



SENIOR RECITAL
HALEY STOREY '25, SOPRANO
JESSICA HALL, PIANO

APRIL 13, 2025
SCHNEEBECK CONCERT HALL | 6 P.M.

PROGRAM

Chacun le sait.....Gaetano Donizetti (1797–1848)
from *La fille du régiment*

La Speranza al cor mi dice.....Isabella Colbran (1785–1845)
Povero cor tu palpiti

“Una voce poco fa”.....Gioachino Rossini (1792–1868)
from *Il Barbiere di Siviglia*

Madrigal.....Cécile Chaminade (1857–1944)
L’ideal
L’ete

INTERMISSION

Pippa’s Song.....Ned Rorem (1923–2022)
Song for a Girl
Cradle Song
In a Gondola
Song to a Fair Young Lady, Going Out of Town in the Spring
selections from *Six Songs for High Voice*

Holding to the Ground.....William Finn
from *Falsettos*

How to Return Home.....Bree Lowdermilk/Kait Kerrigan
from *Tales From the Bad Years*

My Party Dress.....Bree Lowdermilk / Kait Kerrigan
from *Henry and Mudge*

BIOGRAPHIES

HALEY STOREY '25, soprano, is a current student of Dawn Padula and will be graduating in May of 2025. At the University of Puget Sound, Haley has been a member of the Dorians Treble Choir and the Adelphian Concert Choir. She is also a part of the Opera Theater program, and took part in the *Pirates of Penzance* as Isabel, *Scenes from the Opera House to the Cabaret* playing the role of Gretel in a scene from Humperdink's *Hansel und Gretel*, and Little Red Riding Hood in *Into the Woods*. Haley also played the role of The Queen of the Night in Mozart's *The Magic Flute* in April of 2025. Following her time at UPS, Haley will be attending the University of British Columbia to pursue a master's in Opera Performance.

JESSICA HALL 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, Hall 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.

ACKNOWLEDGMENTS

Haley would like to begin with thanking her parents, Jana and Michael, who have supported her unconditionally throughout her four years at UPS. Without them, Haley wouldn't have the privilege of pursuing what she loves. She would also like to thank her amazing friends, who have been such important pillars in her life. Specifically, she would like to acknowledge Connor Adams, who was the first friend Haley made upon arriving here her freshman year. Connor has not only been a fantastic role model and musician, but he also has become one of Haley's all-time best friends.

Another incredibly important person in Haley's life throughout her time here has been Dr. Dawn Padula. Haley can confidently say she would not be where she is without the patience, time, care and expertise she has received from Dr. Padula. She would also like to thank Dr. Jessica Hall for all she has done for her. Not only has Dr. Hall helped Haley learn all of her music, she has also provided a shoulder to lean on, and unconditional support. The Vocal Department will forever and always be a beloved place in Haley's heart. The love that flows throughout this community has been so meaningful to Haley, and she truly owes so much of her success to her peers in the Vocal Department as well.

Lastly, Haley would like to dedicate this performance to her Grandmother who passed away this week. She was always one of Haley's biggest fans and would have loved to have been here for this recital. Haley hopes she is watching her from wherever she is resting and that she is proud of how far Haley has come.

PROGRAM NOTES AND TRANSLATIONS

Written and Compiled by Haley Storey

Gaetano Donizetti was an Italian composer born in 1797. In his lifetime, he had written almost 70 operas, and he was an influential composer in the “bel canto” opera style. Donizetti enjoyed exploring comedic operas, as well as more taboo subject matter at the time. He found himself fighting against the censorship of art in Italy, and eventually ended up moving his work to Paris.

La fille du regiment, although originally a bit unsuccessful, took off in countries surrounding France, and became a popular Opera in the 1800's. In the Opera, war is raging in France, and the story is based around the 21st regiment of the French army. Marie is a canteen girl who was rescued by the 21st when she was a baby and has become “adopted” by them. She falls in love with Tonio, who is a prisoner at the regiments' camp, but she saves him by explaining that he had previously saved her life when she almost fell from a mountain. Because of this, Tonio is welcomed into the 21st regiment. Marie then sings “**Chacun le Sait**” to energize the men as it is about how superior the 21st regiment is.

