

## Program Notes and Translations

Wolfgang Amadeus Mozart (1756–1791) was a prolific Italian composer of the Classical era in Europe. Mastering symphonies, concertos, chamber music, and even operas, Mozart's eclectic musical understanding considers him as one of the greatest composers of all time. From his 1787 opera of the title *Don Giovanni*, the aria “**Vedrai carino**” portrays a young woman by the name of Zerlina comforting a beaten Masetto. Using her flirtatious persona, Zerlina conveys her love and devotion to Masetto under a musical expression of sexual interest and care for her lover. Mozart captures Zerlina's charm by providing subsequent rise and falls within the music that highlight the singer's ability to express emotion through song.

### (Translation)

You'll see my darling; if you are good, what a fine cure I will give you!  
It is a natural one, not unpleasant, and the apothecary can't make it.  
It's a sure balm which I have with me. I can give it to you, if you'd like to try it.  
Do you know where I keep it? Feel it beating... touch me here!

*(Translation from Ipasource.com)*

Harry T. Burleigh (1866–1949) was an American composer singer and instrumentalist. Burleigh specialized in African American spirituals and plantation minstrel songs blended with European classical art songs. “**Among the Fuchsias**” is the fourth song within Burleigh's song cycle, *Five Songs of Laurence Hope*, which pulls from the poems of Paul Laurence Dunbar, who was a renowned African American poet of the late 19<sup>th</sup> century. This piece discusses themes of temptation, repressed emotions, and youth's fleeting nature within the mind of the singer, joined by a lush and longing piano accompaniment. Burleigh's ability to translate Dunbar's words of pining into a complimentary melody reflects his historical impact on the modern classical art song sound.

William Roy (1928–2003) was a composer, pianist, songwriter, and child actor. Roy wrote many cabaret style songs for night clubs; however, Roy also wrote traditional art songs. His song “**This Little Rose,**” features a simple melody to further emphasizes the text written by Emily Dickinson about an overlooked rose. Much like the rose, this piece expresses a simple melodic line showcasing the unassuming journey from death to life.

Frederick Loewe (1901–1988) was a German American musical theatre composer. He is known especially for his collaboration with lyricist Alan Jay Lerner on shows such as *My Fair Lady*, *Brigadoon*, and *Camelot*. In *Camelot*, Loewe and Lerner created a musical around the many tales of King Arthur. In the song “**The Simple Joys of Maidenhood,**” Guenevere, hiding in the forest, reflects on the life she will never have after being promised to King Arthur. During this time of reflection, Guenevere seeks comfort and solace in Saint Genevieve. Frederick Loewe expresses this by moving the listener through a series of contrasting sections. With Loewe's complex composition, the song allows the audience to understand how Guenevere is feeling in every moment of the piece.

Henry T. Burleigh composed many art songs, as well as plantation songs to depict the scene African Americans were living in during that time. Burleigh's catalogue was regarded as being among the best American art songs. His arrangement of “**Balm in Gilead**” (which was derived from Jeremiah 8:22) represented deliverance from the suffering and oppression of slavery. Many of these African American spirituals were often sung to seek comfort in Jesus during very difficult times.

Francesco Paolo Tosti (1846–1916) was an Italian composer and singing teacher born in 1846 in Ortona, Italy. In 1858, he studied composition and piano at the Naples Conservatory. He was appointed as a singing teacher for Princess Margherita of Savoy and for the royal family and was knighted in 1908 before his retirement in 1918. His song His song “**Aprile**” features a graceful and lyrical vocal line that emulates the gentle unfolding of springtime. The music starts softly and gradually builds in intensity towards the chorus. It then subsides again as though to suggest the temporary nature of its beauty.

**(Translation)**

Don't you feel it in the air, the perfume that spreads before spring?

Don't you feel it in the soul, the ring of a new voice, flattering?

It's April. It's April. And the season of love. Oh!

You come, or my kind above you inferior. It's April. It's April. It's April.

The foot you will draw—let's break them up.

You will have on the chest rose and chylestrine and make them white.

