

Program Notes and Text/Translations

Wolfgang Amadeus Mozart (1756–1791) was an Austrian composer known for his mature, elegant music. His opera *Le nozze di Figaro* (The Marriage of Figaro), with text by librettist, Lorenzo da Ponte (1749–1838) came to life onstage in Vienna in 1786. The opera contains a comedic storyline about Count Almaviva and his servants. In the aria “**Deh vieni, non tardar**” during Act IV, Susanna, the maid of Countess Almaviva, is singing to herself in the garden disguised as the countess because she knows that her lover, Figaro, is spying nearby and she wants to make him jealous. She makes Figaro jealous of the Count because he previously thought Susanna was seeing the Count behind his back. “**Ach, ich fühl's**” is an aria from Mozart’s German opera, *Die Zauberflöte* (The Magic Flute), and was composed in 1791 at the end of his life. This opera is another comedic yet philosophical opera dealing with the themes of good and evil where the character Pamina struggles between loyalty to her vengeful mother, The Queen of the Night, and her love for Tamino, a young prince. In Act II Scene IV during the aria, Pamina is feeling abandoned by Tamino, who cannot speak to her, and she wonders if he still loves her. This aria’s melancholic tone and delicate accompaniment display Pamina’s vulnerability.

Deh vieni, non tardar

Giunse alfin il momento
che godró senza affanno
in braccio all’idol mio.
Timide cure! uscite dal mio petto;
a turbar non venite il mio diletto!
Oh come par che all’amoroso foco
l’amenità del loco,
la terra e il ciel risponda,
come la notte i furti miei seconda!

Deh vieni, non tardar, o gioia bella.
Vieni ove amore per goder t’appella
finchè non splende in ciel
notturna face finchè l’aria è ancor bruna,
e il mondo tace. Qui mormora il ruscel,
qui scherza l’aura,
che col dolce susurro il cor ristaura,
qui ridono i fioretti
e l’erba è fresca.
Ai piaceri d’amor qui tutto adescà.
Vieni, ben mio, tra queste piante ascose!
Ti vo’ la fronte incoronar di rose.

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!

Please come, don't be late

The moment which I will savor
without dear, in the arms of
my idol, has finally come.
Timid notions, leave my breast
don't attempt to disturb my delight!
Oh, how it seems that to amorous rapture
The charm of the place,
the earth, and the sky respond,
as the night favors my design!

Please come, don't be late, oh beautiful joy.
Come to where love calls you to take pleasure.
Until the nocturnal torch no longer
shines in the sky until it's dark again,
and the world is quiet. Here the brook murmurs;
Here the wind, which restores
The heart with its sweet whispers, plays.
Here little flowers are laughing,
and the grass is fresh.
To the joys of love everything here is enticing,
Come, my love, among these shielding trees!
I want to crown your head with roses.

Ah, I feel it, it has disappeared,
Forever gone love's happiness!
Never come you, hours of bliss,
To my heart evermore back!
See, Tamino, these tears
Flowing beloved, for you alone!
If you do not likewise feel love's longing,
Then my peace will be only in death!

(Translations by Bard Suverkrop)

Manuel de Falla (1876–1946), was a famous Spanish composer whose work was often inspired by Andalusian folk traditions, flamenco, and Spanish dance, blending them with classical techniques. “**Preludios**” (Prelude) is a Spanish piece written as a poem by Antonio de Trueba (1819–1889) and set to music in 1900 by de Falla. In the context of the piece, the sad yet joyful song that the daughter is hearing every night outside her window is a prelude to “the greatest poem in the world”. In 1914, de Falla composed *Siete canciones populares* (Seven Spanish Folksongs) which were based on Spanish folk material and are some of the most performed Spanish-language art songs. The narrator of “**Asturiana**”, the third song of the set, is seeking comfort from a pine tree and in return the tree is comforted. “**Canción**” (Song) is the sixth song in the same work and represents the lively region of Murcia located in the southeast. De Falla wanted to display betrayal of love through the changing melodic line and the piano accompaniment that features repeated arpeggios.

Preludios

Madre, todas las noches junto a mis rejas
Canta un joven llorando indiferencia:
"Quiéreme, niña, y al pie de los altares
séras bendita.
Esta dulce tonada tal poder tiene
Que me pone al oír la triste y alegre;
Di por qué causa entristecen y alegran estas
tonadas.
"Hija, lo que las niñas como tú sienten
Cuando junto a sus rejas a cantar vienen
Es el preludio del poema más
Grande que hay en el mundo."
Tornada en Santa Madre la Virgen pura
Tristezas y alegrías en ella turnan,
Y este poema es, niña, el que ha empezado
junto a tus rejas.

Asturiana

Por ver si me consolaba
Arrímeme a un pino verde
Por ver si me consolaba
Por verme llorar, lloraba.
Y el pino como era verde
Por verme llorar, lloraba.

