



SENIOR RECITAL SERIES | SPRING 2025

Friday, April 4, 2025, 7:00 PM

Taplin Auditorium

Chloe Webster '25

Soprano

Senior Vocal Recital

Featuring:

Sarah Pelletier, *piano*

Quinn Haverstick '25, *oboe*

About the Department of Music:

The Department of Music at Princeton University provides its undergraduates—whether they major or minor in Music—the opportunity to learn from a world-renowned faculty of scholars and composers. Performance opportunities include student-led and departmental ensembles like symphony orchestras, multi-genre choruses, jazz, contemporary music, African music, steel band, laptop orchestra, and much more, and students have access to private instrumental and voice lessons from eminent performing artists. The graduate program offers two distinct and prestigious Ph.D. programs in composition or musicology; graduate students receive fully-funded, immersive experiences conducting research, advancing their craft, and collaborating with faculty within Princeton University's inspiring, interdisciplinary campus.

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PROGRAM

G.F. HANDEL

(1685-1759)

Mi palpita il cor

Quinn Haverstick, oboe

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F. SCHUBERT

(1797-1828)

Am See

Gretchen am Spinnrade

H. WOLF

(1860-1903)

Heimweh

Verborgenheit

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J. MASSENET

(1842-1912)

Adieu, notre petite table

from *Manon*

INTERMISSION

The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

PROGRAM [cont.]

G. VERDI
(1813-1901)

Mia madre aveva una povera ancella (The Willow Song)
from *Otello*

Ave Maria
from *Otello*

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C. PORTER
(1891-1964)

I Hate Men
from *Kiss Me, Kate*

R. RODGERS
(1902-1979)

If I Loved You
from *Carousel*

H. SCHMIDT
(1929-2018)

Much More
from *The Fantasticks*

J. BOCK
(1928-2010)

Dear Friend
from *She Loves Me*

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PROGRAM NOTES

By Chloe Webster

The program begins with Handel's secular cantata *Mi palpita il cor*, one of his four settings of this text. Although George Frideric Handel was born in Germany, he spent most of his life in England, and likely composed this cantata during the period in which he first moved there in the early eighteenth century. His orchestrations in this piece feature playful exchanges between the voice and the oboe, which continually feed off of each other. The text expresses the speaker's uncertainty at experiencing love for the first time, and the constantly varying moods represented in the music reflect the ever-changing and temperamental nature of young love.

Franz Schubert, born in Vienna, composed more than 600 Lieder over the course of his life. The first piece of the German set, "Am See," is his setting of a poem by Franz von Bruchmann, who was deeply inspired by Goethe's poetry. It serves as a meditation on the reflection of the sky in the lake as the waves roll. The steady rise and fall of each phrase in the piano suggests the motion of the waves, and the vocal line is swept along with it as the speaker is swept up in the beauty of the scene. Following this, "Gretchen am Spinnrade" is one of the most famous examples of Schubert's ability to set text in an incredibly nuanced way. The text comes from Goethe's *Faust* from the perspective of Gretchen, who has been abandoned, alone and pregnant, by Faust. The ostinato figure in the accompaniment represents the movement of the spinning-wheel as well as the cyclical nature of Gretchen's torment.

Next is the first of two poems set by Hugo Wolf entitled "Heimweh," composed in 1888. Another Austrian composer, Wolf was also notably prolific in the realm of Lieder and wrote hundreds of songs in his time. The speaker expresses grief and uncertainty at being separated from their homeland and their beloved. They find their new surroundings cold and unfamiliar, but they ultimately resolve to continue onwards in their journey. Another of his many settings of Morike, "Verborgenheit" was also composed in 1888. The speaker describes their sense of withdrawal from the world and strives to resist the temptations of experiences such as love. Despite being one of his most popular, this song is somewhat atypical of Wolf's compositional style. For instance, the first stanza of the poem is repeated at the end of the piece with an almost identical musical setting.

Jules Massenet was a Romantic era French composer who wrote more than thirty operas, one of the best known being *Manon*. The opera, premiered in 1884, was inspired by the 1731 novel by Antoine Francois Prevost entitled *Histoire du Chevalier des Grieux, et de Manon Lescaut*. It follows the relationship between a nobleman, the

Chevalier des Grieux, and a common woman, Manon Lescaut. “Adieu, notre petite table” portrays Manon coming to the decision to leave her lover, despite her affection for him, in pursuit of financial stability. She mourns the impending loss of their humble life together, addressing the small table where they have shared many moments.

Otello, by Giuseppe Verdi, was premiered three years later in 1887. Verdi was at the forefront of the Italian opera scene at this time, and his operas have continued to be some of the most commonly performed works in the repertory today. *Otello* is an adaptation of Shakespeare’s *Othello*, which depicts the tragedy of a Moorish military commander, Othello, and his wife, Desdemona. “Mia madre aveva una povera ancella” and “Ave Maria” open the fourth act of the opera. Desdemona recounts the story of her mother’s servant, Barbara, and how she was jilted in love. As Desdemona shares the story with Emilia, her maid, and eventually bids her goodnight, she seems to be reflecting on her own betrayal by Otello. She also alludes multiple times to her impending death by his hand.