“Chacun le Sait”

Chacun le sait,
chacun le dit:

Le régiment par excellence,
Le seul à qui l'on fass' crédit
Dans tous les cabarets de
France.

Le regiment:
En tous pays l'effroi des amants
des maris,
mais de la beauté bien suprême!

Il est là,
mor bleu!
Le voi là,
cor bleu!
Le beau vingt et unième!

Il a gagné
tant de combats
que notre empereur

“Everyone knows it”

Everyone knows it,
everyone says it:
the regiment of excellence,
the only one who gets credit
in all the cabarets of France.

The regiment:
in all countries the terror of lovers,
husbands,
but of supreme beauty!

He is there,
blue death!
Here it is,
blue horn!
The beautiful twenty-first!

He has won
so many fights
as our emperor,

On le pense,
Fera chacun de ses soldats,
A la paix,
Marechal de France!
Car c'est connu
le régiment, le plus vainqueur,
le plus charmant,
Qu'un sexe craint,
et que l'autre aime.
vive le vingt et unième!

We think he
Will make each of his soldiers,
In peace,
Marshal of France!
Because it is known to be
the most victorious regiment,
The most charming,
That one sex fears,
And that the other loves.
Long live the twenty first!

Isabel Colbran (also known as Isabella) was born in 1785 and died in 1845. She was an operatic soprano, who was notably the first wife of Gioachino Rossini. Colbran had an incredibly successful operatic career, and she was known to be one of the leading dramatic sopranos of her time. Later in life, she retired from singing and began composing, before dying of a disease given to her by Rossini.

“La Speranza al cor mi dice” is a piece written in dedication to the empress of Russia. The piece speaks of being hopeful for happiness again, even when one is feeling fear.

“Povero cor, tu palpiti” is from a song cycle written in dedication to the queen of Spain. This piece speaks of a heart that is “palpating” due to the loss of one’s love.

“La Speranza al cor mi dice”

La Speranza al cor mi dice
Che sarò felice ancor
Ma la speme
Inganna trice
Poi mi dice
Il mio timor

“Hope in my heart tells me”

Hope in my heart tells me
That I will be happy again
But the hope
Deceiver
Can tell me
My fear

“La Speranza al cor mi dice”

Povero cor, tu palpiti,
Ne a torto in questo di
Tu palpiti così,
Povero core,

Si tratta, o dio,
Di perdere per sempre il caro ben,

Che di sua mano in sen

“Hope in my heart tells me”

Poor heart, you are palpitating
Not wrongly in this
You throb like this
Poor Heart

It's about, oh god,
Losing the dear one forever,

Who with his hand imprinted love
on my breast

Gioachino Rossini was an Italian composer born in 1792 and died in 1868. He was incredibly popular during his time and he composed 39 operas. He is known for both comic and serious opera. Rossini grew up in a musical family as both of his parents were musicians. He received a well-rounded music education in cello, piano, classical vocals and composition. When he was only 18 years old, his first opera was performed. Although Rossini composed works such as chamber or piano pieces, he is most known for his operas.

“Una Voce Poco Fa” is an aria from Rossini's comic opera, *The Barber of Seville (Il barbiere di Siviglia)*. This opera is based off the first of three plays about a character named Figaro, written by Pierre Beaumarchais who was a French playwright. Mozart's *The Marriage of Figaro* is based on the second of Beaumarchais' plays, although composed 30 years prior to Rossini's. *The Barber of Seville* follows the love story of Rosina, the young ward of Bartolo and Count Almaviva, who disguises himself as a man named Lindoro for a large chunk of the opera. Rosina has very little freedom due to her impending wedding with Bartolo, who is a grumpy old man. Count Almaviva has fallen for Rosina and he plans to have her as his wife, but first he disguises himself as a poor servant named Lindoro so Rosina will love him for more than his riches. Rosina sings **“Una Voce Poco Fa”** in act one after meeting Lindoro. The aria is one of longing as she has begun to develop feelings for Lindoro.

“Una voce poco fa”

Una voce poco fa
qui nel cor mi risuonò;
il mio cor ferito è già,

“A voice, a little while ago”

A voice, a little while ago,
Echoed here in my heart;
My heart is wounded now,

e Lindor fu che il piagò.

Sì, Lindoro mio sarà;
lo giurai, la vincerò.

