

MUSIC

2026 – 2027



**SONOMA
STATE**
UNIVERSITY

FALL 2026 PERFORMANCES

All concerts are held at the Green Music Center

SEP 13	12:00 p.m	Saxophone Day	Schroeder Hall
SEP 20	2:00 p.m	Navarro Trio	Schroeder Hall
SEP 25	7:30 p.m.	Symphony Orchestra	Weill Hall
OCT 1	7:30 p.m.	Symphonic Wind Ensemble & USAF Band of the Golden West	Weill Hall
OCT 5	1:00 p.m.	Department Repertory Recital	Schroeder Hall
OCT 13	7:30 p.m.	SSU Community Concert Band & BD Winds	Weill Hall
OCT 17	2:00 p.m.	Jazz Orchestra	Weill Hall
OCT 18	10:00 a.m.	Day of Strings	Schroeder hall
OCT 20–21	All Day	SSU Choral Festival	Weill Hall & Schroeder Hall
OCT 22	7:30 p.m.	Concert Jazz Ensemble & Latin Band	Schroeder Hall
NOV 7	7:30 p.m.	Concert Choir & SonoVoce	Weill Hall
NOV 9	1:00 p.m.	Department Repertory Recital	Schroeder Hall
NOV 20	7:30 p.m.	Symphony Orchestra	Weill Lawn
NOV 22	2:00 p.m.	Brass Ensemble	Schroeder Hall
DEC 2	7:30 p.m.	Chamber Ensembles	Schroeder Hall
DEC 3	7:30 p.m.	Symphonic Wind Ensemble 25th Anniversary	Weill Hall
DEC 4	7:30 p.m.	Music Theater - Opera Scenes	Schroeder Hall
DEC 5	2:00 p.m.	Music Theater - Opera Scenes	Schroeder Hall
DEC 5	7:30 p.m.	Music Theater - Opera Scenes	Schroeder Hall
DEC 6	3:00 p.m.	Jazz Orchestra	Weill Hall
DEC 8	7:30 p.m.	Guitar Ensemble	Schroeder Hall
DEC 9	1:00 p.m.	Vocal Repertory Recital	Schroeder Hall
DEC 10	7:30 p.m.	Concert Jazz Ensemble & Latin Band	Schroeder Hall
DEC 12	7:30 p.m.	Rock Collegium	Schroeder Hall
DEC 15	7:30 p.m.	SSU Community Concert Band & Piner High School	Weill Hall
DEC 16	7:30 p.m.	Noma Winds	Weill Hall

Tickets:

\$20 General

\$8 Students / Youth

\$12 Seniors

FREE for SSU Students, Staff and Faculty

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Sonoma State University Department of Music
presents

***Vocal
Repertory
Recital***

Wednesday, October 28, 2026

1:00 p.m.

Schroeder Hall, Green Music Center

PROGRAM

“Già il sole dal Gange”
from *L'honestà negli amori*

Alessandro Scarlatti (1660–1725)

Briana Moreno, mezzo soprano
Dan Cromeenes, piano

“Thy hand, Belinda...When I am laid in earth”
from *Dido and Aeneas*, Z. 626

Henry Purcell (1659–1695)

Briana Moreno, mezzo soprano
Dan Cromeenes, piano

“Music for a While”
from *Oedipus*

Henry Purcell (1659–1695)

Luke Ruddell, countertenor
Dan Cromeenes, piano

“Come and Trip It”
from *L'Allegro, il Penseroso ed il Moderato*, HWV 55

George Frideric Handel
(1685–1759)

Katie Overton, soprano
Yvonne Wormer, piano

“O del mio dolce ardor”
from *Paride ed Elena*, Wq. 39

Christoph Willibald Gluck
(1714–1787)

Katie Overton, soprano
Yvonne Wormer, piano

Caro mio ben

Tommaso Giordani (1730-1806)

Pasami Motufau, soprano
Yvonne Wormer, piano

**“Giunse alfin il momento
Deh vieni, non tardar”**
from *Le nozze di Figaro*, K. 492

Wolfgang Amadeus Mozart
(1756–1791)

Eleanora Bezhenar, soprano
Yvonne Wormer, piano

“Deh vieni alla finestra”
from *Don Giovanni*, K. 527

Wolfgang Amadeus Mozart
(1756–1791)

Luke Ruddell, baritone
Dan Cromeenes, piano

“Du bist die Ruh,” D. 776, Op. 59, No. 3

Franz Schubert (1797–1828)