Canción

Por traidores, tus ojos,
voy enterrarlos;
No sabes lo que cuesta ‘Del aire’
Niña el mirarlos. “Madre, la orilla”
Dicen que no me quieres
ya me has querido.
Váyase lo ganado,
“del aire”. Por lo perdido,
“Madre, a la orilla”

Prelude

Mother, every night by my window
a crying young man sings of my indifference
“Love me, girl, and at the foot of the altar you
will be blessed,”
This sweet tune, such power it has
That when I hear it, I become sad and happy.
Tell me why they sadden and cheer these
tunes.
“Daughter, the girls feel like you
when by the windows they come to sing
is the prelude to the poem,
most holy that there is in the world.”
Returned to our Holy Mother Virgin pure
sorrows and joys take turns
and this poem has begun
next to your window.”

(Translation by Suzanne Rhodes Draayer)

Asturiana

To see whether it would console me
I drew near a green pine
To see whether it would console me
Seeing me weep, it wept
And the pine, being green
Seeing me weep, wept.

Song

Since your eyes are treacherous,
I'm going to bury them;
you know not what it costs, 'in the air',
dearest, to gaze into them. “Mother, to the shore”
They say you do not love me,
but you loved me once.
Make the best of it
'in the air', and cut your losses,
“Mother, to the shore”

(Translations by Claudia Landivar Cody)

Claude Debussy (1862–1918) was a French composer during the Impressionist era who earned his fame through his innovative use of harmony and color and tendency to veer outside of traditional composition. He used this technique by drawing from techniques of foreign composers like Chopin and Stravinsky, poets, and East Asian culture to expand his French compositions. In the late 19th century, Debussy was inspired by the French poet, Paul Verlaine’s (1844–1896) poem, and published “**Clair de lune**” (Moonlight) in 1882. This piece sets a wistful scene of masked dancers, singers, and musicians who put on a happy yet unconvincing face while even the nature and surrounding landscape are affected by the tranquility and beauty of the moonlight. The contrasting sections of the music and descending piano part mirror the theme of fleeting happiness. “**Pierrot**” was also composed in 1881 with text from Théodore Banville’s (1823–1891) poem about a sad clown who, in French literature and art during this time, was a symbol of unrequited love. In this piece, the narrator conveys how Pierrot experiences a dream-like encounter with a girl that leaves him unresolved. This is reflected in the unexpected chord shifts of the melodic line. “**Rondel Chinois**” (Chinese Rondel) was composed in 1881 and borrows text from Marius Dillard’s rondel centered around a Chinese woman near a lake bordered by flowers and trees, who is noticed by a mandarin on his porch. The flowing vocal lines and chromatic harmonies played by the piano outline the image of a shimmering lake and the surrounding scenery.

Clair de lune

Votre âme est un paysage choisi
 Que vont charmant masques et bergamasques
 Jouant du luth et dansant et quasi
 Tristes sous leurs déguisements fantasques.
 Tout en chantant sur le mode mineur
 L’amour vainqueur et la vie opportune,
 Ils n’ont pas l’air de croire à leur bonheur
 Et leur chanson se mêle au clair de lune,
 Au calme clair de lune
 triste et beau,
 Qui fait rêver les oiseaux dans les arbres
 Et sangloter d’extase les jets d’eau,
 Les grands jets d’eau sveltes parmi les marbres.
 Au calme clair de lune
 triste et beau.

Pierrot

Le bon Pierrot, que la foule contemple,
 Ayant fini les noces d’Arlequin,
 Suit en songeant le boulevard du
 Temple.
 Une fillette au souple casaquin
 En vain l’agace de son œil coquin;
 Et cependant mystérieuse et lisse
 Faisant de lui sa plus chère délice,
 La blanche lune aux cornes de taureau
 Jette un regard de son œil en coulisse
 À son ami Jean Gaspard Debureau.

Moonlight

Your soul is a chosen landscape
 charmed by masques and bergamasques,
 playing on the lute and dancing and almost
 sad beneath their fanciful disguises.
 While singing in a minor mode,
 of love the conqueror and of favorable life,
 they do not seem to believe in their happiness
 and their song mingles with the light of the moon,
 with the calm light of the moon,
 sad and beautiful,
 which makes the bird dream in the trees,
 and makes the fountain sob with ecstasy,
 the tall, slim fountains among the marble statues.
 With the calm light of the moon, sad
 and beautiful.

(Translation by Bart Suverkrop)

Pierrot

Good old Pierrot, watched by the crowd,
 Having done with Harlequin’s wedding,
 Drifts dreamily along the boulevard of the
 Temple.
 A girl in a flowing blouse
 Vainly leads him on with her teasing eyes;
 And meanwhile, mysterious and sleek,
 Cherishing him above all else,
 The white moon with horns like a bull
 Oglés her friend
 Jean Gaspard Debureau.

