

Singer, songwriter, and actress, Sarah Bareilles, is a two-time grammy award winner for both her pop music albums and also her score for the award-winning musical, *Waitress*. This story depicts the life of Jenna, a baker who wants to achieve her bigger dreams of leaving the confines of her small-town life to open her own pie-shop. She is in an unhealthy marriage and finds out that she is pregnant. At first, this baby is thought of as something that will keep her stuck where she is. However, she soon realizes that it is because of her child that she will be able to live the life that she wants. **“She Used to be Mine”** appears in the second act after Jenna’s abusive husband finds the tips she was hiding from him to save for the baby. He takes the money and leaves her alone as she mourns over the loss of control in her own life. This song was chosen for this concert by the performer, because she used this song for many playing exams for her music therapy classes and it has always brought her success.

Reynaldo Hahn was a French composer that showed a talent for music at a young age. He made his debut at age six at a musical party hosted by Princess Mathilde, who was the niece of Napoleon I. He entered the Paris Conservatory in October 1885 where he made friends with composers such as Maurice Ravel. It was here that he composed **“Si mes vers avaient des ailes”** which he dedicated to his sister and is the song that brought him early fame. The poem talks about how if a person’s verses or words could fly, they would soar to their love and be faithful and to them forever.

Mes vers fuiraient, doux et frêles,  
Vers votre jardin si beau,  
Si mes vers avaient des ai  
Comme l’oiseau.  
Ils voleraient, étincelles,  
Vers votre foyer qui rit,  
Si mes vers avaient des ailes,  
Comme l’esprit.  
Près de vous, purs et fidèles,  
Ils accourraient nuit et jour,  
Si mes vers avaient des ailes,  
Comme l’amour.

My verses would flee, sweet and frail,  
To your garden so fair,  
If my verses had wings  
Like a bird.  
They would fly, like sparks,  
To your smiling hearth,  
If my verse had wings,  
Like the mind.  
Pure and faithful, to your side  
They’d hasten night and day,  
If my verses had wings,  
Like love!

*(Translation by Richard Stokes)*

Lyricist, Howard Ashman, and composer, Alan Menken, ~~have~~ worked together on many projects for Disney over the years including *Beauty and the Beast*, *Aladdin*, and *The Little Mermaid*. **“Part of Your World”** is an iconic song from *The Little Mermaid*. The movie is loosely based off of a fairytale by Hans Christian Anderson. It tells the tale of a young mermaid princess, Ariel, who has always held a fascination of the world above. She rescues a human prince after his ship wrecks and ends up falling in love with him. Along with her fascination,

Ariel collects random objects that she finds interesting and stores them in a secret cavern that she hides from her father. This song takes place in this cavern as she dreams of learning about and living among the humans on the shore. The performer chose this piece because it was the start of her college journey as she used it as one of her audition songs to get into the music program at Georgia College & State University.

Stephen Schwartz is an award-winning lyricist and composer who has composed music for popular Disney movies such as *The Hunchback of Notre Dame*, *Pocahontas*, and *The Prince of Egypt*. He also composed many hit musicals such as *Pippin*, *Godspell*, and *Wicked*.

“**Popular**” is one of the famous solos from *Wicked* sung by the bubbly character, Glinda the Good. The musical explains the backstory of the Wicked Witch of the West, or Elphaba, and Glinda the Good Witch from *The Wizard of Oz*. While they may have been enemies in the beginning, they soon become good friends. This song marks the start of their friendship as Glinda decides she is going to give Elphaba a makeover. Glinda explains that if there is anyone that knows about being popular, it is her.

The Italian librettist, playwright, and director, Giovacchino Forzano studied medicine before he started a career as a baritone. He worked with Giacomo Puccini, a composer of mostly sacred music, to compose *Gianni Schicchi*. This comic opera tells the story of a recently deceased man who has left his fortune to charity. The family is upset except for the nephew, Rinuccio, who is worried that he cannot marry Lauretta because she has no dowry. Almost halfway through this one-act opera, Lauretta sings “**O mio babbino caro,**” where she tries to convince her father, who is seen as very clever, to nullify the will so that Rinuccio’s family will approve of her. The music is very slow and pleading as the phrases are drawn out and helps to pull the audience in.