They will tell the horsehair tree.

*(Translation by Ajani Knight)*

“**Music for a While**” was composed by Henry Purcell (1659–1695) around 1692, with text by John Dryden, and reflects the expressive lyricism of the Baroque style. Purcell's vocal writing is known for its close alignment with the text, as melody, harmony, and rhythm work together to intensify emotional meaning, a hallmark of his dramatic and semi-operatic style. The song was written to be inserted into the play *Oedipus*, where it briefly pauses the action and heightens the emotional atmosphere of the scene. The text reflects on the soothing power of music to calm emotional pain, quiet troubled thoughts, and gently ease suffering, suggesting music as a form of healing. Purcell reinforces this idea through a flowing vocal line supported by a repeating ground bass, creating a steady sense of calm and inevitability. Subtle word painting appears throughout, with elongated phrases on words like “drop” and “eternal” evoking stillness and release. Rather than showcasing vocal virtuosity, the piece emphasizes clarity of text and restrained expression, drawing the listener into an intimate and reflective emotional space.

Composed by Giovanni Legrenzi (1626-1690) in 1678, *Echi di riverenza* is a collection of Italian cantatas, with “**Che fiero costume**” being one of its expressive arias. The anonymous text portrays the inner turmoil of a lover deceived by Cupid, lamenting the cruel fate of falling victim to love's illusions. The lyrics mix bitterness and irony, questioning why love brings suffering while still sounding almost playful, which matches the spirited nature of the music. Legrenzi's setting uses a lively, dance-like rhythm that gives the piece a slightly mocking quality, as if the singer is laughing through their pain. The continuo part is closely intertwined with the vocal line, creating a tight musical conversation that heightens the emotional drama. Melodic ornamentation enhances the text's emotional turns, allowing singers to lean into moments of complaint, sarcasm, and frustration. “Che fiero costume” remains a brilliant example of Legrenzi's ability to fuse text and music to capture the complexity of human emotion with wit and elegance.

**(Translation)**

What bestial force this winged divinity possesses, punishing you until you adore him!

And still, in my burning passion this deceitful God has made me idolize an enchanting face.

How cruel fate is that a blind child with a mouth full of milk can fill himself with pride!

But this tyrant with barbaric trickery, has passed through my eyes and made me sigh!

*(Translation by Nicholas Cornforth)*

Isabella Colbran (1785–1845) was known as an accomplished opera singer who ended up composing later in life. She spent her early life studying under people such as Francisco Pareja, Marinelli, and Girolamo Crescentini, making her concert debut in Paris in 1801. She then went on to debut on the opera stage in 1806, moving to Italy shortly after. It was there that she peaked in her career as a dramatic soprano on the opera stage, premiering and performing in various operas, such as Giuseppe Nicolini's *Coriolano*, and Vincenzo Lavigna's *Orcamo*. Colbran eventually married Gioachino Rossini, and during this time she had a career ending performance due to her declining vocal ability. After the end of her performance career, she separated from Rossini and went on to compose later in her life. "**Voi siete, o luci belle,**" is from one of her four volumes of songs, *6 Canzoncine ou petits airs italiens*. It is a bel canto style piece that captures the enchanting feeling of being in love. The singer believes that her love was created out of love for her, and she dedicates herself to adoring this person forever. It is a calming, aesthetically beautiful piece composed for harp and voice.

**(Translation)**

You are, O beautiful light, love formed for me;  
You always, beloved stars, you alone, I will adore. (Translation by Alyx Humayra)

Hugo Wolf (1860–1903) was an Austrian composer and multi-instrumentalist who was best known for his transformative, Schumann-like composition style, especially in German Lieder. In early life, he studied at the Vienna Conservatory as he had shown talent in several instruments such as piano and violin. His compositional career was somewhat short-lived due to his illnesses, both mental and physical, but he was mostly interested in setting poems to text, especially from poets such as Goethe and Mörike. He had suffered from delusions and slowly spiraled into insanity during his peak, eventually leading him to being institutionalized. "**Der Gärtner,**" a Lied setting a poem by Eduard Mörike, was composed during this compositional peak, or *Wunderjahr*. It is a masterfully painted folk-like song about a man who is amorously watching and interacting with the most beautiful princess in the land who rides on a white horse. The playful, prancing melody is accompanied with a rhythmic and equally playful piano part that compliments the main melody, as if it were a folktale being sung to a village.

