

Program Notes and Translations

Johann Sebastian Bach (1685–1750) was one of the leading composers of the Baroque period. He composed over 1,000 pieces during his lifetime. Many of his pieces were composed for church services. Bach's *Magnificat* is not an oratorio in the traditional sense but rather a large-scale choral work set to the biblical text of the *Magnificat* (Luke 1:46–55). Unlike a full oratorio, which typically includes a narrative with recitatives, arias, choruses, and sometimes instrumental interludes, the *Magnificat* is a concise, multi-movement setting of a single liturgical text. Originally composed in 1723, he later revised it into the more commonly performed version (BWV 243) around 1733. The work is structured in twelve short but powerful movements, balancing intricate counterpoint, expressive solos, and grand choral sections. **“Quia respexit”** is one of the soprano arias in the *Magnificat*. The text describes the Virgin Mary's praise to the Lord after learning she is to be the mother to the Messiah. This piece has a reverent feel, and the melody line is similar to that of a cry out to the Lord.

Quia respexit

Humilitatem
ancillae suae.
Ecce enim ex hoc
beatam me dicent.

For He has regarded the
lowliness
of His handmaiden.
Behold, from henceforth,
I will be called blessed.

Luke 1:48 (KJV)

Christoph Willibald Gluck (1714–1787) was a German composer renowned for his contributions to opera. He is best known for his operatic reform, aiming to simplify and make opera more expressive and emotionally impactful. Gluck sought to bring a closer connection between music and drama, moving away from the elaborate, ornate vocal styles of earlier operas in favor of more direct emotional expression. *Orfeo ed Euridice* (1762) is one of Gluck's most famous works and a key example of his operatic reform. It tells the Greek myth of Orpheus, who travels to the underworld to rescue his wife, Eurydice. It is a poignant story of love, loss, and the consequences of defying the gods. **“Che fiero momento”** is a deeply emotional aria that captures Euridice's anguish and desperation. As she pleads with Orfeo, sensing his distress and hesitation, the music swells with lyrical beauty and expressive intensity. The aria's haunting depth makes it a powerful moment of longing and heartbreak in one of opera's most enduring tragedies.

Che fiero momento, che barbara sorte,
Passar dalla morte a tanto dolor!

Avvezzo al contento d'un placido obbligo,
Fra queste tempeste sì per de il mio cor.
Io vacillo, io tremo.

What a fierce moment, what a barbaric fate,
To go from death to such pain!

Accustomed to the contentment of peaceful oblivion,
among these storms my heart is lost.
I falter, I tremble.

(Translation by Emily Ezust)

Louise Reichardt (1779–1826) was a German composer, conductor, and teacher. Reichardt was born into a very musical family; both her father and mother were composers. She began studying at a young age learning instruments like the harp and guitar and published four of her songs in 1800 in her father's collection. She is known for her lyrical melodies and for composing romantic songs. One of Louise's popular works is a song cycle named, *Sei canzoni di Metastasio* published in 1811 which includes 6 songs, "**Se non piange un infelice**" being the 6th one in the cycle. The song cycle was based on Italian texts by Pietro Metastasio (1698–1782). The piece is from the perspective of a woman who is saddened because of the separation from love. The melodic line starts immediately before the instrumentation to emphasize the intensity of her rant. The continued repetition of the text also helps to emphasize pleading and crying out.

Se non piange un' infelice,
Da' viventi separata,
Dallo sposo abbandonata,
Dimmi, oh Dio, chi piangerà?

If an unhappy woman does not weep,
when she lives miserably separated from others,
abandoned by her husband,
Tell me, oh God! Who will weep?

Chi può dir ch'io pianga a torto,
Se nè men sperar mi lice
Questo misero conforto
D'ottener l' altrui pietà?

Who can say that I am wrong to cry,
if I am even allowed to hope
to have the miserable
pity of others?

