

“**Che farò senza Euridice?**” is from the opera *Orfeo ed Euridice* that was written in 1762 by Christoph Willibald Gluck (1714-1787). This opera tells the tragic love story of Orpheus the demigod and Euridice his wife. This piece takes place after Euridice dies a tragic death and is taken to the underworld to live out the remainder of her days. Hades sees the grief that Orpheus is facing and offers to bring Euridice back from the underworld under one condition. Orpheus must retrieve Euridice from the underworld and bring her back without looking at her face. This piece happens right after Orpheus traveled to the underworld to rescue Euridice. He was unsuccessful in his task; therefore, Euridice will remain in the underworld until the end of time. This piece perfectly displays the grief that Orpheus feels as he pines over the loss of his true love.

Che farò senza Euridice?
 Dove andrò senza il mio ben?
 Euridice! Euridice!
 Oh Dio! Rispondi!...Rispondi!
 Io son pure il tuo fedel!
 Io son pure il tuo fedel!
 Io tuo fedel!
 Che farò senza Euridice?
 Dove andrò senza il mio ben?
 Che farò, Dove andrò
 Che farò senza il mio ben?
 Dove andrò senza il mio ben?
 Euridice! Euridice!
 Ah! non m'avanza
 Più soccorso, più speranza,
 Nè dal mondo, nè dal ciel!
 Che farò senza Euridice?

What will I do without Euridice?
 Where will I go without my beloved?
 Euridice? Euridice?
 Oh, God! Answer me! Answer me!
 I am surely ever faithful to you!
 I am surely ever faithful to you!
 Ever faithful to you!
 What will I do without Euridice?
 Where will I go without my beloved?
 What will I do, where will I go,
 What am I going to do without my beloved?
 Where will I go without my beloved?
 Euridice! Euridice!
 Ah! I cannot go on.
 No longer help, no longer hope,
 Neither from the world nor the heavens!
 What will I do without Euridice?

Stefano Donaudy (1879-1925) started his career as a vocal teacher to some of Sicily's most influential and wealthy families. Donaudy studied with Guglielmo Zuelli, the director of Palermo's Conservatoire. Donaudy is most known for his collection *36 Arie di Stile Antico*, a collection of arias written in an older style. “**O del mio amato ben**” is about a woman who has lost her love. She yearns for him to reappear, but he is nowhere to be found. After losing her love, she is unsure of what her life will look like moving forward, forever blinded by her loss. This piece uses its long phrasing as a symbol of her desperate longing.

O del mio amato ben perduto incanto!
 Lungi è dagli occhi miei
 chi m'era gloria e vanto!
 Or per le mute stanze
 sempre lo [cerco e] chiamo
 con pieno il cor di speranze?
 Ma cerco invan, chiamo invan!
 E il pianger m'è sì caro,
 che di pianto sol nutro il cor.

Oh, lost enchantment of my dearly beloved!
 Far from my eyes is he
 who was, to me, glory and pride!
 Now through the empty rooms
 I always seek him and call him
 with a heart full of hopes?
 But I seek in vain, I call in vain!
 And the weeping is so dear to me,
 that with weeping alone I nourish my heart.

Mi sembra, senza lui, triste ogni loco.
Notte mi sembra il giorno;
mi sembra gelo il foco.
Se pur talvolta spero
di darmi ad altra cura,
sol mi tormenta un pensiero:
Ma, senza lui, che farò?
Mi par così la vita vana cosa
senza il mio ben.

It seems to me, without him, sad everywhere.
The day seems like night to me;
the fire seems cold to me.
If, however, I sometimes hope
to give myself to another cure,
one thought alone torments me:
But without him, what shall I do?
To me, life seems a vain thing
without my beloved.

“**Als Luise die Briefe...**” was originally a poem written by Gabriele von Baumberg (1766-1839) and later set to music by Wolfgang Amadeus Mozart (1756-1791). Mozart, with the help of Gottfried von Jacquin (1767-1792), composed this piece soon after he began working on his popular opera *Don Giovanni*. Jacquin and Mozart were acquaintances with Baumberg and collaborated to create a song book that contained six songs. This piece is about a woman named Luise who has just found out that her lover is unfaithful. This song takes place as she is burning all of the love letters that her lover formerly wrote her. The quick moving melody mirrors the anger that Luise feels in her heart as she is coming to terms with the loss of her lover. The quick rhythms represent the quick beating of her angry and betrayed heart.

Erzeugt von heißer Phantasie,
In einer schwärmerischen Stunde
Zur Welt gebrachte! – geht zu Grunde!
Ihr Kinder der Melancholie!
Ihr danket Flammen euer Sein:
Ich geb’ euch nun den Flammen wieder,
Und all’ die schwärmerischen Lieder;
Denn ach! er sang nicht mir allein.
Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier:
Doch ach! der Mann, der euch geschrieben,
Brennt lange noch vielleicht in mir.