Kevin Ruiz, tenor
Dan Cromeenes, piano

“Una furtiva lagrima”

from *L'elisir d'amore*

Gaetano Donizetti (1797-1848)

Kevin Ruiz, tenor
Dan Cromeenes, piano

INTERMISSION

“O du mein Stern”

August Perez, tenor
Dan Cromeenes, piano

Clara Schumann (1819-1896)

“Oi ya divchyna Poltavka”

from *Natalka – Poltavka*

Mykola Lysenko (1842 – 1912)

Eleanora Bezhenar, soprano
Yvonne Wormer, piano

“Mandoline”

from *Cinq Melodies “de Venise” Op. 58, No. 1*

Gabriel Fauré (1845-1924)

Aiden Chan, baritone
Yvonne Wormer, piano

“Green”

from *Cinq Mélodies de Venise Op. 58, No. 3*

Gabriel Fauré (1845 – 1924)

Clarice Perez, soprano
Yvonne Wormer, piano

“Dreams”

from *Sentimental Ballads*

Charles Ives (1874-1954)

Aiden Chan, baritone
Yvonne Wormer, piano

“Laue Sommernacht”

Alma Mahler (1879-1964)

August Perez, tenor
Dan Cromeenes, piano

“O mio babbino caro”

from *Gianni Schicchi*

Giacomo Puccini (1898-1924)

Emily Bousquet, soprano
Yvonne Wormer, piano

“Into the Night”

Clara Edwards (1880-1974)

Pasami Motufau, soprano
Yvonne Wormer, piano

“Green Finch and Linnet Bird”

from *Sweeney Todd : The Demon Barber of Fleet Street*

Steven Sondheim (1930 – 2021)

Clarice Perez, soprano
Yvonne Wormer, piano

“No One Else”

from *The Great Comet of 1812*

Dave Malloy (1976-Present)

Emily Bousquet, soprano
Yvonne Wormer, piano

PROGRAM NOTES & TRANSLATIONS

“Già il sole dal Gange”

from L'honestà negli amori

Program Note

L'honestà negli amori is Alessandro Scarlatti's second opera, written in 1680 when Scarlatti was 19 years old. The character who sings “Già il sole dal Gange” is a page boy named Sardino who is admiring the North African sunrise. The text describes the sun as the star of the sky and the sunrise's light as a gilded ray that paints the field.

Original Text

Già il sole dal Gange Più chiaro sfavilla,
E terge ogni stilla Dell'alba che piange.

Col raggio dorato In gemma ogni stelo,
E gli astri del cielo Dipinge nel prato.

English Translation

Already, from over the Ganges, the sun Sparkles
more brightly And dries every drop of the dawn,
which weeps.

With the gilded ray It adorns each blade of grass;
And the stars of the sky It paints in the field.

“Thy hand, Belinda...When I am laid in earth”

from Dido and Aeneas, Z. 626

Program Note

Commonly known as “Dido's Lament,” Henry Purcell wrote “When I am laid in earth” as the closing aria of his 1689 opera, Dido and Aeneas. Featuring a libretto by Nahum Tate, the aria is Dido's devastating farewell to her beloved, Aeneas, who broke her heart and, ultimately, the farewell to her own life.

Text

Thy hand, Belinda, darkness shades me, On thy bosom let me rest, More I would, but Death invades me; Death is now a welcome guest. When I am laid, am laid in earth, May my wrongs create No trouble, no trouble in thy breast; Remember me, remember me, but ah! forget my fate. Remember me, but ah! forget my fate.

“Music for a While”

from Oedipus

Program Note

“Music for a While” was written by Henry Purcell as incidental music for the play Oedipus. The song describes music bringing comfort and relief from pain, but only for a while. The text then turns to Alecto, one of the Furies from Greek mythology, who must release the dead from their eternal bonds. I love how the music feels so peaceful while the story behind the words is much more intense, giving the song a quiet but haunting quality.

Text

"Music for a While"

Music for a while Shall all your cares beguile, Wond'ring how your pains were eas'd And disdaining to be pleas'd 'Til Alecto free the dead From their eternal bands, 'Til the snakes drop from her head And the whip from out her hands. "Music for a While" Music for a while Shall take away all your worries, Leaving you amazed at how your pain has been eased, Yet refusing to be satisfied Until Alecto releases the dead From their eternal bonds, Until the snakes fall from her head And the whip falls from her hands.