Translation by Amy Pfrimmer

Reynaldo Hahn (1874–1974) was a Venezuelan-born French composer, conductor, and writer. Hahn began performing at a young age and had his first performance at a musical soiree at the age of six. One of Hahn's works is a song cycle written between 1887 and 1890, called *Chansons grises* (Songs in Gray), which consists of seven songs. The fifth piece in the cycle is "**L'heure exquise**." The piece was based on a poem from the collection, *La bonne chanson* (The Beautiful Song) by Paul Verlaine. Verlaine was a famous poet and his collection included twenty-one poems, most of which were about his love for Mathilde, his wife. Reynaldo's musical reimagining of the poem describes a beautiful moment and savoring it and its beauty, shown by the slow tempo, long legato lines, and dynamics. The steady rhythm in the melodic line and large leaps emphasize the feeling of savoring a beautiful moment and crying out that love. Another one of Hahn's works based on a poem by Paul Verlaine, is "**Fetes galantes**" which was written in 1893. The poem was based on a painting by Antoine Watteau which depicts a party scene. The piece allows the listener to discover the party throughout the stanzas: observing the party, introducing other partygoers, acknowledging characters and characteristics, and acknowledging the music and dance.

L'heure exquise

La lune blanche luit dans les bois;
De chaque branche part une voix
Sous la ramée... Ô bien aimée.

L'étang reflète, profond miroir,
La silhouette du saule noir
Où le vent pleure...
Rêvons, c'est l'heure.

Un vaste et tendre apaisement
Semble descendre du firmament
Que l'astre irise... C'est l'heure exquise.

Fêtes galantes

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues.

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

The Exquisite Hour

The white moon gleams in the woods;
From every branch, there comes a voice
beneath the boughs... O my beloved.

The pool reflects, deep mirror,
The silhouette of the black willow
Where the wind is weeping...
Let us dream, it is the hour.

A vast and tender consolation
Seems to fall from the sky
The stars illuminate... It is the exquisite hour.

Translation by Richard Stokes

Courtship Party

The givers of serenades
And the lovely women who listen
Exchange insipid words
Under the singing branches.

There is Thyrsis and Amyntas
And there's the eternal Clytander,
And there's Damis who, for many a
heartless woman, wrote many a tender verse.

Their short silk coats,
Their long dresses with trains,
Their elegance, their joy
And their soft blue shadows,

Whirl around in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers from the breeze.

Translation by Emily Ezust

Ghost follows the story of Molly and Sam. Stuck between our world and the afterlife, Sam is watching over from Molly after learning she is in terrible danger. A medium helps Molly and Sam reconnect. “**With You**” is sung by Molly after Sam’s death. She is grappling with the sudden new life she must navigate without Sam. This heartbreakingly gorgeous ballad allows the audience to feel Molly’s grief, which makes the rest of the musical that much more heartbreaking. *Ghost* was adapted for the stage from screen by Academy Award winner **Bruce Joel Rubin**, the screenwriter for the movie of the same name. Rubin has written many other well-known screenplays such as *Jacob’s Ladder*, *Deep Impact*, and *Time Traveler’s Wife*. The music and lyrics for “With You” were written by **Dave Stewart** and **Glen Ballard**. Stewart is an acclaimed musician and co-founder of Eurythmics. Ballard is a six-time Grammy Award winner and has sold more than 150 million records, working some of the biggest names in the music industry.

In 2019 the musical *Beetlejuice*, written by Anthony King, and Scott Brown premiered on Broadway. The music was composed by **Eddie Perfect**, an Australian songwriter, playwright, comedian, and musician. *Beetlejuice* was based on a movie of the same name that was written by Michael McDowell and Larry Wilson. The musical follows a teenage girl named Lydia whose mother has recently passed causing her to become obsessed with death. At the same time, a wife and husband die in their home and are greeted with the reality of the afterlife by Beetlejuice a demon. In one of the songs within the musical, “**Dead Mom**”, Lydia is confronting the feeling of a sense of home being lost when her mother passed and hoping that somewhere in a different reality or underworld that she can't see, her mother is still there listening to her speak and speaking back giving her answers.

Jason Robert Brown (b. 1970) is an American composer, conductor, director, and performer. He has written many great scores, including the song cycle *Songs for the New World* and musicals *The Last Five Years*, *13*, *Parade*, and more. One of his most popular musicals is *The Last Five Years*, which follows Jamie, a rising novelist, and his wife Cathy, a struggling actress, singing about their marriage and divorce. Cathy tells the story backwards starting after their divorce while Jamie tells it in chronological order from their first meeting and onward. Brown wrote the musical based on his own failed marriage to an actress in hopes that he would be perceived as the person in the right throughout the relationship. “**Still Hurting**” is the first song in the musical and is from Cathy's perspective after her and Jamie’s divorce. The simple and repetitive lines create a sad feel; however, throughout the song, there is a shift in range and melodic feel which emphasizes emotional conflict as Cathy comes to terms with the fact that she and Jamie are truly over.