Generated by hot imagination,
In a rapturous hour
born! - perishes!
You children of melancholy!
You thank flames for your being:
I'll give you back to the flames
And all the rapturous songs;
Because ah! he didn't sing to me alone.
You are burning now, and soon, dear ones,
There's no trace of you here anymore:
But alas! the man who wrote to you
May burn in me for a long time.

Franz Schubert (1797-1828) was an Austrian composer that wrote music during the Classical and early Romantic eras. In his lifetime, Schubert composed over six hundred vocal works. “**Die junge Nonne**”, composed by Schubert, is a piece that was composed based off of a poem that a young woman wrote. This young woman took refuge in a religious lifestyle in order to escape the anguish of the world. Musically, the piece alternates between D minor and F major. When the piece is in F major, the young nun reflects on the peace that she has found in her new life. When the piece switched back to D minor, the young nun’s past creeps back to the forefront of her mind.

Wie braust durch die Wipfel der heulende
Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
Und finster die Nacht, wie das Grab!
Immerhin, immerhin,
so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder, wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.
Nun tobe, du wilder gewalt'ger Sturm,
Im Herzen ist Friede, im Herzen ist Ruh,
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut,
Der ewigen Liebe getraut.
Ich harre, mein Heiland! mit sehndem Blick!
Komm, himmlischer Bräutigam, hole die Braut,
Erlöse die Seele von irdischer Haft.
Horch, friedlich ertönet das Glöcklein vom
Turm!
Es lockt mich das süße Getön
Allmächtig zu ewigen Höhn. Alleluja!

How loudly the howling wind roars through the
tree-tops!
The rafters rattle, the house shudders!
Thunder rolls, lighting flashes,
And the night is as dark as the grave!
All the same, ever all the same,
so it raged in me not long ago as well:
My life roared like the storm now,
My limbs trembled like the house now,
Love burst into flame, like the lightning now,
And my heart was as dark as the grave.
Now rage, you wild, powerful storm,
In my heart there is peace; in my heart there is
calm. The groom is awaited by the loving bride,
Cleansed by the purifying flames,
To eternal Love betrothed.
I await you, my Saviour, with a yearning gaze!
Come, my heavenly bridegroom, take your
bride, Rescue her soul from earthly
imprisonment. Listen: the bell rings peacefully
from the tower!
That sweet tone invites me overpoweringly to
eternal heights.Halleluja!

“**L’amour est un oiseau rebelle**” is a song featured in the famous opera *Carmen* written by Georges Bizet (1838-1875) in 1875. Bizet was a well-known composer of his time and often won prestigious awards, including the Prix de Rome in 1857. Though Bizet was viewed as an amazing musician, he rarely performed in public. *Carmen* is Bizet’s most well-known work and continues to grow in popularity as years pass. *Carmen*’s rise in popularity over the years is due to its assumed sexual nature. *Carmen* is the story of a Romani woman who seduces a hopeless soldier, Don José. Once seduced by Carmen, Don José turns his back to his military career and his childhood love. “L’amour est un oiseau rebelle” is the first aria in the opera that Carmen sings. This piece is about how love is rebellious and nothing can deter love.

L’amour est un oiseau rebelle
que nul ne peut apprivoiser,
et c’est bien en vain qu’on l’appelle,
s’il lui convient de refuser. Rien n’y fait, menace
ou prière. l’un parle bien, l’autre se tait:
Et c’est l’autre que je préfère,
Il n’a rien dit mais il me plaît. L’amour! L’amour!
L’amour! L’amour! L’amour est enfant de
Bohème,
il n’a jamais, jamais connu de loi;
si tu ne m’aimes pas, je t’aime:
si je t’aime, prends garde à toi! (x2)

Love is a rebellious bird
that nobody can tame,
and you call him quite in vain
if it suits him not to come. Nothing helps, neither
threat nor prayer. One man talks well, the other’s
mum;
it’s the other one that I prefer.
He’s silent but I like his looks. Love! Love! Love!
Love!
Love is a gypsy’s child,
it has never, ever, known a law;
love me not, then I love you;
if I love you, you’d best beware! etc.

L'oiseau que tu croyais surprendre
 battit de l'aile et s'envola ...
 l'amour est loin, tu peux l'attendre;
 tu ne l'attends plus, il est là!
 Tout autour de toi, vite, vite,
 il vient, s'en va, puis il revient ...
 tu crois le tenir, il t'évite,
 tu crois l'éviter, il te tient.
 L'amour! L'amour! L'amour! L'amour!
 L'amour est enfant de Bohème,
 il n'a jamais, jamais connu de loi;
 si tu ne m'aimes pas, je t'aime:
 si je t'aime, prends garde à toi!

The bird you thought you had caught
 beat its wings and flew away ...
 love stays away, you wait and wait;
 when least expected, there it is!
 All around you, swift, so swift,
 it comes, it goes, and then returns ...
 you think you hold it fast, it flees
 you think you're free, it holds you fast.
 Love! Love! Love! Love!
 Love is a gypsy's child,
 it has never, ever, known a law;
 love me not, then I love you; if I love you, you'd
 best beware!