**(Translation)**

On her favourite mount, as white as snow, the loveliest princess rides down the avenue.  
On the path her horse prances so sweetly along, the sand I scattered glitters like gold.  
You rose-coloured bonnet, bobbing up and down, O throw me a feather discreetly down!  
And if you in exchange want a flower from me, take a thousand for one,  
Take all in return! (Translation by Richard Stokes)

Gabriel Fauré (1845–1924) was a creative composer and pianist in the 1800s. He was a resident of France and one of the most advanced composers in that area. His ability to blend harmony and melody affected and influenced many of his contemporaries. "**Hostias**" comes from Fauré's oratorio *Requiem* which according to him was made for the pleasure of a specific person. This aria has a simple melody that is accompanied by a peaceful piano. The range stays in the same area for the singer which allows for a piece with good unification all round. In this piece, the lyrics speak about remembering the souls who have made sacrifices and prayers to God. This piece is asking God to allow those souls to cross over from death to life likely to help the souls remain in peace.

**(Translation on the next page)**

Sacrifices and Prayers to you, Lord, of praise we offer: you receive for the souls of them.  
To-whom today remembrance we make.  
Grant them, Lord, from death cross-over to life.  
Which once to-Abraham you promised and his child.     *(Translation by Bard Suverkrop)*

Franz Schubert (1797–1828) was a famous composer who influenced many different composers of this age. He lived in Austria and composed various types of genres such as piano music, chamber music, and German Lied. Schubert many times set his own poems into the music he composed, especially the German *Lieder*. “**Der Doppelgänger**” features a dark and slow tone with the dotted half note chords in the piano accompaniment. It is brought to life by the lower notes on the staff sung by the speaker of the text. The lyrics speak about a lost love that has moved out of the area and how when he looks up at the moon he sees himself. The dynamics and upward motion also bring out more dark emotion.

**(Translation)**

The night is quiet, the narrow streets rest, my sweetheart lived in this house;  
She left the city a long time ago, but the house still stands how it did.  
There stands also a man who stares into the heights, and wrings his hands out of deep anguish.  
It terrifies me, when I see his face, for the moon shows me my own form.  
You ghostly double, you pale companion! Why do you ape my loves anguish,  
That tortured me on this spot, so many nights in olden times.     *(Translation by Bard Suverkrop)*

Charles Gounod’s (1818–1893) French opera, *Roméo et Juliette*, was composed in 1867, and premiered at the Théâtre-Lyrique. Gounod was a famous French composer during the Romantic period known for his lyrical melodies that highlight emotional intensity, which made the tale of Romeo and Juliet perfect for his style. Together, the French librettists Jules Barbier (1825–1901) and Michel Carré (1821–1872) adapted Shakespeare’s play into the French text that we know today. The opera gained so much popularity because Gounod enhanced the story’s passion through soaring duets and expressive arias. At this point during Act I of the opera, Juliette sings “**Je veux vivre**” at the Capulet ball celebrating this time in her life that she is carefree, displayed in the melody, and does not have to think about love. The title translates to “I want to live!” which foreshadows her innocence and fate at the end.