Il tutor ricuserà,
io l'ingegno aguzzerò.
Alla fin s'accheterà.
e contenta io resterò

Io sono docile, - son rispettosa,
sono ubbediente, - dolce,
amorosa;
mi lascio reggere,
mi fo guidar..
Ma se mi toccano
dov'è il mio debole,
sarò una vipera
e cento trappole
prima di cedere farò giocare.

And it was Lindoro who covered
it with wounds.

Yes, Lindoro will be mine
I've sworn it, I shall win.

My guardian will object.
I, quick-witted, will be sharp;
In the end he will acquiesce,
And I will be content.

I am submissive, I'm respectful,
I'm obedient, sweet,
affectionate.
I will allow myself to be governed;
I will let myself be guided.
But if they touch me
Where my sensitive spot is,
I will be a viper,
And I'll cause a hundred tricks
To be played before giving in.

Cecile Chaminade was a French composer born in 1857 and passed in 1944. She was raised in a musical family, and she grew up learning piano. While she was young, she would also compose pieces for her pets and dolls. She was offered a spot at the Paris Conservatory, but her father made her reject the opportunity, as he thought it was improper for women to pursue composition. However, she was allowed to privately take lessons, which led to her career in composition as an adult. She eventually had a very successful career as a composer, and her compositions were loved not only in France, but in England and the United States as well.

“**Madrigal**” is a piece that describes a kiss as sweet birds. Every time they kiss, the birds sing a love song on their lips.

“**L'ideal**” is a piece written by Chaminade that describes a night sky full of stars and the moon. The narrator expresses that they dream of the “supreme star,” one that cannot be seen, but will hopefully one day make its presence known.

“L’ete” is a piece composed by Chaminade, which was published in 1894. This piece speaks of a beautiful setting where the sun is shining and the air smells sweet with flowers. The narrator is speaking to the birds and asking them to sing of love and the beautiful day.

“Madrigal”

Tes doux baisers sont des
oiseaux
Qui voltigent fous, sur mes lèvres,
Ils y versent l'oubli des fièvres.

Tes doux baisers sont des
oiseaux,
Aussi légers que des roseaux,
Foulés par les pieds blancs des
chèvres.

Tes doux baisers sont des
oiseaux
Qui voltigent fous, sur mes lèvres.

Comme de frivoles oiseaux
Aux ailes d'argent, aux becs
mièvres,
Ainsi que sur des arbrisseaux
Ils viennent chanter sur mes
lèvres,
Comme sculptés par des orfèvres
Avec de magiques ciseaux.
Tes baisers disent, doux oiseaux,
Leur chanson d'amour sur mes
lèvres.

“L’ideal”

La lune est grande, le ciel clair
Et plein d'astres, la terre est
blême,

“Madrigal”

Your sweet kisses are like birds

Who fly crazy, on my lips
They pour into it the oblivion of
fevers.

Your sweet kisses are birds,

As light as reeds,
Trampled by the white feet of
goats.

Your sweet kisses are birds

Why fly crazy on my lips.

Like frivolous birds
With silver wings, with cute
beaks,
As well as on shrubs
They come to sing on my lips,

As if sculpted by goldsmiths
With magic scissors.
Your kisses say, sweet birds,
Their love song on my lips.

“The Ideal”

The moon is big, the sky is clear
And full of stars, the earth is
pale,

Et l'âme du monde est dans l'air.

*And the soul of the world is in
the air.*

Je rêve à l'étoile suprême.

I dream of the supreme star.

À celle qu'on n'aperçoit pas,
Mais dont la lumière voyage
Et doit venir jusqu'ici-bas
Enchanter les yeux d'un autre
âge.

*To the one we don't see,
But whose light travels
And must come down here
Delighting the eyes of another
age.*

Quand luira cette étoile un jour,

*When will this star shine one
day?*

La plus belle et la plus lointaine,

*The most beautiful and the most
distant,*

Dites-lui qu'elle eût mon amour,

Tell her she had my love,

Ô derniers de la race humaine!

O last of the human race!

“L'ete”

Ah! chantez, chantez,
Folle fauvette,
Gaie alouette,
Joyeux pinson, chantez, aimez!
Parfum des roses,
Fraîches écloses,
Rendez nos bois, nos bois plus
embaumés!
Ah! chantez, aimez!