"Come and Trip It"

from L'Allegro, il Penseroso ed il Moderato, HWV 55

Program Note

"Come and Trip It" is from Handel's Oratorio "L'Allegro, il Penseroso ed il Moderato". The text of this piece is from a poem titled "L'Allegro" by John Milton, which celebrates joy and happiness

Text

Come, and trip it as you go, Come, and trip it as you go, On the light fantastic toe, Trip it, trip it, come, and trip it as you go, On the light fantastic toe; Come, and trip it as you go, Trip it, trip it, trip it, trip it, on the light fantastic toe, Come, come come, come, and trip it as you go, Come, and trip it as you go, on the light fantastic toe, Trip it, trip it, trip it, trip it, as you go, On the light fantastic toe Come, and trip it as you go, Trip it, trip it, On the light fantastic toe, Come, come, come, come, and trip it as you go, On the light fantastic toe, on the light fantastic toe!

"O del mio dolce ardor"

from Paride ed Elena, Wq. 39

Program Note

"O del mio dolce ardor" was written by Christoph Gluck, performed in Act 1 of the Opera "Paride ed Elena" in 1769. In this song, Paris is declaring his love for Helen while he helps her judge an athletic competition at her request. This Opera was the third of Gluck's reform operas, and is the least performed of the three.

Original Text

O del mio dolce ardor brama to oggetto
brama toogetto L'aura che tu re spiri, Alfin
respiro, Alfin respiro, O vun que il guardo
lo giro, Le tue vaghe sembianze Amore in
me dipinge: Il mio pensiero si finge Le piú
liete speranze, E nel desio che così m'em pie
il petto Cerco te, chiamo te, spero e sospiro
Ah! O del mio dolce ardor Brama soggetto,
bramato oggetto, L'aura che tu respiri, Alfin
respiro Alfin, alfin respiro

English Translation

O of my sweet ardor desired object, desired
object, The air that you breathe, at last
I breathe, at last I breathe Wherever the
glance turn, the your lovely features love to
me paints the my thoughts they imagine
The most happy hopes. And in desire that
this fills the breast I seek you, I call you, I
hope and I sigh. Ah! Oh of my sweet ardor
desired object, desired object, the air that
you breathe, at last I breathe, at last, at last,
I breathe.

Caro mio ben

Program Note

"Caro mio ben" is an Italian song traditionally attributed to Tommaso giordani (1730-1806). The song is about love, sadness, and longing for someone who is away. The singer asks their beloved to believe them and explains how much it hurts to be without them. The simple lyrics and beautiful melody make the song very emotional.

Original Text

Caro mio ben, Credimi almen, Sentza di te
Languisce il cor. Il tuo fedel Sospira ognor.
Cessa, crudel, Tanto rigor!

English Translation

Dear, my beloved, Believe-me at-least,
Without [of] you Languishes [the] (my)
heart. [The] your faithful-one Sighs always.
Cease, cruel-one, So-much severity.

"Giunse alfin il momento...Deh vieni, non tardar" from *Le nozze di Figaro*, K. 492

Program Note

Deh vieni, non tardar" appears near the end of Wolfgang Amadeus Mozart's 1786 opera *Le nozze di Figaro* (The Marriage of Figaro), with a libretto by Lorenzo Da Ponte. Susanna sings the aria in the garden while pretending to wait for a secret lover, knowing that Figaro is nearby listening. She is teasing him and using the song as part of a larger plan to expose the Count's unfaithfulness. The music is gentle, and intimate, describing the quiet night, soft breeze, and the excitement of love.

Original Text

Giunse alfin il momento
che godrò senz'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 second
Deh, vieni, non tardar, oh gioia bella,
viene ove amore per goder t'appella,
finché non splende in ciel notturna face,
finché l'aria è ancor bruna e il mondo tace.
Qui mormora il ruscel, qui scherza l'aura,
che col dolce sussurro il cor ristaura,
qui ridono i fioretti e l'erba è fresca,
ai piaceri d'amor qui tutto adessa.
Vieni, ben mio, tra queste piante ascose,
ti vo' la fronte incoronar di rose.