Also based on Shakespeare’s work, *Kiss Me, Kate* premiered on Broadway in 1948 and took inspiration from *The Taming of the Shrew*. The musical serves as a play-within-a-play and follows a group of actors mounting a production of the Shakespearean comedy. In “I Hate Men,” the character of Kate shares her qualms with the opposite sex and makes very clear her intention to never marry. *Carousel*, adapted from Ferenc Molnár’s play *Liliom*, premiered several years earlier in 1945. Julie Jordan, a young millworker, sings “If I Loved You” to Billy Bigelow, imagining what it would be like to love him even though they have only just met. Although she is clearly harboring strong feelings for him, she is unable to fully admit to them yet.

“Much More” comes from *The Fantasticks*, inspired by Edmond Rostand’s 1894 play *Les Romanesques*. The original production premiered in 1960 and ran for 42 years, becoming the world’s longest-running musical. The show explores the romance between neighbors Luisa and Matt, whose fathers have pretended to feud in the hopes that they would eventually fall in love. In this song, Luisa fantasizes about the luxurious and exciting life that she hopes to one day lead. Premiered in 1963, *She Loves Me* is another beloved musical that has stood the test of time. Based on the 1937 play *Parfumerie* by Miklós László, it tells the story of two employees in a Hungarian perfumery, Amalia and Georg, who constantly struggle to get along. Both are unaware, however, that the other is actually the anonymous pen pal with whom they’ve been exchanging affectionate letters. “Dear Friend” finds Amalia waiting in vain for her pen pal to appear at their first scheduled rendezvous, hoping that he will not leave her heartbroken.

ABOUT

Chloe Webster is a senior in the Music Department pursuing minors in Vocal Performance and Theater & Music Theater. Originally from Groveland, Massachusetts, she began studying voice privately at a young age, and soon thereafter, she went on to sing with various choirs and in numerous musical theatre productions. Throughout middle and high school, Chloe attended New England Conservatory's Preparatory School, performing with the Youth Chorale and Young Women's Chorale. She also participated in several summer programs, such as the Carnegie Mellon University School of Music Pre-College and the Boston University Tanglewood Institute, as a singer. She has studied voice under David Kellett for the last five years; past voice teachers include Krista River and Linda Barbieri. Chloe has appeared in the last two departmental operas as First Lady in Mozart's *Die Zauberflöte* (2024) and as a member of the vocal consort in *Olagón* (2022), a new opera by Dan Trueman with text by Paul Muldoon.

During her time at Princeton, Chloe has sung in the Glee Club for all four years, and has also participated in Opera Scenes Club. Additionally, she sings with the Princeton Katzenjammers, Princeton's oldest co-ed a cappella group, for which she formerly served as music director. She is a very active member of the theatre community and has been involved in productions with Princeton University Players, Theatre Intime, Princeton Triangle Club, and the Lewis Center for the Arts. Most recently, she directed a joint production between PUP and Theatre Intime of the musical *Carrie*. Chloe looks forward to continuing her journey as a singer beyond graduation.

Sarah Pelletier is a Lecturer in Voice at Princeton University, having held a faculty position since 2001. She has taught at Brevard Music Center, Boston University Tanglewood Institute, Emerson College, The Walnut Hill School, The Peddie School, The American Boychoir School, and at Princeton High School. Her students have participated in summer programs such as AIMS in Graz, Liederkrantz, Amherst Early Music Festival, Early Music Vancouver, the Franco-American Vocal Academy, and the Summer Institute of the Arts at Black Hills. Her students have furthered their pursuit of music and theater at the Royal College of Music, The Juilliard School, New England Conservatory, San Francisco Conservatory, Columbia University, Yale University, and the Institute for Advanced Theater Training at Harvard University. Ms. Pelletier actively performs as both a singer and pianist.

ACKNOWLEDGMENTS

To **Sarah Pelletier** and **Quinn Haverstick**: thank you so much for taking the time to work with me on this recital! I feel incredibly lucky to have the chance to make music with such talented artists, and I have thoroughly enjoyed the process of collaborating with both of you.

To the outstanding Music Department faculty, especially **Gabriel Crouch** and **Ruth Ochs**: I cannot thank you enough for providing me with so many incredible musical opportunities. The experiences we have shared have truly made this department feel like home to me, and I deeply appreciate your commitment to making Princeton a very special place to make music.

To **David Kellett**: thank you for all you have taught me these last five years. It has truly been a privilege to study with you, and I am extremely grateful for your consistent belief in my abilities. You have encouraged me to cherish the art of singing and to possess a new sense of confidence in myself as a musician. Our work together has been one of the most rewarding learning experiences I've had in my time at Princeton.

Finally, thank you to all of my friends and family for coming tonight! I could not have done it without your endless support.