Franz Schubert (1797–1828) was a well-known Austrian composer celebrated for the emotional depth of his works. In 1823, he was battling an illness, which deeply affected his physical and emotional well-being, leading to feelings of isolation and despair. His financial struggles and lack of widespread recognition added to his distress, yet he remained devoted to his art, producing deeply expressive Lieder that conveyed themes of unrequited love and longing. Despite these challenges, he continued to refine his expressive songwriting, capturing themes of love and sorrow that reflected his own inner struggles. His Lied “**Du liebst mich nicht**,” written in 1823, is no exception. The text, written by Friedrich Rückert, tells the story of a lover’s heartbreak, lamenting that the beauty of the world feels undeserved after being scorned by love. Schubert’s syllabic setting mirrors the raw, broken speech of someone overcome with sorrow, enhancing the song’s dramatic intensity. The accompaniment further underscores this anguish, with its delicate yet urgent movement reflecting the lover’s despair.

Du liebst mich nicht

Mein Herz ist zerrissen,
du liebst mich nicht,
Du liebst mich’s wissen,
du liebst mich nicht!

Wiewohl ich dir flehend
und werbend erschien,
Und liebebeflissen,
du liebst mich nicht!

Du hast es gesprochen,
Mit Worten gesagt,
Mit allzu gewissen,
du liebst mich nicht

So soll ich die Sterne,
so soll ich den Mond,

Die Sonne vermissen?
Du liebst mich nicht!

Was blüht mir die Rose?
Was blüht der Jasmin?
Was blühen die Narzissen?
Du liebst mich nicht.

You Do Not Love Me

My heart has been torn apart,
you do not love me!
You let me know that
you do not love me!

Even though I appeared before you
as I begged and implored,
And I was zealous with love,
you do not love me!

You spoke it,
you said it in words,
You said it with so much conviction,
you do not love me!

Should I then miss the stars,
should I miss the moon,

Should I miss the sun?
You do not love me!

Why is the rose in flower?
Why is the jasmine in flower?
Why are the daffodils in flower?
You do not love me!

Translation by Malcolm Wren

“**Liebst du um Schönheit**” is a German art song composed by **Clara Schumann** (1819-1896) in 1841. Schumann, a renowned German pianist, teacher, and composer, wrote this piece as part of a collection of songs for her husband, Robert Schumann, as a Christmas gift. The text was written by the German poet Friedrich Rückert. The piece features a call-and-response between the vocalist and the piano, symbolizing the deep connection between the couple. It reflects a love that transcends the fleeting qualities of beauty and youth, suggesting that true affection is rooted in inner qualities and enduring emotions. The exchange between voice and piano conveys the strength of their bond, even as the novelty of their relationship fades.

Liebst du um Schönheit
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

If you love for beauty,
Oh do not love me!
Love the sun
for its golden hair

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

If you love for youth,
Oh do not love me!
Love the spring
That is young each year!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Die hat viel Perlen klar.

If you love for wealth,
Oh do not love me!
Love the mermaid
Who has many limpid pearls!

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

If you love me for me,
Oh yes, love me!
Love me forever,
I will love you forevermore!

Translation by Emily Ezust

“**i carry your heart**” is an English art song written and composed by **John Duke** (1899-1984). Duke was an American 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. “i carry your heart” uses text from a poem written by e.e. cummings, an American poet known for his distinctive style, which often featured unconventional punctuation, syntax, and lowercase letters. This poem expresses themes of deep love, connection, and the profound impact of a beloved on the speaker's life. “i carry your heart” is a heartfelt piece including a leaping melody representing the feeling of soaring one may feel when in love. Duke’s piano accompaniment includes an eighth note pattern which gives the piece a smooth legato feeling that reiterates the joyous bliss of falling in love.

