny Hensel and Felix Mendelssohn, whose styles would become highly influential to his own. *Romeo et Juliette*, Gounod's 9th opera, premiered in Paris in 1867. The opera is based on Shakespeare's play *Romeo and Juliet*, in which two young lovers in rival houses meet their demise because they cannot be together. "**Que fais-tu, blanche tourterelle**" is sung by Stephano, Romeo's page. Stephano sings this aria outside the Capulet palace while Romeo is paying a secret visit to Juliet. Stephano taunts the Capulets as he battles between his support for Romeo and his own fears about being in their territory, eventually resulting in a deadly duel between Tybalt and Mercutio.

"Que fais-tu, blanche tourterelle?"

Depuis hier, je cherche
en vain mon maître!
Est-il encore chez vous?
Mes seigneurs Capulet?
Voyons un peu si vos dignes valets
A ma voix ce
matin
Oseront reparaître.

Que fais-tu, blanche tourterelle,
dans ce nid de vautours?
Quelque jour, déployant ton aile,
tu suivras les amours!

Aux vautours, il faut la bataille,
pour frapper d'estoc et de taille
Leurs becs sont aiguisés!
Laisse-là ces oiseaux de proie,
tourterelle qui fais la joie
des amoureux baisers!

"What are you doing, white turtledove?"

Since yesterday, I have sought
in vain my master!
Is he still in your home?
My lords, Capulet?
Let us see a bit if your worthy servants
At the sound of my voice this morning
Will dare to reappear

What are you doing, white turtledove,
in this nest of vultures?
Someday, unfolding your wing
you will follow love!

To the vultures, a battle is necessary,
to his with a cut and a thrust
their beaks are sharpened!
Leave them, these birds of prey,
turtledove, who gets your joy
from amorous kisses!

Garder bien la belle!
Qui vivra verra!
Votre tourterelle vois échappera.

Un ramier, loin du vert bocage,
par l'amour attiré,
a l'entour de ce nid sauvage
a, je crois, soupiré!

Les vautours sont à la curée,
leurs chansons, que fuit Cythérée,
résonne à grand bruit!
Cependant en leur douce ivresse
les amants content leurs tendresses
Aux astres de la nuit!

Gardez bien la belle!

Guard well the fair one!
Whoever lives will see!
Your turtledove will escape from you.

A ring-dove, far from his green grove
drawn by love,
all around this wild nest
has, I believe, sighed!

The vultures are at the quarry
their songs, from which Cytheria flees,
resound with a big noise!
Meanwhile, in their sweet intoxication
the lovers tell of their
tenderness
to the stars of the night!

Guard well the fair one!

Cécile Chaminade Born in 1857, Chaminade was a French pianist and composer. She was raised in a musical family, studying with professors at the Conservatoire de Paris and performing in her first solo concert at eighteen. Even though her father disapproved of her collegiate music career, almost all of her four hundred words for piano and salon songs were published. Her music took inspiration from Late-Romantic French music. **“Mignonne”** has text written by Pierre de Ronsard. He was a Renaissance French poet who was deemed the “prince of poets”. This poem, Ode a Cassandre, was written in 1553 and dedicated to Cassandre Salviati, who he fell in love with. This piece relates roses and nature to a beautiful woman. **“Ecrin”** was written with text by René Niverd, who was a French poet, whose work is featured in quite a few of Chaminade’s vocal pieces. This piece describes intense love with metaphors through nature.

“Mignonne”

Mignonne, allons voir si la rose
Qui ce matin avait décloes
Sa robe de pourpre au soleil
A point perdu ceste vespré
Les plis de sa robe pourpré
Et son teint au vostre pareil

Las! voyez comme peu d'espace
Mignonne elle a dessus la place
Las! Elle a dessus la place ses
beautés laissés choir

O vraiment marastre nature
Puisqu'une telle fleur ne dure
Que du matin jusques au soir

Donc si vous m'en croyez, Mignonne
Tandis que vostre âge fleuronne
Dans sa plus verte nouveauté
Cueillez, cueillez vostre jeunesse!
Comme à ceste fleur la vieillesse
Fera ternir vostre beauté

“Ecrin”

Tes yeux malicieux,
Ont la couleur de l'émeraude.
Leurs purs reflets délicieux
Égaient L'humeur la plus grimaude.
Dans leurs filets capricieux
Ils ont pris mon coeur en maraude ...