English Translation

At last the moment has come
when I can rejoice without worry
in my lover's arms. Timid cares,
coming forth from my breast,
do not come to disturb my delight!
Oh, how it seems to the amorous fire,
the congeniality of this place,
that earth and heaven respond,
as the night furthers my designs!....
Oh, come, do not delay, oh beautiful joy,
come where love calls you to enjoy,
until night's torches do not shine in the sky,
while the air is still dark and the world quiet.
Here the stream murmurs, the light plays,
which with sweet whispers restores the heart,
here little flowers laugh and the grass is fresh,
here everything entices to love's pleasures.
Come, my dear, hidden among these bushes,
I want to wreath your brow with roses.

“Deh vieni alla finestra”

from Don Giovanni, K. 527

Program Note

“Deh, vieni alla finestra” is sung by Don Giovanni in Act II of Mozart’s opera Don Giovanni. He sings to a woman outside her window, trying to win her over with sweet words and promises of love. The soft melody and simple accompaniment give the aria the feeling of a quiet serenade, while the story reminds us that Don Giovanni is using these words to get what he wants.

Original Text

“Deh, vieni alla finestra” Deh, vieni alla
finestra, O mio tesoro, Deh, vieni a consolar
Il pianto mio. Se neghi a me di dar Qualche
ristoro, Davanti agli occhi tuoi Morir vogl’io.
Tu ch’hai la bocca dolce, Più che il miele, Tu
che il zucchero porti In ogni core, Tu che sei
tanto bella, Quanto sei crudele, Deh, vieni a
consolar Il mio dolore.

English Translation

Ah, come to the window, O my treasure, Ah,
come to console My weeping. If you refuse
to give me Some comfort, Before your eyes I
wish to die. You whose lips are sweeter Than
honey, You who carry sweetness Into every
heart, You who are as beautiful As you are
cruel, Ah, come to console My sorrow.

“Du bist die Ruh,” D. 776, Op. 59, No. 3

Program Note

Composed in 1823 during a period of severe personal illness and profound emotional isolation, “Du bist die Ruh” reflects a sincere yearning for solace that is translated through the tender vocal line. Schubert found his inspiration in the poetry of Friedrich Rückert, whose text treats the adorned subject not merely as a romantic partner, but as a divine sanctuary from a painful existence.

Original Text

Du bist die Ruh,
Der Friede mild,
Die Sehnsucht du
Und was sie stillt.
Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug und Herz.
Kehr ein bei mir,
Und schließe du
Still hinter dir
Die Pforten zu.
Treib andern Schmerz
Aus dieser Brust.
Voll sei dies Herz
Von deiner Lust.
Dies Augenzelt
Von deinem Glanz
Allein erhellt,
O füll es ganz!.

English Translation

You are repose
And gentle peace,
You are longing
And what stills it.
I pledge to you
Full of joy and pain
As a dwelling here
My eyes and heart.
Come in to me,
And softly close
The gate
Behind you.
Drive other pain
From this breast!
Let my heart be filled
With your joy.
This temple of my eyes
Is lit
By your radiance alone,
O fill it utterly.

“Una furtiva lagrima”

from L'elisir d'amore

Program Note

“Una furtiva lagrima” (“A furtive tear”) is the famous tenor aria from Act II of Gaetano Donizetti's 1832 opera, *L'elisir d'amore* (The Elixir of Love). The aria is sung by Nemorino, who notices a tear in the eye of his beloved Adina and mistakenly credits his newly bought “love potion” for finally winning her heart. For the first 10 years when this premiered, “*L'elisir d'amore*” was the most performed opera in Italy and this aria is a big reason why.

Original Text

Una furtiva lagrima
negli occhi suoi spuntò:
Quelle festose giovani
invidiar sembrò.
Che più cercando io vo?
Che più cercando io vo?
M'ama! Sì, m'ama, lo vedo. Lo vedo.
Un solo instante i palpiti
del suo bel cor sentir!
I miei sospir, confondere
per poco a' suoi sospir!
I palpiti, i palpiti sentir,
confondere i miei coi suoi sospir...
Cielo! Si può morir!
Di più non chiedo, non chiedo.
Ah, cielo! Si può! Si, può morir!
Di più non chiedo, non chiedo.
Si può morire! Si può morir d'amor.