Gioachino Rossini (1792–1868) was an Italian composer who influenced Italian opera with his own comedic and serious contributions to the art form. Rossini was born in Pesaro, located in the Italian region of Marche. Both his parents were musicians, and he began creating and playing instruments, such as the horn, at a young age. By 1804, he was taking courses at a secondary school in Bologna studying cello, piano, singing, and counterpoint. Rossini is known for many aspects of his works, including his ability to combine drama and emotion with lighter more playful moments, his ornamentation and virtuosic writing, and his lyrical and emotional pieces. “**La promessa**” (The Promise) is a secular vocal composition published as part of *Les soirees musicales*, a collection of twelve vocal pieces. This piece sets a poem by Pietro Metastasio. It is about someone professing to their lover that their love is so great that they will continue loving them until they die. This piece has two sections that contrast, with second section speeding up to show the building momentum and excitement.

La promessa

Ch'io mai vi possa lasciar d'amare,
No, nol credete, pupille care;
Nè men per gioco v'ingannerò.

Voi foste e siete
Le mie faville,
E voi sarete,
Care pupille,
Il mio bel foco
Sin ch'io vivrò.

The Promise

That I will ever be able to stop loving you
No, don't believe it, dear eyes!
Not even to joke would I deceive you about this.

You alone
are my sparks,
and you will be,
dear eyes,
my beautiful fire
as long as I live, ah!

Translation by Christie Turnage Turner

Benjamin Britten (1913–1976) was a British composer, pianist, and conductor. He was born in Lowestoft, England. As a child, he began composing music and studying under the composer Frank Bridge at 12. He won a Grammy award for Best Contemporary Classical Composition with *War Requiem* in 1963 and is known as the mid-20th century leading British composer for having the finest English operas since the 17th century. In the early 1940s, Britten began making arrangements of folksongs from the British Isles in honor and concern for the people in Europe after the start of the war. He compiled six volumes of these folk song arrangements. “**The Salley Gardens**”, a popular Irish Tune with words written by William Butler Yeats, is included in the first volume. W.B. Yeats is one of the greatest poets of the 20th century and released this poem in 1889. The text follows as a person reminisces on being young and falling too madly in love, ultimately leading to heartbreak. Throughout this piece the accompaniment works to express the emotional aspects and texture changes with imitation of rhythms in the vocal line, arpeggiations, and use of dissonance and resolves to create tension and then resolve it to a peaceful and serene mood.

“**Ballad of Jane Doe**” from *Ride the Cyclone* is a chilling and theatrical solo that unveils the eerie psyche of Jane Doe, a girl with no memory, no past, and an unsettling detachment from reality. After a horrific roller coaster accident, Jane Doe is found beheaded with her head nowhere to be found. With a ghostly, almost psychotic intensity, she spirals through operatic wails and haunting melodies, grappling with the existential terror of being forgotten. The song blends eerie beauty with unhinged desperation, making Jane both tragic and terrifying as she searches for an identity that may never have existed at all. Composed by **Jacob Richmond** and **Brooke Maxwell**, the song blends musical theater, cabaret, rock, and classical influences. Richmond’s sharp lyricism and Maxwell’s dynamic orchestration create a spine-chilling, theatrical moment that captures Jane’s unraveling within the surreal world of *Ride the Cyclone*.

Jonathan Reid Gealt (b. 1982) 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.

In 2016, the stage production of *Waitress*, a musical adaptation of a 2007 film with the same name, premiered on Broadway. The music and lyrics for the musical were written by **Sara Bareilles**, who also played the lead role of the character Jenna. The musical follows Jenna, a woman trapped in an abusive marriage. She uses baking pies as her escape and sells them, along with working as a waitress at Joe’s Pie Diner alongside two of her friends, Becky and Dawn. In “**The Negative**,” Jenna has been nauseous, and her friends are urging her to take a pregnancy test where she realizes that she is pregnant. This is something she is fearful of because of her relationship with her husband and now she is trapped in a situation that was not planned.

“**Flight**” is a duet composed by **Craig Carnelia** (b. 1949), an American musical theater composer known for works like *Working* and *Sweet Smell of Success*. Originally written as a solo piece, “Flight” has been arranged and rearranged for duet, trio and larger choral ensembles. The piece expresses a longing to escape the weight of everyday life and soar toward the freedom of following one’s dreams. The music’s flowing, ascending melodies mirror the feeling of flight, while the beautiful harmonies convey both hope and yearning. The accompaniment enhances this effect, with its supportive, expansive patterns adding depth and helping to create a dreamlike atmosphere. Through soaring vocal lines and expressive music, “Flight” transports listeners into a world of possibility and aspiration.