

## PROGRAM

“Pa-Pa-Pa-Papageno” from *Die Zauberflöte* Wolfgang Amadeus Mozart

*Jonathan and Kathryn*

*Let Us Garlands Bring, Op. 18*

Gerald Finzi

“Come Away, Come Away, Death”

“Who Is Sylvia?”

“Fear No More the Heat o’ the Sun”

“O Mistress Mine”

“It Was a Lover and His Lass”

*Jonathan*

“Le charme” from *Op. 2*

Ernest Chausson

Les filles de Cadix

Léo Delibes

Psyché

Émile Paladilhe

“Ah! Je veux vivre” from *Roméo et Juliette*

Charles Gounod

*Kathryn*

## INTERMISSION

*3 Lieder, Op. 3*

Hans Pfitzner

“Warum sind deine Augen denn so naß”

“Herbstlied”

“Mein Herz ist wie die dunkle Nacht

*Jonathan*

Quiet

Jonathan Reid Gealt

“Avalanche” from *Tales from the Bad Years*

Bree Lowdermilk

“My Man” from *Ziegfeld Follies*

Maurice Yvain

“Will He Like Me?” from *She Loves Me*

Jerry Bock

The Girl in 14G

Jeanine Tesori

*Kathryn*

## PROGRAM NOTES

### *Pa-Pa-Pa-Papageno*

Wolfgang Amadeus Mozart (1756-1791)

Librettist: Emanuel Schikaneder (1751-1812)

Mozart's *Die Zauberflöte* (*The Magic Flute*) is a Singspiel opera, which means the dialogue is both sung and spoken. This opera is most well known for the "Queen of the Night" aria. The queen is upset that her daughter has been captured by the evil Sarastro. Prince Tamino and Papageno, a birdcatcher, have been given a magic flute and chimes to help rescue Tamina. She is rescued, and Papageno returns to sing with his Papagena towards the end of Act II. It is a song of happiness and planning for the future.

PAPAGENO

Pa-Pa-Pa-Pa-Pa-Pa-Papageno!

PAPAGENA

Pa-Pa-Pa-Pa-Pa-Pa-Papageno!

PAPAGENO

Are you really all mine now?

PAPAGENA

Now I really am all yours.

PAPAGENO

So now be my darling little wife!

PAPAGENA

So now be the little dove of my heart!

PAPAGENO, PAPAGENA

What a pleasure that will be,  
when the gods remember us,  
crown our love with children,  
such dear little children!

PAPAGENO

First a little Papageno!

PAPAGENA

Then a little Papagena!

PAPAGENO

Then another Papageno!

PAPAGENA

Then another Papagena!

PAPAGENO, PAPAGENA

Papageno! Papagena!

It is the greatest feeling

that many, many

Pa-Pa-Papagenos,

Pa-Pa-Papagenas

may be a blessing to their parents.

*Translation by opera-arias.com*

### *Let Us Garlands Bring, Op. 18*

Gerald Finzi (1901-1956)

Poet: William Shakespeare (1564-1616)

British composer Gerald Finzi was neither a well-known singer nor pianist during his lifetime, yet he remains known for the songs and choral music that form the bulk of his work. The son of a wealthy shipbroker, Finzi studied music privately. His love for English literature led naturally to text settings. In addition to composing, he founded a sort of community orchestra through which he supported younger performers and composers and revived largely forgotten 18th-century English music.

*Let Us Garlands Bring* gathers five Shakespearean texts that Finzi set between 1929 and 1942. He eventually dedicated the set to his mentor, Ralph Vaughan Williams, on the event of his 70th birthday. Finzi organized his five songs into a coherent group, contrasting deeply reflective elegies with bright love songs. Vaughan Williams thought the central "Fear No More the Heat o' the Sun," with its solemnly cresting vocal line, steady piano tread, and hushed benediction, was one of the loveliest songs ever written. The music often deliberately references the Elizabethan period of the texts, but the harmonic bumps and the natural declamation of the text are Finzi's own.

## *Le charme*

Ernest Chausson (1855-1899)

Poet: Paul-Armand Silvestre (1837-1901)

Ernest Chausson was the son of a wealthy building contractor. Though he received a doctorate in law, there is no record he practiced this profession. Chausson was always interested in the arts. At the age of 24, he enrolled in the Paris Conservatoire, where he studied under Jules Massenet and later César Franck. Chausson is remembered most for his role in the development of the French art song. Scholars believe the heart of his music can be found in the songs written in the last 16 years of his life. He died in a tragic bicycle accident at the age of 44.