English Translation

A single secret tear
from her eye did spring:
as if she envied all the youths
that laughingly passed her by.
What more searching need I do?
What more searching need I do?
She loves me! Yes, she loves me, I see it. I see it.
For just an instant the beating
of her beautiful heart I could feel!
As if my sighs were hers,
and her sighs were mine!
The beating, the beating of her heart I could feel,
to merge my sighs with hers...
Heavens! Yes, I could die!
I could ask for nothing more, nothing more.
Oh, heavens! Yes, I could, I could die!
I could ask for nothing more, nothing more.
Yes, I could die! Yes, I could die of love

“O du mein Stern”

Program Note

Clara Schumann (1819–1896) was a German pianist, composer, and one of the most celebrated performers of the nineteenth century. She began studying piano with her father, Friedrich Wieck, and went on to have a successful international career. Alongside performing, Schumann composed works for piano, chamber ensembles, and voice, including “*Mein Stern*” and “*Die Lorelei*.” Although she was highly respected as a pianist, her compositions received less recognition, in part because of the limitations placed on women composers during her lifetime. Today, her music is increasingly recognized as an important part of the Romantic repertoire.

Original Text

O du mein Stern, Schau dich so gern, Wenn still
im Meere die Sonne sinket, Dein gold'nes Auge
so tröstend winket In meiner Nacht!

O du mein Stern, Aus weiter Fern', Bist du ein
Bote mit Liebesgrüßen, Laß deine Strahlen mich
durstig küssen In banger Nacht.

O du mein Stern, Verweile gern, Und lächelnd
führ' auf des Lichts Gefieder Der Träume Engel
dem Freunde wieder In seine Nacht.

English Translation

O you my star, I love to observe you, When the
sun slips quietly into the sea, And your golden
gaze beckons so consolingly In my night!

O you my star, From afar You bring me tidings
of love, Let me passionately kiss your rays In
fearful night.

O you my star, Linger gladly, And smilingly on
the wings of light Escort once more the angel of
dreams to your friend In his night.

“Oi ya divchyna Poltavka” from *Natalka – Poltavka*

Program Note

“Oi ya divchyna Poltavka” (“Oh, I Am a Girl from Poltava”) is Natalka’s song from Mykola Lysenko’s Ukrainian opera *Natalka Poltavka*, based on the play by Ivan Kotliarevsky. Lysenko’s version of the opera was completed in 1889 and combines Ukrainian folk-inspired melodies with classical operatic writing. In the song, Natalka introduces herself as a simple girl from Poltava and describes her loyal love for Petro. Although other young men are interested in her, she says that she cares only for him and feels unhappy when they are apart.

Original Text

Ой я дівчина Полтавка,
А зовуть мене Наталка:
Дівка проста, не красива,
З добрим серцем, не спесива.

Коло мене хлопці в'ються
І за мене часто б'ються,
А я люблю Петра дуже,
До других мені байдуже.

Я з Петром моїм щаслива,
І весела, й жартівлива,
Я Петра люблю душою,
Він один владіє нею.

English Translation

Oh, I'm a girl from Poltava,
And my name is Natalka.
I'm a simple girl, not a beauty,
With a kind heart, never proud.

Boys are always gathered 'round me,
And they often fight for me,
But I love my Petro dearly,
I don't care for anyone else.

With my Petro I am happy,
I am cheerful and playful,
I love Petro with all my soul,
He alone possesses my heart.

“Mandoline”

from Cinq Melodies “de Venise” Op. 58, No. 1

Program Note

“Mandoline” is the first art song in Faure’s collection Cinq Melodies “de Venise” (Five Venetian melodies) with poetry by Paul Verlaine. The singer begins and ends the song focusing on the steady mandoline reflected in the piano part. Various Greek serenaders are present, their gentle sweetness in the afternoon from the start turning into more tumultuous emotions of the night.

Original Text

“Mandoline”

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.

English Translation

“Mandolin”

The gallant serenaders
And their fair listeners
Exchange sweet nothings
Beneath singing boughs.

Tircis is there, Aminte is there,
And tedious Clitandre too,
And Damis who for many a cruel maid
Writes many a tender song.

Their short silken doublets,
Their long trailing gowns,
Their elegance, their joy,
And their soft blue shadows

Whirl madly in the rapture
Of a grey and roseate moon,
And the mandolin jangles on
In the shivering breeze.

“Green”

from Cinq Mélodies de Venise (1891) Op. 58, No. 3

Program Note

Green is the third song in Gabriel Fauré’s song cycle Cinq Mélodies de Venise. This song cycle is set to five poems by poet Paul Verlaine from his collections *Fêtes Galantes* and *Romances sans Paroles*. Fauré composed this cycle during a holiday trip to Venice. Arts patron Winnaretta Singer (who would later go on to become the Princess de Polignac) invited Fauré to Venice fearing he was overworked. This song cycle upon completion was dedicated to her. Throughout the piece can hear the peace and rejuvenating energy all highlighting various nature themes.

