

## Program Notes and Translations

“**Saper vorreste,**” (**You Would Like to Know**) is Oscar’s aria from the opera called *Un ballo in maschera*, composed by Giuseppe Verdi. This aria takes place at a ball in which the main character, Riccardo, is trying to find his love, Amelia, to renounce his love for her so that she may run off with the man she loves, Renato. However, Oscar refuses to tell Riccardo what Renato’s costume is. The sixteenth note patterns with the tra la las represent Oscar’s laughing because he is being mischievous, and he knows that he is frustrating Riccardo.

(Translation)

You would like to know how he is dressed when it is the very thing  
That he wants concealed Oscar knows, but he will not tell. Tra la la la.  
Full of love my heart throbs, but still discreet. It keeps the secret.  
Neither rank nor beauty will seize it, Tra la la la.

(Translation by Rebecca Burstein)

“**i carry your heart**” is an American art song written and composed by John Duke, a composer and pianist. He studied composition as well as piano at the Peabody Conservatory from 1915 to 1918. Duke then continued his education in Europe and eventually became a professor at Smith College where he taught for forty-three years. The lyrics for “i carry your heart,” were originally a poem by e.e. Cummings. Cummings did not use traditional capitalization in his poetry. “i carry your heart” is a heartfelt piece including a leaping melody representing the feeling of soaring one may feel when in love. The piano’s eighth note pattern gives the piece a smooth legato feeling that reiterates the joyous bliss of falling in love.

Wolfgang Amadeus Mozart was an Austrian composer known for his mature, elegant music. In collaboration with the librettist Lorenzo da Ponte (1749-1838), he composed his comic opera *Le nozze di Figaro* in 1786. The opera contains a comedic storyline about Count Almaviva and his servants. Specifically, in the aria “**Deh vieni, non tardar**” (**Oh, Come, Do Not Delay**) during Act 4, the maid of Countess Almaviva, Susanna is singing to “herself” in the garden disguised in the countess’s clothes because she knows that her lover, Figaro is spying on her and listening. She does this to make Figaro jealous of the Count because he previously thought Susanna was seeing the Count behind his back. Along with the floating melody, the woodwinds in the orchestra help to convey Susanna’s longing and capture the attention of her lover.

(Translation)

At last comes the moment when, without reserve, I can rejoice in my lover’s arms:  
Timid scruples, hence from my heart, and do not come to trouble my delight.  
Oh how the spirit of this place, the earth and the sky, seem to echo the fire of love!  
How the night furthers my stealth!

Ah, come, do not delay, my handsome lover, come where love calls you to enjoyment,  
Before the moon (the torch of the night sky) rises while the air is still dark, and the world is quiet.  
Here the river murmurs and the breeze plays, which with sweet whispering the heart restores.  
Here laughs the little flowers and the grass is cool.  
Here, everything entices one to love’s pleasures.  
Come my dear, among these hidden plants. Come, come! I want to crown you with roses.

(Translation by Bard Suverkrop)

*Hadestown* was written and composed by Anaïs Mitchell and made its way to the Broadway stage in 2019 at the Walter Kerr Theatre. The musical is a jazzy twist on the Greek mythological tale of Eurydice and Orpheus, two dreamers whose love for each other is disrupted by nature and industry. In the song, “**Flowers,**” Eurydice has made a deal with Hades to work for him in exchange

for “freedom from poverty” in the underground. She realizes she regrets deciding to leave Orpheus behind and falling for Hades’ lies as she sings of her fading memories of the world above. Throughout the piece Eurydice describes the differences between the world above and Hadestown and the mood of the piece shifts from soft and pleasant like a lullaby to melancholy and regretful.

Robert Schumann was one the great composers who has influenced all genres of music with a variety of compositions including orchestral, choir, piano, and German lieder pieces. Schumann composed “**Widmung,**” (**Dedication**) and the lyrics were made by Friedrich Rückert (1788-1866). This piece is from a collection named *Myrthen*. The *Myrthen* was written for his bride Clara as a wedding gift in 1840. This piece expresses Schumann’s love for his bride exceptionally well by using Rückert’s poem to describe his feelings. The poem talks about how this person is their everything and how lucky they are to have this person in their life.

(Translation)

You my soul, you my heart, you my joy, you my pain, you my world, in which I live,  
My heaven you, in-which I float, oh you my grave, in which into I eternally my sorrow gave.  
You are the rest, you are the peace, you are the heaven to me granted.  
That you love me, gives me worth to myself; your glance has transfigured me in my own sight  
You raise me lovingly above myself, my good spirit, my better self!