“Le charme” (*Charm*) is the third of seven songs in *Opus 2*. These were some of Chausson’s earliest compositions, written at the age of 24. The song begins when she sees a smile that *sets* her “being atremble.” With beautiful descending melodic lines, she finds her “soul melting.” However, this isn’t ultimately what makes her love him. The lower notes in the vocal line, followed by the ascending notes in the piano, speak to the depth of her emotions.

When I caught your smile,  
I felt all my being atremble,  
But what has conquered my mind  
I did not know at first.

When your glance rested on me,  
I felt my soul melting,

But what this emotion might be  
I could not explain at first.

What conquered me forever  
Was a much sadder charm;  
And I only realized I loved you  
When I saw you shed your first tear.

## *Les filles de Cadix*

Léo Delibes (1836-1891)

Poet: Louis Charles Alfred de Musset (1810-1857)

Léo Delibes is best known for his compositions in opera and ballet. He studied at the Conservatoire de Paris under the opera composer Adolphe Adam. Perhaps his most well-known song is the “Flower Duet” from the opera *Lakmé*. Most of his solo songs have not been well preserved, except for “Les filles de Cadix” (*The Girls of Cadiz*). Cadiz is a small port town in Southwest Spain. Delibes composed this song in the bolero style with flirty, fun, light-hearted lyrics.

We had just seen the bull,  
Three boys, three girls,  
On the lawn it was sunny  
And we were dancing a bolero  
At the sound of the castanets.  
“Tell me, this morning,  
If I look well,  
Do you think my waist is slim? . . .  
The girls of Cadiz tend to love that!”  
Ah! Ah!

And we were dancing a bolero,  
One Sunday evening

A Hidalgo came to us,  
Dressed in gold,  
with a feather on his hat,  
And his fist on his hip:  
“If you want,  
This brown hair and sweet smile  
You only have to say it  
This gold is yours.”  
“Go your way, fair sir . . .  
The girls of Cadiz won’t listen to that!”  
Ah! Ah!

*Translation by Bard Suverkrop, IPAsource.com*

## *Psyché*

Émile Paladilhe (1844-1926)

Poet: Pierre Corneille (1606-1684)

Émile Paladilhe was a late romantic French composer. He studied piano and composition at the Conservatoire de Paris starting at the age of 10. An excellent pianist, he was the youngest to win the Prix de Rome at 16. He is most well known for his song “Psyché,” a haunting retelling of the Greek myth of Cupid and Psyché from Ovid’s *Metamorphoses*. According to Greek legend, Psyché, a princess of outstanding beauty, aroused jealousy from Venus, the Roman goddess of beauty. Venus ordered her son, Cupid, to shoot Psyché with one of his arrows, hoping she would fall in love with a hideous beast. However, Cupid is so enamored with Psyché’s beauty that he falls in love with her instead of shooting her.

I am jealous, Psyché, of all nature!  
The rays of the sun kiss you too often,  
Your locks permit too much the wind’s caresses;  
When they are fondled by it, I resent it!  
Even the air you breathe  
With too much pleasure passes o’er your lips.  
Your gown touches you too closely.  
And, whenever you sigh  
I do not know what makes me so terribly afraid  
Amidst your sighs, those almost hidden sighs!

## *Ah! Je veux vivre*

Charles Gounod (1818-1893)

Librettists: Jules Barbier (1825-1901), Michel Carré (1821-1872)

Charles Gounod first produced *Roméo et Juliette* in 1867. The five-act opera is set in Verona, Italy. The opening scene is a masked ball hosted by the Capulets. The Montague family is not invited, but this doesn’t stop Roméo and Mercutio from getting into the party. Shortly after her father introduces Juliette, she sings this aria. The aria encapsulates her energy and joy of being young.

I want to live  
In the dream that  
exhilarates me  
This day again!  
Sweet flame,  
I guard you in my soul  
Like a treasure!  
This rapture of youthfulness  
Doesn’t last, alas! but a day,

Then comes the hour,  
At which one cries,  
The heart surrenders to love  
And the happiness flies without returning,  
Far from a morose winter,  
Let me slumber  
And breath in the rose  
Before it dies.

*Translation by Robert Glaubitz*

## *3 Lieder, Op. 3*

Hans Pfitzner (1869-1949)

German composer, conductor, and polemicist Hans Pfitzner was a self-described anti-modernist whose strong sense of German nationalism was consistently at odds with his tempestuous relationship with the rising Nazi party, particularly with Hitler himself, who incorrectly believed Pfitzner to be half Jewish. He was a composer of opera (his best-known work is the post-Romantic opera *Palestrina*), orchestral works, and German Lieder, although the majority of his work was mostly ignored until the 1990s.

*Opus 3* is a cycle of three songs by German poets Friedrich Rückert, Friedrich von Sallet, and Emanuel Geibel. Pfitzner's post-Romantic harmonic language permeates the entire set.