Original Text

Voici des fruits, des fleurs, des feuilles et des branches
Et puis voici mon coeur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches
Et qu'à vos yeux si beaux l'humble présent soit doux.
J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue à vos pieds reposée
Rêve des chers instants qui la délasseront.

Sur votre jeune sein laissez rouler ma tête
Toute sonore encor de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

English Translation

Here are flowers, branches, fruit, and fronds,
And here too is my heart that beats just for you.
Do not tear it with your two white hands
And may the humble gift please your lovely eyes.
I come all covered still with the dew
Frozen to my brow by the morning breeze.
Let my fatigue, finding rest at your feet,
Dream of dear moments that will soothe it.

On your young breast let me cradle my head
Still ringing with your recent kisses;
After love's sweet tumult grant it peace,
And let me sleep a while, since you rest.

“Dreams”

from Sentimental Ballads

Program Note

With text by Arthur Bransby Burnand, “Dreams” is the opener of Ives’s song cycle *Sentimental Ballads*, which contain a more romantic style quite different from his famous modernist works. Still, it contains chromatic elements that reflect the pain of the singer being permanently separated from a lover who has passed. The ending juxtaposes the diatonic melody of the singer with some accidentals in the piano part, displaying the singer’s brief hope with the condition that it is only found in his dreams.

Text

When twilight comes with shadows drear,
I dream of thee, of thee dear one;
and grows my soul so dark and sad as shadows drear,
They tell me not to grieve love, for thou wilt come,
But oh! I can not tell why I fear their words are false:
I dream of thee, I dream of thee, love!
And thou art near till I awake.
When I look back, when I look back on happier days,
my eyes are filled with tears;
I see thee then in visions plain, so true, so full of love.
But now I fear to ask them if thou art ‘live;
They tell me not to grieve love!
For thou wilt come at last:
I dream of thee, I dream of thee, love!
And thou art near till I awake.

“Laue Sommernacht”

Program Note

Alma Mahler (1879–1964) was an Austrian composer who grew up surrounded by the arts in Vienna. She began studying music at a young age and mainly composed songs for voice and piano. As a condition of their marriage, Gustav Mahler forbade Alma from composing, sending her a 20-page letter in which he demanded that there be only one composer in the family. As a result, only a small collection of her music survives today. Her songs, including “Laue Sommernacht,” are known for their expressive melodies, colorful harmonies, and strong connection to the text. Although her music was often overshadowed by the well-known artists and composers around her, her works have gained more recognition and are now performed more frequently.

Original Text

Laue Sommernacht: am Himmel Stand kein
Stern, im weiten Walde Suchten wir uns tief im
Dunkel, Und wir fanden uns. Fanden uns im
weiten Walde In der Nacht, der sternenlosen,
Hielten staunend uns im Arme In der dunklen
Nacht. War nicht unser ganzes Leben So ein
Tappen, so ein Suchen? Da: In seine Finsternisse
Liebe, fiel Dein Licht.

English Translation

Mild summer night: in the sky Not a star, in the
deep forest We sought each other in the dark
And found one another. Found one another in
the deep wood In the night, the starless night,
And amazed, we embraced In the dark night.
Our entire life – was it not Such a tentative
quest? There: into its darkness, O Love, fell your
light

“O mio babbino caro” from *Gianni Schicchi*

Program Note

“O mio babbino caro” is a beloved soprano aria taken from the comic opera Gianni Schicchi, the third installment in a series of one act shows called Il Trittico. The character Lauretta falls deeply in love with Rinuccio. Rinuccio’s family however, hates Lauretta’s father Gianni Schicchi, and refuses to let the couple marry. “O mio babbino caro” is Lauretta’s plea for her father to aid her in her endeavors to marry the man she loves. The aria is a stark contrast to the rest of the opera, oozing with love and drama in a show ringing with wit.