**(Translation)**

Ah! I want to live in this dream which intoxicates me for a long time yet.  
This day again! Sweet flame, I keep you in my soul like a treasure!  
This intoxication of youth does not endure, alas, but a day!  
Then comes the hour when one weeps, the heart yields to love  
And the happiness flees without returning! I want to live...etc.  
Far from the bleak winter, let me slumber  
And breathe the scent of the rose before its petals are plucked. Ah!  
Sweet flame, stay in my soul like a sweet treasure ah, for a long time yet! Ah!  
*(Translation by Bard Suverkrop)*

Stephen Schwartz (b. 1948) is a major figure in American musical theater, celebrated for *Godspell* (1971), *Pippin* (1972), and the long-running hit *Wicked* (2003). *Wicked* was adapted from Gregory Maguire’s novel of the same name and reimagines the “Land of Oz” by telling the story of Elphaba, also known as the Wicked Witch of the West. Act I she sings “**The Wizard and I**”, which shares her optimistic side as she looks forward to being treated equally and using her powers for good. The growing melody reflects her growing confidence and makes the song an anthem for those who are misunderstood.

Francis Poulenc (1899–1963) was a French composer and pianist; born into a wealthy Parisian family whose dual heritage shaped the characteristics of his music. Trained by the pianist, Ricardo Viñes, and later associated with the group *Les Six*, Poulenc became one of the 20<sup>th</sup> century’s most important composers of French song. Poulenc is recognized as the most distinguished French *mélodie* composer since Fauré. Poulenc set texts by the poet Louis Aragon (1897–1982), a founding surrealist whose wartime writing fused lyrical beauty with profound disillusionment. The text for “C,” was written in 1940, during the German occupation of France, specifically the village where he and his beloved resided. In this piece, Poulenc responds to Aragon’s imagery with music that moves between nostalgia and anguish, capturing the emotional fractures of France during World War II.

**(Translation)**

I have crossed the bridges of Cé It is there that everything began  
 A song of bygone days tells of a knight who injured lay  
 Of a rose upon the carriage-way and a bodice with an unlaced stay  
 And the castle of an insane duke and swans in castle moats  
 And of the meadow where an eternal fiancée comes to dance  
 And I have drunk the long lay of false glories like icy milk  
 The Loire bears my thoughts away with the overturned jeeps  
 And the unprimed arms and the ill-dried tears  
 O my France O my forsaken one I have crossed the bridges of Cé. *(Translation by Richard Stokes)*

Giacomo Puccini (1858–1924) was Italy’s most celebrated opera composer after Verdi, praised for his ability to create dramatic and emotional melodies. Born into a long line of musicians in Lucca, Puccini studied in Milan, where he was influenced by Verdi, Wagner, and French opera. His early sacred works, like the *Messa a quattro*, reveal the theatrical flair and expressive power that would define masterpieces such as *La bohème* and *Madama Butterfly*. *La bohème* began as a rivalry with composer Leoncavallo, but Puccini’s version, shaped with the help of librettists, Luigi Illica (1857–1919) and Giuseppe Giacosa (1847–1906), quickly became a staple in operatic repertoire. Their partnership extended beyond *La bohème*, they also worked with Puccini on *Tosca* and *Madama Butterfly*. “**Si, mi chiamano Mimi**” is Mimi’s introduction in *La bohème*, where she shares who she is. She talks about the little things she loves like flowers and spring, and we get a glimpse into her gentle character. Puccini blends realism with emotional warmth, setting the tone for the love and vulnerability that follows.

**(Translation)**

Yes, me they-call Mimi, but my name is Lucia. My story is brief.  
 In cloth or in silk I-embroider at home or outside, I-am peaceful and happy  
 And it-is my pastime to-make lilies and roses. Me please those things that have such sweet magic,  
 That speak of-love, of springtime, That speak of dreams and of illusions, those things that have  
 names poetic. You understand-me?  
 Me they-call Mimi, the reason not I-know I take my meals at home by myself.  
 Not I-go always to mass, but I-pray-to a-great-deal the Lord.  
 I-live alone, all-alone, There in a white little-room: I-look over-the roofs and into-the sky,  
 But when comes the thaw the first sun is mine the first kiss of-April is mine!  
 The first sun is mine! Sprouts in a vase a rose... Leaf-by leaf it I-observe!  
 So delicate- the perfume of-a flower! But the flowers that-I make, alas! Not they-have fragerance!  
 There is nothing else to say about myself. I-am your neighbor who here comes  
 At an unexpected hour to trouble you. *(Translation by Bard Suverkrop)*