“Summer”

Ah! Sing, sing,
Crazy warbler
Happy lark,
Happy finch, sing, love!
Scent of roses,
Freshly hatched,
Make our woods, our woods
more fragrant!
Ah! Sing, love

Soleil qui dore
Les sycamores
Remplis d'essains tout bruisants,
Verse la joie,
Que tout se noie
Dans tes rayons resplendissants.
Ah! chantez, aimez ...

Golden sun
The sycamores
Filled with rustling swarms,
Pour out the joy,
Let everything drown
In your resplendent rays.
Ah! Sing, love...

Souffle, qui passes
Dans les espaces
Semant l'espoir d'un jour
d'été.
Que ton haleine
Donne à la plaine
Plus d'éclat et plus de beauté.
Ah! chantez, chantez!

Breath, which passes
In the spaces
Sowing the hope of a summer
day.
May your breath
Give to the plain
More shine and more beauty.
Ah! Sing, sing!

Dans la prairie
Calme et fleurie,
Entendez-vous ces mots si doux.
L'âme charmée,
L'épouse aimée
Bénit le ciel près
de l'époux!
Ah! chantez, aimez, ...

In the meadow
Calm and flowery,
Do you hear these sweet words?
The charmed soul,
The beloved wife
Bless the heavens near the
bridegroom!
Ah! Sing, love...

Ned Rorem was an American composer born in 1923 and passed in 2022. He focused mainly on art songs, which have been described as contemporary classical and neo-romantic. Rorem spent his early adult life studying with French composers and also spent some time in both Morocco and Paris. Once he returned to America in his 30's, he was quickly established as a prominent composer. He spent most of his life with his partner James Holmes and died at age 99 in his home in Manhattan.

"Pippa's Song" is from Rorem's song cycle ***Six Songs for High Voice***. This cycle consists of English poems. "Pippa's Song" talks of a beautiful spring morning, where "All's right with the world."

"Song for a Girl," along with all of the pieces in this set, is from the same song cycle, *Six Songs for High Voice*. This piece in particular is about a 15-year-old girl who is beginning to explore young romance. She talks of what she has to learn and what she hopes to have.

"Cradle song" is special because the text is the lyrics in the original 16th century Cradle Song, which is also sometimes known as Balulalow.

"Rondelay" is about someone who is dying, and begging a woman to kiss him before his death, to ease their pain.

“In a Gondola” is about the first kiss between a couple. It could also be about a metaphorical kiss in nature.

“Song to a Fair Young Lady, Going Out of the Town in the Spring” is about the Nymph, Chloris from Greek mythology. She is associated with spring and new growth. In this particular piece of poetry, the narrator is explaining that Chloris is gone and it has left the earth without spring, as well as the narrator broken hearted.

“Pippa’s Song”

The year’s at the spring,
And day’s at the morn;
Morning’s at seven;
The hillside’s dew-pearl’d;
The lark’s on the wing;
The snail’s on the thorn;
God’s in His heaven,
All’s right with the world.

“Song for a Girl”

Young I am, and yet unskill’d
How to make a Lover yield:
How to keep, or how to gain,
When to love; and when to feign.
Take me, take me, some of you,
While I yet am Young and True;
E’er I can my Soul disguise;
Heave my Breasts, and roul my Eyes
Stay not till I learn the way
How to Lye, and to Betray:
He that has me first, is blest,
For I may deceive the rest.
Cou’d I find a blooming Youth,
Full of Love, and full of Truth,
Brisk and of a janty mean,
I shou’d long to be Fifteen.

“Cradle Song”

O my deir hert,
Young Jesus sweit,
Prepare thy credil in my spreit,
A I sall rock thee in my hert and never mair
from thee depart.
But I sall praise thee ever moir with sang is
sweit unto thy gloir
The knees of my hert sall I bow,
And sing that richt balulalow!