### 1. *Warum sind deine Augen denn so naß?*

Poet: Friedrich Rückert (1788-1866)

Why are your eyes so wet?  
I looked into the eyes of my loved one,  
Until I lost mine.

Why are your cheeks so pale?  
They are the roses that I built,  
Wandered over to her cheeks with longing.

### 2. *Herbstlied*

Poet: Friedrich von Sallet (1812-1843)

Through the forests I wander briskly,  
When the wind rattles the tree trunks  
And, with a colorful and merry rustling,  
Shakes down leaf upon leaf.

For on such a walk one can dream so  
beautifully  
Of the breath of spring,  
Of the singing of nightingales  
And of the young green of the shrubs.

Merrily I stride through the meadows,  
Where withered thistles are nodding;  
I think of the little roses of May,  
With their morning-fresh glances.

I look so gladly at the sky  
When it is covered by black clouds;  
I think of the thousands of dear stars  
That are hiding behind [the clouds].

*Translation by Sharon Krebs © 2008*

### 3. *Mein Herz ist wie die dunkle Nacht*

Poet: Emanuel Geibel (1815-1884)

My heart is like the dark night,  
when all the treetops rustle;  
There rises the moon in full splendor  
from among clouds softly,  
and behold, the forest grows silent in deep  
listening.

The moon, the bright moon are you:  
In your abundance of love  
cast a glance to me  
full of heavenly peace,  
and behold, this unquiet heart becomes still.

*-Translation by Carl Johengen © 2003*

## *Quiet*

Jonathan Reid Gealt

Jonathan Reid Gealt is a New York native singer/songwriter. He received a Bachelor of Fine Arts in Musical Theater Performance, with an emphasis in both dance and composition. He has released four studio albums. "Quiet" is from the album *Thirteen Stories Down*, released in 2010.

*Thirteen Stories Down* presents 13 stories about the highs and lows of loving. "Quiet" is about a woman who isn't sure how to stand up for herself, so she ends up letting people walk all over her. Her frustration eventually compels her to be honest and speak her mind.

## *Avalanche*

Bree Lowdermilk (b. 1982)

Lyricist: Kait Kerrigan (b. 1981)

Bree Lowdermilk is a modern musical theater composer, music director, vocal coach, and pianist. He often collaborates with lyricist Kait Kerrigan. Together, they have created several musicals and musical theater-style songs.

*Tales from the Bad Years* is a musical about a group of twelve 20-something strangers whose individual lives are interconnected throughout the show. They experience love, mistakes, growth, and connection. In “Avalanche” a woman doesn’t believe she is lovable or worthy because she has so much baggage. When she finds herself falling in love, she’s scared to take the leap. Will she experience love, or a mistake?

“There’s no doubt that the bad years make the best stories.” -B. Lowdermilk & K. Kerrigan

## *My Man*

Maurice Yvain (1891-1965)

Lyricist: Channing Pollock (1880-1946)

“Mon Homme” (*My Man*) was originally composed by Maurice Yvain, a French composer of light operettas, musicals, and films. Many of his songs were translated to English and included in the *Ziegfeld Follies*, a revue on Broadway. Singer and comedienne Fanny Brice recorded “My Man” in 1921. That recording earned a Grammy Hall of Fame award in 1999. Barbra Streisand recorded “My Man” on her 1965 album *My Name is Barbra* after starring in *Funny Girl*, a musical based on the life of Fanny Brice. “My Man” was not included in the original Broadway production of *Funny Girl*. It was added later, in the movie version.

## *Will He Like Me?*

Jerry Bock (1928-2010)

Lyricist: Sheldon Harnick (1924-2023)

Although American composer Jerry Bock is most well-known for *Fiddler on the Roof* (1964), his musical *She Loves Me* (1963) was nominated for five Tony Awards in 1964. It is considered to be the most charming musical ever written. Amalia and Georg both work in a perfumery, where they regularly express dislike of each other. They both respond to a ‘lonely hearts advertisement’ in the newspaper and begin to anonymously write letters. After exchanging letters for quite some time, they decide to meet in person. “Will He Like Me?” is Amalia’s expression of her doubts about meeting the man whom she has grown quite fond of in his letters. You may be familiar with a similar plot in the movie *You’ve Got Mail*.

## *The Girl in 14G*

Jeanine Tesori (b. 1961)

Jeanine Tesori is an American composer who has won multiple Tony Awards and is considered one of the best female composers in musical theater. You may know some of her shows, which include *Thoroughly Modern Millie* and *Shrek the Musical*, among others. Tesori wrote “The Girl in 14G” for Kristin Chenoweth. The song is based on Kristin’s experiences living in a New York City apartment with loud and noisy neighbors.

# THANK YOU

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Soli Deo Gloria

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