(Translation by Richard Stokes)

Rondel Chinois

Sur le lac bordé d'azalée
De nénuphar et de bambou
Passe une jonque d'acajou
À la pointe d'or effilée.
Une Chinoise dort voilée
D'un flot de crêpe jusqu'au cou.
Sur le lac bordé d'azalée,
De nénuphar et de bambou.
Sous a véranda dentelée
Un mandarin se tient debout
Fixant de ses yeux de hibou
La dame qui passe isolée
Sur le lac bordé d'azalée.

Chinese Rondel

On the lake bordered by azaleas,
waterlilies and bamboo,
a mahogany junk passes
with a finely-tapered prow.
A Chinese woman sleeps, with a veil
of crape flowing down to her neck,
on the lake bordered by azaleas,
waterlilies and bamboo.
Under his intricate veranda
a mandarin stands,
watching with owl-like gaze
the lady who passes by alone
on the lake bordered by azaleas.

(Translation by Peter Low)

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. She is 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.

Je veux vivre

Ah! Je veux vivre
Dans le rêve qui m'enivre;
Longtemps encore.
Ce jour encore!
Douce flamme.
Je te garde dans mon âme comme un trésor!
Cette ivresse de jeunesse
Ne dure, hélas! qu'un jour!
Puis vient l'heure où l'on pleure,
Le cœur cède à l'amour,
Et le bonheur fuit sans retour!
Je veux vivre...
Loin de l'hiver morose laisse moi sommeiller
Et respirer la rose
avant de l'effeuiller.
Ah!
Douce flamme, reste dans mon âme
Comme un doux trésor, longtemps encore!
Ah!

I want to live

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)

The Italian opera *Giulio Cesare* was composed by George Frideric Handel (1685–1759), with a libretto by Nicola Francesco Haym (1678–1729), published in 1724, and performed first in the King’s Theatre in London. Handel was an English composer known for his operas on Italian librettos, and *Giulio Cesare* specifically is known for its orchestration and emotional power. The plot follows Cleopatra who shares rule of Egypt with her brother Ptolemy and her plan to become the sole ruler. She resorts to seducing Julius Caesar so that he can help her become queen. In Act II, Cleopatra has disguised herself as a noble woman named Lydia and appears on the throne of Virtue and sings “**V’adoro, pupille**”. She captivates the attention of Caesar with her aria and leaves him hanging on every word.

V’adoro, pupille,

saette d'amore,
le vostre faville son grate nel sen.

Pietose vi brama il mesto mio core,
ch'ogn'ora vi chiama
l'amato suo ben.

I adore you, dear eyes,

Lightning bolts of love
Your sparks are welcome in my bosom.

Take pity, begs my woeful heart,
Which every hour calls you
It’s well beloved.

(Translation by Veronika Anissimova)

The musical *Bandstand* was written and composed by Robert Taylor and Richard Oberacker and premiered in 2015 at the Paper Mill Playhouse in Millburn, New Jersey. *Bandstand* is set in post WWII where a group of young veterans form a swing band to enter a competition and get a chance at fame after the war. After their first performance the pianist, Donny Novitski, reconnects with his friend’s widow, Julia Trojan, who joins the band as the lead singer. Their first song together is “**Love Will Come and Find Me Again**”. It is about coping with losing love to the war and the hope of finding love again. The song features a wide vocal range, jazzy tempo, and a melody that alternates between choppy and smooth.

She Loves Me was written by Joe Masteroff (1919–2018) and composed by Jerry Bock (1928–2010) and made its way to the Broadway stage in 1963 at the Eugene O’Neill Theatre. Jerry Bock (1928–2010) was an American musical theatre composer also known for his work on *Fiddler on the Roof* and *Fiorello!*, both of which received Tony Awards. *She Loves Me* is an adaptation of the 1937 play, *Parfumerie* by Hungarian playwright, Miklós László (1903–1973) whose story has been reused in other musicals and movies such as *You’ve Got Mail*. The musical takes place in 1930s Budapest where two bickering perfumery employees, Georg and Amalia, are unknowingly each other’s pen pals who meet through a lonely-hearts advertisement. In “**Vanilla Ice Cream**”, Georg and Amalia have uncovered the identities of their pen pals, and Amalia is realizing that away from the shop, Georg really isn’t that bad. Throughout the song, the audience is taken along the journey of this realization and a whirlwind of different emotions Amalia is feeling.

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. “**For Good**” appears near the end of the musical,

and highlights Schwartz's gift for composing emotional, character-driven scores. By this point in the musical, the characters Elphaba and Glinda have weathered many years of friendship, conflict, and sacrifice. This song serves as their farewell, as they acknowledge how profoundly they have changed each other's lives. Structurally, the harmonizing parts and parallel verses of the duet mirror the theme of equality and understanding finally reached between the characters. Thanks to Stephen Schwartz's musical genius and lovable story of rivals to friends, *Wicked* was deemed the most successful Broadway show ever.