Original Text

“O Mio Babbino Caro”
O mio babbino caro
Mi piace, è bello, bello
Vo’ andare in Porta Rossa
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, vorrei morir
Babbo, pietà, pietà
Babbo, pietà, pietà

English Translation

“Oh My Beloved Daddy”
Oh my beloved Daddy
I love him, he is so handsome
I am going to Porta Rosa
To buy our wedding ring
Oh yes! I really want to go there
And if I love him in vain
I’ll go to Ponte Vecchio
And throw myself into the Arno
I suffer and am tormented
Alas, I want to die
Daddy take pity
Daddy take pity

“Into the Night”

Program Note

“Into the Night” was written by Clara Edwards in 1939. Edwards wrote both the music and the lyrics. The song is about traveling through the night while searching for someone you love. The singer describes feeling lost and tired but continues forward because they hope to be reunited with that person. The quiet, gentle style of the song helps create a feeling of longing and hope.

Text

Silently into the night I go, Into the fragrant night, I know not where, The path is strange, my weary steps are slow I do not find you there. I turn my gaze toward the morning sun As from the east he comes thro’ the dark and the dew, The flowers lift their heads the night is gone But where are you? The countless weary steps I do not heed Tho’ they be over land or boundless sea, I care not where the road may lead, If I but come again, at last, to thee.

Silently, into the night I go, Into the starry night of heavenly blue, What matters where the road may lead If I but come again at last to you Silently, Silently, I come to you!

“Green Finch and Linnet Bird”

from Sweeney Todd : The Demon Barber of Fleet Street

Program Note

Green Finch and Linnet Bird is the introductory song for the character Johanna in Sweeney Todd : The Demon Barber of Fleet Street. Johanna’s character exists as a direct by-product of her controlling adoptive father Judge Turpin. In the song Green Finch and Linnet Bird the audience is able to get a unique perspective on Johanna’s thoughts and feelings outside of her interactions with her father. The song opens with Johanna calling out to a local bird seller from her room, this is her only outside interaction as she is locked in her room by her father. The lyrics and music take the audience through a journey of anger and acceptance of Johanna’s situation where she grapples with wanting freedom but knowing she might never get it. She likens this to the existence of the birds in the cages and wonders how they continue to make such beautiful sounds despite their situation.

Text

Green finch and linnet bird
Nightingale, blackbird
How is it you sing?
How can you jubilate
Sitting in cages
Never taking wing?
Outside the sky waits
Beckoning, beckoning
Just beyond the bars
How can you remain
Staring at the rain
Maddened by the stars?
How is it you sing
Anything?
How is it you sing?

Green finch and linnet bird
Nightingale, blackbird
How is it you sing?
Whence comes this melody constantly flowing?
Is it rejoicing or merely halloing?
Are you discussing
Or fussing
Or simply dreaming?
Are you crowing?
Are you screaming?
Ringdove and robinet
Is it for wages
Singing to be sold?
Have you decided it's
Safer in cages
Singing when you're told?
My cage has many rooms
Damask and dark
Nothing there sings
Not even my lark
Larks never will, you know
When they're captive
Teach me to be more adaptive
Ah
Green finch and linnet bird
Nightingale, blackbird
Teach me how to sing
If I cannot fly
Let me sing

“No One Else” *from The Great Comet of 1812*

Program Note

“No one else” occurs early in *The Great Comet of 1812* by Dave Malloy, an electropop opera inspired by a small, 70 page section, of the classic novel *War & Peace*. Leading up to this song, protagonist Natasha arrives in Moscow, waiting longly for her fiance Prince Andrey, who is off fighting in the Napoleonic wars. Natasha looks to the moon, reminding herself of her love and devotion for her faraway fiancé, expressing her deep loneliness while holding a stark hope for the future.

Text

“No One Else”
The moon—
First time I heard your voice
Moonlight burst into the room
And I saw your eyes
And I saw your smile
And the world opened wide

And the world was inside of me
And I catch my breath
And I laugh and blush
And I hear guitars
You are so good for me
I love you I love you I love you I love you I love you
Oh the moon
Oh the snow in the moonlight
And your childlike eyes
And your distant smile
I'll never be this happy again
You and I
And no one else
We've done this all before
We were angels once
Don't you remember?
Joy and life
Inside our souls
And nobody knows
Just you and me
Its our secret
This winter sky
How can anyone sleep?
There was never such a night before!
I feel like putting my arms round my knees
And squeezing tight as possible
And flying away
Like this...
Oh the moon
Oh the snow in the moonlight
And your childlike eyes
And your distant smile
I'll never be this happy again
You and I
You and I
You and I
And no one else
Maybe he'll come today
Maybe he came already
And he's sitting in the drawing room
And I simply forgot

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