Tes yeux malicieux
Ont la couleur de l'émeraude.

Tes lèvres de satin
Sont un nid de chaudes caresses,
Un fruit savoureux qui se teint
De rayonnements de tendresse.

“Cute One”

*Cute one, let us see if the rose
That only this morning unfolded
Its scarlet dress in the sun
Has lost, at vesper-time
The folds of its scarlet dress
And its color, so like yours.*

*Alas! See how rapidly
Sweetheart, she has let
Alas! Her beauty falls all over the
place!*

*Nature is truly a cruel stepmother,
When such a flower only lasts,
From dawn to dusk.*

*So if you hear me, cute one,
While your age flowers,
In its greenest newness,
Gather, gather your youth!
As it has faded this flower,
Age will tarnish your beauty.*

“Your Mischievous Eyes”

*Your mischievous eyes
Are the colors of emeralds.
Their pure, delicious rays
Cheer the gloomiest moods.
In their capricious nets
They have caught my wandering
heart.*

*Your mischievous eyes
Are the colors of emeralds.*

*Your satin lips,
Are a nest of hot caresses.
A tasty fruit tinted,
With rays of tenderness,*

Et ton baiser, comme un lutin,
Verse d'ineffables ivresses
Tes lèvres de satin
Sont un nid de chaudes caresses,

*And your kiss, like an elf
Pour out ineffable drunkenness
Your satin lips,
Are a nest of hot caresses.*

Ton âme est un bijou,
Le diamant de ma couronne
C'est le plus délicat joujou
De mon amour qu'elle enfléuronne;
C'est le parfum qui me rend fou,
Le doux charme qui m'environne
Ton âme est un bijou,
Le diamant de ma couronne

*Your soul is a jewel
The diamond in my crown
It's the most delicate toy
Of my flower scented love.
It's the perfume that drives me mad,
The sweet charm that surrounds me.
Your soul is a jewel
The diamond in my crown*

Jules Massenet, born in 1842, was a very famous French composer. He studied composition at the Paris Conservatoire at 11 years old, and by the end of his life time, he wrote 24 operas. He has unique touches, ranging from light orchestral ressitives to his contemporary style. From his work “Werther”, Massenet describes Werther’s love for a woman, named Charlotte, who is engaged to someone else, which leads to Werther’s death. This plot is based off of Johann Wolfgang von Goethe’s novel called “The Sorrows of Young Werther”. Sophie, Charlotte’s naive younger sister, encourages Werther to find beauty in the present moment.

“Frère! Voyez!... Du gai soleil”

“Brother! See!... The Cheerful Sun”

Frère! Voyez! Voyez le beau bouquet!

Brother! Soe! See the beautiful bouquet!

J'ai mis, pour le Pasteur, le jardin au pillage!

Have put the garden for looting for the pastor!

Et puis, l'on va danser!

And then, we will dance!

Pour le premier menuet c'est sur vous je compte...

For the first minute it's on you I count...

Ah! le sombre visage!

Ah! the dark face!

Mais aujourd'hui, monsieur Werther,
Tout le monde est joyeux! le bonheur est dans l'air!

But today, Mr. Werther,
Everyone is happy! happiness is in the air!

Du gai soleil pleine de flamme dans l'azur resplendissant

Cheerful sun full of flame in the resplendent azure,

La pure clarté descend de nos fronts
jusqu'à notre âme!
Tout le monde est joyeux!
Le bonheur est dans l'air!

Pure clarity descends from our
foreheads to our souls!
The whole world is joyous!
Happiness in the air!

Et l'oiseau qui monte aux cieux dans
la brise qui soupire
Est revenu pour nous dire

And the bird rising to the heavens in
the breeze that sighs
Come back for us says,

Que Dieu permet d'être heureux!
Tout le monde est joyeux!
Le bonheur est dans l'air!
Tout le monde est heureux!

God let us be happy!...
Everyone is happy!
Happiness is in the air!
Everyone is happy!