O mio babbino caro,  
Mi piace è bello bello;  
Vo'andare in Porta Rosa  
A comperar l'anello!  
Sì, sì, ci voglio andare!  
E se l'amassi indarno,  
Andrei sul Ponte Vecchio,  
Ma per buttarmi in Arno!  
Mi struggo e mi tormento!  
O Dio, verrei morir!  
Babbo, pietà, pietà!

Oh daddy dearest,  
I love him so much, so much;  
I want to go to Porte Rosa  
to purchase the ring!  
Yes, yes that's where I want to go!  
But if you don't let me,  
I will go to the Ponte Vecchio  
to throw myself into the river Arno!  
This torment tears me apart!  
Oh God, I want to die!  
Daddy, have mercy, have mercy!  
(Translations by Linda Godry)

In addition to co-creating *Six* with Toby Marlow, Lucy Moss is the youngest female director of a Broadway musical at the age of 26. *Six* tells the story of the six wives of King

Henry VIII. It is set as a competition between the women as to who had the worst marriage, life, and/or death. The musical starts with all six ex-wives singing together in the opening number. After that, each of the women have a solo song telling their story. **“Heart of Stone”** tells the story of the third wife, Jane Seymour. Jane explains how she was the only wife that married the king because she genuinely loved him. She describes how strong and withstanding her love is for her husband. She also explains the tragedy of her death as she dies from giving birth to a son, the only male heir of Henry VIII.

Pulitzer Prize-winning playwright and lyricist David Lindsay-Abaire and Tony Award-winning composer Jeanine Tesori worked together to create the popular musical *Shrek the Musical*. Based on the movie of the same name, *Shrek the Musical* depicts the life of a grumpy and lonely ogre named Shrek. After Lord Farquaad from a nearby kingdom moves all of the “freaks,” or fairytale creatures, to his swamp, Shrek goes on a mission to get back his solitude with the help of a loveable but annoying partner, Donkey. On this journey, Shrek is tasked with rescuing Princess Fiona from her dragon-guarded tower and returning her to Lord Farquaad. On the way, Shrek and Fiona learn they have more in common than they think and end up falling in love. **“I Know It’s Today”** appears in the first act as the audience is first introduced to Princess Fiona. The song starts with young Fiona as she firmly believing she will not be in the tower long because her prince will save her. Next, a teenage Fiona appears and is slightly more frustrated, yet still determined that it will not be long before she is saved. Lastly, adult Fiona appears and though she is at her wit’s end, she still has hope. The song ends with the three versions of Fiona singing together to showcase how long she has dreamed of her Prince Charming rescuing her. The performer chose this song because she has always loved the musical and was in a production her freshman year of high school. She also wanted a way to collaborate with a couple of her best friends in her recital.

Joy Oladokun is an American singer-songwriter who blends multiple genres, such as folk, pop, R&B, in her music. This combination gives Oladokun’s songs a unique sound. **“Sweet Symphony”** is an example of such a song. It was originally performed by Oladokun and Chris Stapelton, a popular, award-winning country artist. “Sweet Symphony” chronicles a person’s life as they find love. The lyrics explain how the person’s partner has changed their life for the better. The title of the song is used as an analogy comparing a wonderful, happy life to a beautiful piece of music. The performer chose this song so that she may accompany herself on ~~the~~ guitar to display some of the skills she has learned in her degree.

**“Quando m’en vo”** is from Giacomo Puccini’s opera, *La Bohème*. Puccini was born into a family of musicians spanning four generations. The libretto of *La Bohème* is based on Henri Murger’s *Scènes de la vie de Bohème*. This aria is in the second act of the opera and is set in a café where the character Musetta, is with her current elderly lover, Alcindoro. There, they encounter Marcello, her occasional boyfriend to whom she often returns. Musetta decides that

she wants to be with him again and sings this aria to make him jealous as she describes her beauty and the attention she receives from everyone.