(Translations by Bard Suverkrop)

“**Autumn Leaves**” was composed by three people. Joseph Kosma composed the music for the piece while Johnny Mercer translated the English lyrics for the piece and Jacque Prevert wrote the French lyrics for the text. Joseph Kosma was a French composer who composed mostly for films throughout his life as a composer. During World War II, Kosma decided to remain in France where he would meet Jacque Prevert and whom he would make pieces with. His most famous piece being “Autumn Leaves” which was first heard and sung by Yves Montand in the film *Les portes de la nuit* (1946) by Marcel Carne. This piece has now become a huge jazz standard with many influential people singing their own version of it such as Nat King Cole and Frank Sinatra.

Reynaldo Hahn was a brilliant composer who was born in Venezuela, but was known for his French compositions. Moving into the early 1900’s, his career shifted to conducting and critical works for journals such as *La presse* and *La flèche*. Hahn was known for his opera, operetta, and specific works that became staples for singers. His *mélodies* gained the attention of many audiences long after he passed. “**Fêtes galantes**” (**Gallant Parties**) comes from the poem of the same name written by poet Paul Verlaine (1844-1896). The poem has been set by other composers such as Debussy and Fauré. The title alludes to a famous style of painting in French that usually depicts people dressed in ball gowns and tails in a park setting. The poem describes a scene for the onlookers, to portray what is happening and how the scene would have been in a painting of the time.

(Translation)

The serenaders and the lovely listeners exchange sweet nothings beneath the singing branches.  
It is Thyrsis and Amyntas and it is the eternal Clytander,  
And there is Damas who for many cruel women writes many verses tender.  
Their short jackets of silk, their long gowns with trains,  
Their elegance, their joy and their soft blue shadows  
Whirl in the ecstasy of a moon pink and grey,  
And the mandolin chatters amid the shivers of the breeze.

(Translation by © 2008 by Bard Suverkrop—IPA Source, LLC.)

The American composer Leonard Bernstein was a master of concert music and musical theater, as well as a prominent conductor and music educator. Music was a part of Bernstein's life from a young age, starting with learning the piano at ten and progressing to playing jazz gigs or recreating popular classical music for fun with his friends in high school. While studying at Harvard, he found mentorship and the good fortune of meeting many musical talents. Some of his more famous compositions are in a jazz setting, especially in the song cycle, *I Hate Music*. Composed in 1942, the composition is dedicated to his flatmate, who used to plug her ears and say that she hated music when Bernstein would teach lessons on piano. The entire song cycle is presented from the perspective of view of a ten-year-old girl named Barbara, who, like most children, is flippant and energetic. In "**Jupiter Has Seven Moons**," Barbara is excited and pensive about learning that Jupiter has so many moons and contemplates what it would be like if Earth had just as many.

The German composer and pianist Robert Schumann, the youngest son of a bookseller, began learning music at the age of 10. He began taking piano lessons in his hometown and continued with piano and composition throughout his time in law school. The main factor that impacted his music was the deaths of his father and brothers, leading him to write about suffering and pain. "**Ich grolle nicht**" (**I Bear No Grudge**) is the seventh installment from a song cycle entitled *Dichterliebe*, Op. 48. It is about a man who is going through a breakup with a woman that he loved, and now he is talking sarcastically about how he does not bear a grudge against her. The varying volumes throughout the piece make the tone very dynamic, while the steady beat of the piano bass line makes the tone very dark.

(Translation)

I bear no grudge, even when my heart is breaking! Love lost forever! I bear no grudge.  
Although you shine in diamond splendor, no beam falls into the night of your heart.  
I will know that for a long time.  
I bear no grudge, and when my heart is breaking!  
I truly saw you in my dreams and saw the night in the room of your heart,  
And saw the snake that bites your heart; I saw, my dear, how truly miserable you are.

(Translation from [www.lieder.net](http://www.lieder.net))

Tim Minchin is a contemporary British composer focusing on musical theatre, musical comedy, and stage productions. After gaining much experience composing and performing his own music, his venture began in 1998 and culminated in writing the music for *Matilda: The Musical* in 2008. "**The Smell of Rebellion**" is one of those pieces, following the headmistress of the school as she outlines her extreme methods for weeding out the disrespectful children, or "maggots" as she calls them, by putting them through physical exercises.