Samuel Barber was an American pianist, conductor, composer, vocalist, and music educator. He largely composed vocal music of all types, but also created a significant amount of instrumental music. His style bridges Romanticism and Modernism, making him one of the most celebrated composers of the 20th century. Barber met Gian Carlo Menotti, the librettist for *Vanessa*, in 1928 while studying at the Curtis Institute of Music. The pair remained "close friends" until Barber's death in 1981. *Vanessa* was Samuel Barber's first opera and premiered at the Metropolitan Opera House in 1958. The opera follows Vanessa as she tries to reignite a relationship with Anatol, who she has not seen in 20 years, not knowing that this man is actually Anatol's son. Erika, Vanessa's niece, ends up falling for the son, but refuses his marriage proposal and tells him to marry Vanessa instead. "**Must the winter come so soon?**" is sung by Erika as Vanessa waits for Anatol to arrive. The piece serves as an allegory for Erika's feeling of hopelessness as she is forced to spend the winter season surrounded by her argumentative aunt and grandmother.

"Must the winter come so soon?"

Night after night,
I hear the hungry deer
Wander weeping in the woods,
and from his house of brittle bark
hoots the frozen owl.

Must the winter come so soon?
Here in this forest,
neither dawn nor sunset

marks the passing of the days.
It is a long winter here.
Must the winter come so soon?

Florence B. Price was a Black American composer, pianist, and music teacher. Born in Little Rock, Arkansas in 1887, Price attended the New England Conservatory of Music despite the hardships she faced as a Black woman in the South. She composed over 300 works in her lifetime, including symphonies, concertos, choral works, art songs, and chamber music. She was the first African-American woman to be deemed a symphonic composer, and the first to have a work performed by a major symphony. **“The Heart of a Woman”** describes the dreams of women that are quashed by societal expectations and misogyny. The woman’s heart flies freely in the first half of the piece, tackling whatever comes her way alone. She is then forced back into reality and reminded that her heart is caged, forced to give up her dreams. **“The Glory of the Day Was in Her Face”** compares a lover to the beauty of nature. After comparing the loved one to the day, night, dawn, and dusk, the narrator can no longer enjoy these things now that they are gone.

“The Heart of a Woman”

The heart of a woman goes forth with the dawn,
As a lone bird, soft winging, so restlessly on,
Afar o'er life's turrets and vales does it roam
In the wake of those echoes the heart calls home.

The heart of a woman falls back with the night,
And enters some alien cage in its plight,
And tries to forget it has dreamed of the stars
While it breaks, breaks, breaks on the sheltering bars.

”The Glory of the Day Was In Her Face”

The glory of the day was in her face.
The beauty of the night was in her eyes.
And over all her loveliness, the grace
of morning blushing in the early skies.

And in her voice, the calling of the dove;
like music of a sweet, melodious part.
And in her smile, the breaking light of love;
And all the gentle virtues in her heart.

And now the glorious day, the beauteous night,

the birds that signal to their mates at dawn,
to my dull ears, to my tear-blinded sight
are one with all the dead, since she is gone.

Ricky Ian Gordon studied acting, piano, and composition at Carnegie Mellon, and began writing several shows and pieces for many different genres. Written in 1993, “**Troubled Woman**”, “**Strange Hurt**”, and “**Border Line**” are part of a 10 song cycle, written for soprano Harolyn Blackwell and premiered at Carnegie Hall. Blackwell commissioned this piece to “reflect the black urban experience.” All of the poetry is set to text by Langston Hughes. Born in 1901 in Missouri, his plays, poetry, short stories, and novels reflected Black people’s lives in America. His goal was to combine authentic black culture and suffering into his work.

“**Troubled Woman**”

She stands in the quiet darkness,
This troubled woman,
Bowed by weariness and pain.
Like an autumn flower in the frozen
rain,
Like a wind blown autumn flower,
That never lifts its head,
Again.

“**Strange Hurt**”

In times of stormy weather, she felt
queer pain.
That said “you’ll find rain better than
shelter from the rain”
Days filled with fiery sunshine
Strange hurt she knew
That make her seek the burning
sunlight rather than the shade

In months of snowy winter, when cozy
houses hold.
She’d knock down doors
To wander naked in the cold.

Strange hurt,
Strange hurt,

Strange hurt,
Strange hurt,

Days filled with fiery sunshine,
Strange hurt she knew.
That made her seek the burning
sunlight,
Rather than the shade.
In months of snowy winter,
When cozy houses hold
She'd knock down doors,
To wander naked, in the cold.