Quando m'en vo' soletta per la via,  
La gente sosta e mira,  
E la bellezza mia tutta ricerca in me,  
Da capo a a piè  
Ed assaporo allor la bramosia sottil,  
Che da gl'occhi traspira  
E dai palesi vezzi intender sa  
Alle occulte beltà  
Così l'effluvio del desio tutta m'aggira  
Felice mi fa!  
E tu che sai, che memori  
E ti struggi  
Da me tanto rifuggi?  
So ben: le angoscie tue  
Non le vuoi dir,  
Ma ti senti morir!

When I go walking alone along the street,  
The people stop and stare,  
And the beauty mine all search for in me,  
From head to feet.  
I savor then the subtle desire  
That emanates from their eyes  
And can understand the hidden beauties  
Of my obvious charms  
Thus the scent of desire surrounds me  
Makes me happy!  
And you who know, who remember,  
And you who suffer  
From me totally flee?  
I know well that you do not  
Want to admit your torment,  
But you feel as if you're dying!  
(Translation by Bard Suverkrop)

Frank Wildhorn, composer, and Leslie Bricusse, lyricist, co-created *Jekyll and Hyde*, a musical based on *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson. It tells the story of a doctor, Henry Jekyll, who is trying to find a cure for his father's mental illness. In the process, he creates a serum that splits his personality: his loving, passionate side, Jekyll, and his evil side, Mr. Hyde. Lucy, a prostitute, unfortunately gets beaten and bruised by Hyde. Lucy goes to Jekyll, whom she had only met once before, and he dresses her wounds. Afterward, she gives him a kiss and then after he leaves, she sings "**Someone Like You.**" She sings of wanting someone to love her for who she is in the hope that it would give her a new life.

Wolfgang Amadeus Mozart was the youngest of a family of seven and was the only surviving child along with his fourth sibling. Mozart showed prodigious musical abilities from a young age according to his father's notes. He composed numerous concert arias, minuets, and operas including *Die Zauberflöte* which means The Magic Flute. This opera is famous for its difficult arias including The Queen of the Night's aria and "**Ach, ich fühl's.**" In the opera, Tamino is tasked with rescuing Pamina; however, he must prove his worthiness by passing various trials, one of which is a vow of silence. Pamina meets Tamino, but because of the trial, he cannot speak to her. This breaks Pamina's heart and she sings "Ach, ich fühl's." 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.

Ach, ich fühl's, es ist verschwunden,  
Ewig hin der Liebe Glück!  
Nimmer kommt ihr Wonnestunde  
Meinem Herzen mehr zurück!  
Sieh', Tamino, diese Tränen,  
Fließen, Trauter, dir allein!  
Fühlst du nicht der Liebe Sehnen,  
So wird Ruh' im Tode sein!

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 musicals such as *In the Heights* and *Hamilton*. *Hamilton* is a dramatic retelling of the story of Alexander Hamilton and the founding of the United States of America. 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 has an affair and pays off the woman's husband to keep him quiet. Some of the other Founding Fathers, who consider Hamilton as a threat to the freedom and democracy they fought for, 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 Hamilton quickly informs them that he is not stealing but rather a victim of extortion. He writes *The Reynolds Pamphlet* which explains 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 her true love, 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 the love they shared. 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.

Composer Jason Howland and lyricist Mindi Dickstein co-created the Broadway musical *Little Women*. The musical is based on Louisa May Alcott's book *Little Women*, which tells the story of Jo March and her three sisters. Jo grew up writing plays in her attic for her sisters to perform and wants to go out into the world to become a distinguished writer. At the end of Act 1, Jo sings about wanting more from her life than just playing pretend in her attic in the song "**Astonishing.**" The song goes through a range of emotions as the music starts fast and low, showing how she is confused and upset after receiving a proposal from her admirer, Laurie, who she thought was only her friend. Then the music starts to slow as she starts to realize that she does not want the life where she settles down and stays in her attic all her life. Finally, the music picks back up and swells as she becomes excited and hopeful for the future as she imagines the greater things that await her.