

C O N C E R T

October 12, 1958

8:30 - Carriage Barn

STEPHANIE HARTSHORN, Soprano

DONALD BROWN, Tenor

PHYLLIS MARTIN, KAY REYNOLDS, Accompanists

DOVE SONO, from "The Marriage of Figaro"	Mozart
MUSETTA'S WALTZ, From "La Bohème"	Puccini
LETTER SONG, From "La Perichole"	Offenbach
ADDIO DEL PASSATO, From "La Traviata"	Verdi
Stephanie Hartshorn, acc. by Phyllis Martin	
DALLA SUA PACE, from "Don Giovanni"	Mozart
LE RÊVE, from "Manon"	Massenet
AND WHERE IS THE ONE ..., From "Down in the Valley"	Weill
E LUCEVAN LE STELLE, From "Tosca"	Puccini
Donald Brown, acc. by Kay Reynolds	

INTERMISSION

IMPROMPTU IN A FLAT MAJOR	Schubert
Phyllis Martin, Pianist	
IL SE FAIT TARD, Duet from "Faust"	Gounod
BIMBA DAGLI OCCHI ..., duet from "Madama Butterfly"	Puccini
Stephanie Hartshorn, Donald Brown Phyllis Martin, Kay Reynolds	

DOVE SONO (sung in Italian) - The Countess knows that her husband is being unfaithful to her. She and Susanna, her husband's newest interest, have arranged a plan that they hope will renew the Count's love for his wife. Susanna will arrange a rendezvous with the Count, but the Countess will dress up as Susanna instead and meet her husband.

When the aria begins, the Countess is waiting to meet Susanna so they may put their plan into action. In the recitative, the Countess reveals her feelings about the various aspects of the plan. She then asks herself where the beautiful moments of her earlier married life have gone, and ends the aria with the strong faith that those moments will be renewed.

MUSETTA'S WALTZ (sung in Italian) - Musetta is a vivacious young girl (also, somewhat of a flirt) who is madly in love with Marcello. In this scene, she is in a Parisian Cafe with somebody other than Marcello, for the purpose of making him jealous. (He is sitting at the next table) To further her plans, she stands up and sings the aria showing Marcello what a good time she is having.

LA PERICHOLE (sung in English) - La Perichole, a saucy street singer is forced to leave her lover Paquillo for the rich Viceroy, Don Andres because of her desperate need for money. She and Paquillo are so poor, in fact, that they can't even afford a marriage license.

ADDIO DEL PASSATO (sung in Italian) - Violetta, formerly a courtesan, has fallen in love with Alfredo Germont, a Provencal gentleman. She graciously gives up Alfredo's love in order to save his reputation. This is a difficult decision for Violetta because she knows she is soon to die of consumption and needs his love all the more.

When Alfredo discovers why Violetta has left him, he immediately goes back to her.

Violetta, near death, begins her aria while she is waiting for him to come. She says "good-bye" to all her beautiful dreams of love with Alfredo, and then asks God to pardon her sins of desire, fearing that even He will not accept her. She ends with the cry that all is finished now.

DALLA SUA PACE (sung in Italian) - Along with "Il mio tesoro," "Dalla sua pace" is perhaps the most widely known and loved tenor aria written by Mozart. Even though sung by the ineffectual Don Ottavio as a romantic celebration of the virtues of Donna Anna, his betrothed, the aria is generally effective thanks to its extraordinarily pure and lovely melodic line.

EN FERMANT LES YEUX (sung in French) - Written in the French style, the aria tells of a delightful pastoral setting envisioned in a dream by the Count des Grieux. The scene is complete - - the white cottage with brooks and rustling trees surrounding it - with one exception: "Il y faut encore ... Manon!" Des Grieux ends his reverie with a plea to Manon to come there with him, "for there is our very life."

AND WHERE IS THE ONE WHO WILL MOURN ME WHEN I'M GONE. (sung in English) - More a folk ballad than an operatic aria, this unpretentious little song is the lament of Brack Weyver, who fears that now he is in prison, he has been forgotten by his girl, Jennie Parsons. Kurt Weill once again demonstrates his ability to spin a wonderful and strange atmosphere in his music through subtle harmonic manipulations.

E LUCEVAN LE STELLE (sung in Italian) - Haunted by the image of Floria Tosca, the painter Mario Cavaradossi, who has been imprisoned for harboring a fugitive criminal, sits alone in early morning darkness on a platform of the Castle Sant' Angelo. He will be shot at dawn. The unusually rich imagery of the first half of Cavaradossi's meditation, which describes the haughty beauty of Tosca, is matched in dramatic intensity by the remaining half, which is an agonizing last reflection on life as it occurs to a man who is doomed.

IL SE FAIT TARD (sung in French) - Thanks to the demoniac Mephistopheles, who has rejuvenated him, Faust finds himself alone with Marguerite at last. When Marguerite girlishly begins to play he-loves-me-he-loves-me-not with a flower which she has plucked from the ground, Faust bursts out impetuously. "Il t'aime!" The two lovers sing a rhapsodic passage which is interrupted when Marguerite says Faust must go...but he may meet her again in the morning. But there is one factor which mars the great beauty of the moment and necessitates a tragic end for the romance: in the background stands Mephistopheles who owns Faust's very soul.

BIMBA DAGLI OCCHI PIENI DI MALIA (sung in Italian) - One of the most striking features of this duet is Puccini's depiction of the naive and trustful, yet hesitant way in which the young Madame Butterfly responds to the love of her new husband, B.F. Pinkerton, a Lieutenant in the U.S. Navy. Butterfly's natural reticence stemming from her oriental background diminishes as she realizes that it is not shameful to show her affections for the man she loves. Later, Pinkerton is to leave her and return with another wife, but at this point the young Butterfly has no notion of her tragic role. "The night is serene," and she is like "the little moon-goddess" - Butterfly's dream of love is complete.