Gabriel Fauré (1845-1924) was a French teacher, pianist, organist, and composer. Fauré was a well-known composer of his generation in France, and eventually developed his own personal style that had a big influence on a lot of early twentieth-century composers. His melodic and harmonic styles even affected the teaching of melodies and harmony in later generations. The text for **“Après un rêve”** was written by Romaine-Bussine (1830-1899). In 1878 Fauré composed “Après un rêve” and the song was premiered on January 11, 1879 by Henriette Fuchs at Société nationale de musique. This piece is about a dream that is filled with delight and happiness, but when the dream ends you awake and wish to fall asleep and return to happiness.

Dans un sommeil que charmait ton image
 Je rêvais le bonheur, ardent mirage,
 Tes yeux étaient plus doux, ta voix pure et sonore,
 Tu rayonnais comme un ciel éclairé par l'aurore;
 Tu m'appelais et je quittais la terre
 Pour m'enfuir avec toi vers la lumière,
 Les cieux pour nous entr'ouvraient leurs nues,
 Splendeurs inconnues, lueurs divines entrevues.
 Hélas! hélas, triste réveil des songes,
 Je t'appelle, ô nuit, rends-moi tes mensonges;
 Reviens, reviens, radieuse,
 Reviens, ô nuit mystérieuse!

In sleep made sweet by a vision of you
 I dreamed of happiness, fervent illusion,
 Your eyes were softer, your voice pure and
 ringing, You shone like a sky that was lit by the
 dawn; You called me and I departed the earth
 To flee with you toward the light,
 The heavens parted their clouds for us,
 We glimpsed unknown splendours, celestial fires.
 Alas, alas, sad awakening from dreams!
 I summon you, O night, give me back your
 delusions; Return, return in radiance,
 Return, O mysterious night!

“Va! laisse couler mes larmes” is an aria that was written by Jules Massenet (1842-1912) for his opera *Werther*, which was completed in 1887. This opera is based on Goethe's novel *The Sorrows of Young Werther*. The opera tells the story of a young poet, Werther, that falls in love with Charlotte, the eldest daughter of a widower that takes care of her younger siblings. Charlotte promises to marry Albert, the perfect suitor. She sees this marriage as a sacred promise and when she realizes her attraction for Werther, she sends him away from her. This aria takes place shortly after Charlotte receives a letter from Werther in which he professes his attraction for her. While Werther's feelings are reciprocated by Charlotte, she may not allow Werther to be aware of her feelings because she is now married to Albert. In this aria, Charlotte

is telling her younger sister that sometimes it is better to grieve love than to console your feelings.

Va! laisse couler mes larmes
elles font du bien, ma chérie!
Les larmes qu'on ne pleure pas,
dans notre âme retombent toutes,
et de leurs patientes gouttes
Martèlent le coeur triste et las!
Sa résistance enfin s'épuise; le coeur se creuse...
et s'affaiblit: il est trop grand, rien ne l'emplit;
et trop fragile, tout le brise! Tout le brise!

Go! let my tears flow
they do good, darling!
The tears we do not cry,
in our souls all fall,
and with their patient drops
Hammer the sad and weary heart!
His resistance is finally exhausted; the heart digs
and weakens: it is too big, nothing fills it;
and too fragile, all the breeze! All the breeze!

William Bolcom (b. 1938) is well known for his efforts in dissolving the boundaries between art music and popular music. Bolcom started composing at an early age and continued composing as an adult. He wrote many pieces and song cycles in collaboration with other artists, but he also has some very well-known solo pieces from over the years. Bolcom composed the cabaret style pieces in 1978 as a part of his four-volume collection of *Cabaret Songs*. “**Over the Piano**” and “**Amor**” are featured in volume one of *Cabaret Songs* and both are perceived as comical yet endearing love songs. “**Amor**” is one of Bolcom’s more playful pieces, but both are centered around the idea of a dramatic love. Both pieces come from the more playful part of Bolcom’s repertoire and give the singer the opportunity to make each character their own.

Written in 1990 by Frank Wildhorn, *Jekyll & Hyde* is a story of the constant battle between the good and bad in life. This musical features Dr. Jekyll, a scientist that would like to create a chemical that would solve many medical issues in the world. When trying to test out this new chemical on himself, he releases his deepest darkest demons. After the test, Dr. Jekyll realizes that there are two men that live within his body—Dr. Jekyll and his dark side Mr. Hyde. “**In His Eyes**” is a piece that is sung by the two women that are in love with the same man—Emma is in love with Dr. Jekyll and Lucy is in love with Mr. Hyde. In this song, Lucy and Emma talk of all the things that made them fall in love with Jekyll and Hyde.

“**Still Hurting**” comes from the musical *The Last Five Years* written and composed by Jason Robert Brown (b. 1970). *The Last Five Years* is a musical that is about the ups and downs of the marriage of Jamie and Cathy. Jamie is a successful author and Cathy is an actress hoping for her Broadway breakthrough. The musical is written with two storylines, one from the point of view of Jamie and one from Cathy’s point of view. In “**Still Hurting**” we see the end of their marriage from Cathy’s point of view.