Erroll Garner was mostly known as an American jazz pianist and composer. He performed in a variety of ensembles, worked with other musicians such as Charlie Parker and Slam Stewart, as well as performing solo. He established a career in jazz and became one of the biggest figures in jazz culture, especially in jazz piano. He was completely self-taught, which added to his impressiveness. He composed "**Misty**" in 1954, which then went on to become one of his most well-known pieces and was covered by other big jazz names such as Ella Fitzgerald and Sarah Vaughan.

Johannes Brahms was a German composer and pianist who composed some of the world's most familiar tunes. His most famous pieces include the lullaby, "Wiegenlied" and the 21-set piece, "The Hungarian Dances." From an early age, he trained his musical skills under multiple people, and developed immense skill in playing string instruments and piano. He was also continuously composing pieces for many instruments including piano and voice. "**Vergebliches Ständchen**"

**(Futile Serenade)** is a bright, witty dialogue between a man professing his love and a woman who does not reciprocate his feelings. The piece starts with the man calling out to the woman to let him in because he is in love with her. The woman bluntly rejects his feelings leaving the man desperate. He continues to beg the woman to reciprocate his love by comparing the cold night to his heart, but the woman tells the man to go home and move on from her.

(Translation)

*He:* Good evening, my sweetheart, good evening, my child!

I come because I love you; ah! open up your door to me, open up your door!

*She:* My door's locked, I won't let you in; mother gave me good advice—

If you were allowed in, all would be over with me!

*He:* The night's so cold, the wind's so icy,

my heart is freezing, my love will go out; open up, my child!

*She:* If your love goes out, then let it go out!

If it keeps going out, then go home to bed and go to sleep! Goodnight, my lad!

*(Translation by Richard Strokes)*

Ernest Chausson was a French composer who was exposed to music from an early age by his tutor Brethous-Lafargue. He broadened his knowledge by getting to know some works of musical romanticism, Bach, and Beethoven symphonies. In 1879, he began his musical career and a mentorship with Massenet. In 1882, he created "**Le Colibri**" (**Hummingbird**) which was part of his seven songs of Opus 2. All seven songs contain a variety of subjects matters but they all effectively combine music and poetry. This piece is about a hummingbird that discovers a flower with an enticing fragrance, tempting its heart to consume all the pollen until it unknowingly reaches its end. Similarly, a woman desires the same experience from her beloved's kisses. He conveys this poem by having the piano create the setting of an enchanted garden. The piano also takes on the role of portraying the hummingbird's action as the soloist narrates the story.

(Translation)

The green hummingbird, the king of the hills,

On seeing the dew and gleaming sun shine in his nest of fine woven grass,

Darts into the air like a shaft of light. He hurries and flies to the nearby springs.

Where the bamboos sound like the sea, where the red hibiscus with its heavenly scent.

Unveils the glint of dew at its heart.

He descends, and settles on the golden flower, drinks so much love from the rosy cup

That he dies, not knowing if he'd drunk it dry.

On your pure lips, O my beloved, my own soul too would sooner have died,

From that first kiss which scented it!

*(Translation from Oxfordsongs)*

Florence B. Price was a female African American composer, pianist, organist, and music teacher. She was the first African American woman to receive widespread recognition as a symphonic composer in the 1930s. Price began her musical training with her mother from an early age, and then went on to study composition at the New England Conservatory in Boston, MA. In 1927, Price moved to Chicago, with her family, and gained more opportunities for compositional creativity. "**Resignation**" expresses the hardship and saddens of a person trying to get by in society. The only hope that they have for this pain to end is the Lord's word and their faith in Heaven. The pain and anguish of this person can be heard from the grace notes, ornamentation, and the yearning between two notes in the melody line.

Gabriel Fauré was a French composer, pianist, and organist who started his music career in his early childhood, playing the harmonium at his father's school's adjoining church. Completing his studies at the Ecole Niedermeyer, he went on to gain multiple recognitions and awards as he developed a more modern personal style. Fauré's personal style and creation of new harmonic and melodic scales had enormous influence on early 20<sup>th</sup> century composers and the teaching of harmonies for generations to come. With the text by René François Sully-Prudhomme (1839–1907), Fauré composed “**Les berceaux,**” (**The Cradle**) published in 1881. This piece depicts the emotions of pain and loneliness as husbands and fathers set out to sea looking for work and exploration but will not return home.

(Translation)

The length of-the quay/pier, the great ships, which the swell tilts/rocks in silence,  
Do-not take any notice of-the cradles that the hand of-the women rock  
But will-come the day of farewells for it is-necessary that the women cry  
And that the men curious attempt the horizons that entice-them  
And (on)-that day the great ships, leaving the port which recedes  
(shall)-feel their bulk held-back by the-soul of-the distant cradles.