“Roundelay”

Chloe found Amyntas lying,
All in tears, upon the plain,
Sighing to himself, and crying
Wretched I, to love in vain!
Kiss me, Dear, before my dying;
Kiss me once, and ease my pain.
Sighing to himself and crying
Wretched I, to love in vain!
Ever scorning, and denying
To reward your faithful Swain:
Kiss me, Dear, before my dying;
Kiss me once, and ease my pain!
Ever scorning, and denying
To reward your faithful Swain.
Chloe laughing at his crying,
Told him, that he lov'd in vain:
Kiss me once, before my dying;
Kiss me once, and ease my pain!
Chloe laughing at his crying told him that he
lov'd in vain;
But repenting, and complying,
When he kiss'd, she kiss'd again:
Kiss'd him up, before his dying;
Kiss'd him up, and eas'd his pain.

“In a Gondola”

The moth's kiss, first!
Kiss me as if you made me believe you
were not sure,
This eve,
How my face, your flower, had pursed its
petals up;
So, here and there you brush it,
Till I grow aware who wants me,
And wide open I burst.
The bee's kiss, now!
Kiss me as if you enter'd gay
My heart at some noon-day,
A bud that dares not disallow the claim
So all is render'd up,
And passively its shatter'd cup over your
head to sleep I bow.

“Song to a Fair Young Lady, Going Out of the Town in the Spring”

Ask not the cause why sullen spring
So long delays her flow'rs to bear;
Why warbling birds forget to sing,
And winter storms invert the year:
Chloris is gone; and fate provides
To make it spring where she resides,
Chloris is gone, the cruel fair;
She cast not back a pitying eye:
But left her lover in despair
To sigh, to languish, and to die:
Ah! How can those fair eyes endure
To give the wounds they will not cure!
Great God of Love, why hast thou made A
face that can all hearts command,
That all religions can invade.
And change the laws of ev'ry land?
Where thou hadst plac'd such pow'r before,
Thou shouldst have made her mercy more.

When Chloris to the temple comes,
Adoring crowds before her fall;
She can restore the dead from tombs
And ev'ry life but mine recall.
I only am by Love design'd
To be the victim for mankind.

William Finn is an American composer born in 1952. He is best known for his musicals *Falsettos* and *The 25th Annual Putnam County Spelling Bee*. One special thing about him is that he composes all of his works, as well as writing all of the lyrics. Many of his compositions center around the gay and Jewish experience, which he has experienced his entire life. *Falsettos* is about a man named Marvin, and his family. In the beginning of the musical, we, the audience, learn that Marvin has recently left his wife, Trina, for his boyfriend Whizzer. He is struggling to create the family dynamic that he would like, as his son is still adapting to the change, and Trina blames herself for their failed marriage. Later in the show, the plot skips two years ahead, where Marvin and Whizzer have created a life together, and Trina has remarried. Everyone's lives seem to be going well, until Whizzer falls ill. When she finds out the news about Whizzer, Trina sings "**Holding to the Ground**," in response to the despair she feels over his condition, as she has grown to see him as part of her family.

Bree Lowdermilk and Kait Kerrigan are best known for their collaborations together in musical theater shows. Lowdermilk as the composer and Kerrigan as the lyricist. Some of their more popular works include the shows *The Mad Ones*, *Henry and Mudge* and *Tales from the Bad Years*.

The song "**How to Return Home**" is from *Tales from the Bad Years*. This show is about a group of twelve acquaintances and strangers who become more intertwined throughout the show. It follows their lives in their early 20's, and how young-adulthood wasn't all they expected.

The musical *Henry and Mudge* is based on the books of the same name. It follows a young boy named Henry, whose parents move him to a new city where he knows no one. He becomes very lonely until her parents get him a dog named Mudge, who becomes his new best friend. This is until his cousin Annie comes to visit and she becomes a bit of an issue for Henry and Mudge. "**My Party Dress**" is sung by Annie later in the show. This song is sung from Annie's perspective as she talks about the dress she is wearing... and also her big plans for when she grows up.

UPCOMING SCHOOL OF MUSIC EVENTS

These events are free. Most performances are broadcast at pugetsound.edu/schneebecklive.

THURSDAY, APRIL 17

Wind Ensemble Percussion Fest

Gerard Morris, conductor
Schneebeck Concert Hall, 7:30 p.m.

FRIDAY, APRIL 18

Wyatt Logan '25 Senior Trumpet Recital

Schneebeck Concert Hall, 7:30 p.m.

SATURDAY, APRIL 19

Connor Adams '25 Senior Cello Recital

Schneebeck Concert Hall, 4 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.

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.

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