“Border Line”

I used to wonder
About living and dying
I think the difference lies
Between tears and crying

I used to wonder
About here and there
I think the distance is no where

Ah!

I used to wonder
About living and dying
I think the difference lies
Between tears and crying

I used to wonder about here and
there
I think the distance is nowhere

Cindy Lauper is an American singer, songwriter, and actress. She began writing songs and playing guitar at age 12. Her first album, featuring hits “Girls Just Wanna Have Fun” and “Time After Time”, won her the Grammy for Best New Artist in 1985 and was nominated for four others that year. She wrote the music and lyrics for the musical rendition of *Kinky Boots* in 2013, which won the Tony for Best Musical and Best Original Score. *Kinky Boots* follows Charlie as his shoe factory is on the brink of collapse. He meets drag

queen Lola and she inspires him to make extravagant high-heeled boots in his factory to revamp his business. **“The History of Wrong Guys”** is sung by Lauren, a factory worker who first gave Charlie the idea to make the boots. For her help saving the factory, Charlie offers her a promotion, and she soon realizes that she’s fallen for him.

John Kander & Fred Ebb were an incredibly successful American songwriting team. They are best known for their stage musicals such as *Cabaret*, *Curtains*, and *Chicago*, but they also scored many movies, writing the signature song “New York, New York” for Martin Scorsese’s film of the same name. *Chicago* begins with Roxie Hart murdering her secret lover as he tries to end their affair. Roxie convinces her husband that the man she killed was trying to break into the house, but she eventually confesses the truth to both her husband and the police and is arrested. She is placed in the women’s block at the Cook County Jail along with many other women who have killed their lovers. **“When You’re Good to Mama”** Is sung by Matron “Mama” Morton, who presides over the women’s block. In the song, she explains how her system of bribery has helped her inmates return to society after getting out of jail. Later in the musical, **“Class”** is performed with Velma Kelly. Velma is in prison for killing her husband and sister. Both of them aspire to be center stage in the spotlight, and complain about how no one has any standards or manners.

David Lawrence and Faye Greenberg created the early 2000’s hit movie, *High School Musical 2*. This tells a story about high school students from East High School in Utah enjoying their summer. Troy Bolton, everyone’s high school heartthrob, and his girlfriend Gabriella Montez, are working at a country club to save money for college. Little do they know it is owned by Sharpay and Ryan Evan’s parents. In **“Fabulous”**, Sharpay is willing to do anything she can to win Troy’s heart and take advantage of her lavish lifestyle.

Toby Marlow and Lucy Moss are musical theatre composers, playwrights, and lyricists that made *SIX* a hit. This show is a modernized spin off of the six women’s stories about their time with Henry the VIII. Spoiler alert, he did not treat them well at all. They all come together to share their stories and regain their independence and girl power. *SIX* has won 23 awards, one of them being the Tony Award for Best Original Score in 2022. **“Don’t Lose Ur Head”** describes the second wife’s story, Anne Boleyn, who is telling her story of how Henry the VIII was not all that.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive. Tickets are available online at tickets.pugetsound.edu/, in the Puget Sound Logger Store, or sold at the door.

FRIDAY, NOV. 15

Jazz Orchestra

Jeff Chang, director

Schneebeck Concert Hall, 7:30 p.m.

WEDNESDAY, NOV 20

Noon Convocation

Student recital performances

Schneebeck Concert Hall, noon

WEDNESDAY, NOV. 20

Keyboard Series: Piano masterclass with guest artist Anton Nel

Schneebeck Concert Hall, 6 p.m.

THURSDAY, NOV. 21

Symphony Orchestra

Anna Jensen, conductor

Schneebeck Concert Hall, 7:30 p.m.

FRIDAY, NOV. 22

Keyboard Series: Guest artist Anton Nel, piano and fortepiano

Schneebeck Concert Hall, 7:30 p.m.

Tickets required | Free for students

SATURDAY & SUNDAY, NOV. 23 & 24

Chamber Music Concerts I and II (two different programs)

Alistair MacRae, director

Schneebeck Concert Hall, 2 p.m.

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

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.
pugetsound.edu/communitymusic | 253.879.3575