(Translation by Bard Suverkrop)

Frederick Loewe was an American composer born in Germany to an actress and well-known operetta singer. There are very few records that verify Loewe's life. However, being born into a fine arts family, he became a child prodigy very young, composing at the age of five and playing piano for the Berlin Philharmonic at the age of 13. Loewe met the librettist Alan Jay Lerner (1918–1986) in 1942, whom he would continue to work with for the coming years. Their collaboration had huge success with their next romantic musical, *Brigadoon* (1947), establishing them as the most successful new creators of integrated musicals. *My Fair Lady* was written in 1956 as a revamped version of George Bernard Shaw's highly regarded musical, *Pygmalion*. “**I Could Have Danced All Night**” features an upbeat, happy tone as Eliza Doolittle, the heroine, reminisces about an impromptu dance she had with her tutor, Henry Higgins. Her two maids urge her to go to sleep, but to no avail, Eliza was unbothered as she was too happy to sleep.

Francesco Paolo Tosti was an Italian Romantic composer and teacher. Before moving to Rome to teach Princess Margherita of Savoy, Tosti suffered from poverty and illness, making his compositions difficult to publish. He later traveled to England, where he was very successful. “**Aprile**” (**April**) was composed while he lived in England, with text from a poem by Rocco Emmanuele Pagliara. This piece describes the joy of the coming of spring, and is supported by a light, joyful accompaniment.

(Translation)

Do you not smell in the air the perfume that Spring breathes out?  
Do you not hear in your soul the sound of a new, enticing voice?  
It's April! It's the season of love!  
Come, lovely one, to the flowery meadow!  
Your foot will tread among violets, you will wear roses and bluebells,  
And the white butterflies will flutter around your black hair.  
It's April! It's the season of love!  
Please come, my lovely one, to the flowery meadow!

(Translation from [https://www.lieder.net/lieder/get\\_text.html?TextId=12385](https://www.lieder.net/lieder/get_text.html?TextId=12385))

Gaetano Donizetti, an Italian composer, is best known for his nearly 70 operas. He was a leading composer of the *bel canto* opera style in the beginning of the 19<sup>th</sup> century, and a big influence on other composers of the same style. “**Una furtiva lagrima**”, (**A Furtive Tear**) from the opera *L’Elisir D’Amore*, is sung by Nemorino, a young peasant who takes what he believes to be a love potion to win the heart of Adina, his dream woman. Throughout the aria, set in a minor key and compound meter to convey his longing, Nemorino observes Adina weeping and begins to believe that the potion is working, leading him to think that Adina loves him. Near the end of the aria, the key changes to major as Nemorino overwhelmed with emotion, cries to the heavens, proclaiming his love and basking in the satisfaction of believing that Adina loves him too.

(Translation)

A furtive tear appeared in her eyes...

Those festive youths she seemed like to envy...

What could I wish more, what could I wish more

She loves me, yes she loves me, I see it, I see it.

Just for one moment the pulses of her heart to feel!...

With her sighs to confuse for a while my sighs!...

The heartbeats, heartbeats hear to confuse with her sighs my sighs

Sky (heaven/God), yes I could die more I do not ask, I do not ask

Sky (heaven/God), I could die, I could die more I do not ask, I do not ask

Yes I could die, I could die of love.

(Translation from <https://lyricstranslate.com>)

Benjamin Britten was a British composer, pianist, and conductor. Britten was born in Lowestoft, England. As a child, he began composing music and began studying under the composer Frank Bridge at the age of 12. He won a Grammy award for Best Contemporary Classical Composition with *War Requiem* in 1963 and is known as the mid-20<sup>th</sup> century leading British composer for having the finest English operas since the 17<sup>th</sup> century. In the early 1940s, Britten began making arrangements of British Isles folksongs in honor and concern for the people in Europe after the start of the war. He compiled six volumes of Folk Song Arrangements. In the first volume, one of the folk arrangements included was “**The Salley Gardens**,” a popular Irish tune with words written by William Butler Yeats. W.B. Yeats is one of the greatest poets of the 20<sup>th</sup> century and released this poem in 1889. The text follows as a person reminisces on being young and falling too madly in love, and it ultimately leads to heartbreak.

Jonathan Reid Gealt is a singer/songwriter and actor. He was born in New York and graduated from Boston Conservatory with a degree in Musical Theater. He has performed in many Broadway shows and written four standalone albums. His love of musical theatre has a strong influence on his music style lending him to use lots of musical theater aspects in his songs such as belting and spoken dialogue. His music includes features from many great artists in the musical theater world and has been performed in many sold-out venues throughout New York City. “**Quiet**” comes from his debut album, *Thirteen Stories Down*, which features 13 songs, each having a different perspective and story. In “Quiet”, the story that is portrayed is of a shy and meek girl finally speaking out and how frustration will overcome fear and compel someone who seems shy or meek to finally stand up. This song was originally sung by Natalie Weiss, a vocal coach who has also performed in the Broadway shows, *Everyday Rapture* and *Wicked*.

Mozart composed numerous arias, minuets, and operas including *Die Zauberflöte* (The Magic Flute). In the story of the opera, Pamina is the daughter of the Queen of the Night and Tamino is Pamina’s love interest. The Queen of the Night’s ladies tell Tamino that Pamina has been

kidnapped by the evil Sarastro. Therefore, Tamino goes on a quest with the help of a friend to rescue Pamina. Tamino arrives to rescue Pamina and finds out that the evil person is in fact not Sarastro, but the Queen of the Night. Pamina is rescued and she falls in love with Tamino. Sarastro then thinks that Tamino could be a good future leader, but he must first go through trials to prove he is worthy. One of the trials is a vow of silence. Pamina meets with Tamino, but because of the trial, he cannot speak to her. This breaks Pamina's heart, and she sings "**Ach, ich fühl's**" (**Ah, I Can Feel It**). This aria is her lament for her lost love, and she says that if she cannot have love, then she will die. This is exemplified in the music with long melismatic phrases that represent crying and wailing.

(Translation)

Ah, I can feel it, love's happiness is fled forever!

Nevermore, O hours of bliss, will you return to my heart!

See, Tamino, these tears flow for you alone, beloved.

If you do not feel love's yearning, I shall find peace in death!

(Translation by Richard Stokes)

Lin-Manuel Miranda is a successful composer, lyricist, playwright, performer, and producer who is famous for such musical works as, *In the Heights*, and *Hamilton*. *Hamilton* is a dramatic retelling of the story of Alexander Hamilton through the American Revolution and the building of The United States of America through the eyes of Alexander Hamilton. The musical also tells the story of how he met his wife, Eliza, and the story of their marriage and life together. Later in the story, Alexander cheats on Eliza and pays the husband of the woman he is cheating with to keep him quiet. Some of the other founding fathers who are trying to take Alexander down suspect that something is amiss when they realize that he has been sending money to this man. At first, they suspect him of stealing money from the United States treasury, but Alexander quickly informs them that he is not stealing, he is simply a victim of extortion. The men agree to keep the affair a secret, but Alexander becomes paranoid and writes The Reynolds Pamphlet, explaining his predicament in great detail. Eliza finds out about the affair through the pamphlet and she sings "**Burn.**" This song describes how she thought that Alexander was the one for her, but her sister was right when she said that he was no good. She explains how she is burning any evidence of their connection and the world will never know of their love. The song builds up as she tells him that he has lost the privilege of her heart and her home, and he can only have the memories of when they were happy. The song ends with a small, but powerful threat that really demonstrates her vow to end the relationship.

*Heathers* is a musical written by Laurence O'Keefe and Kevin Murphy, based off the 1989 cult classic film of the same name. The show displays the intimate lives of several teenagers as they find their way through their senior year of high school full of bullies, cliques, and mass-murder. In "**Kindergarten Boyfriend**", the main character's best friend, Martha, tells the audience all about her first and only love. She contemplates her nostalgia and longs for a place where nothing and no one must change, finally deciding after a climactic ending that only she can make that reality. After the song finishes, Martha throws herself off a bridge to attempt suicide and live in her dreams forever.

Leonard Bernstein was the first American born conductor to receive international acclaim and was one of the most important musical figures of his time. Known widely for his musical theatre works such as *West Side Story* and *On the Town* to name a few, Bernstein also dipped his toes into writing operettas, such as *Candide*. Dubbed a box-office failure in 1957, the operetta's score has been re-vitalized and popularized over the last few decades, keeping the score and work alive. "**Glitter and Be Gay**" is a song sung by Cunegonde, the main love interest. After being made a courtesan for a noble house, Cunegonde realizes that her situation could be much worse. She laments that though her virtue is no longer intact, she at least is being very well taken care of.