

# BACH, BROADWAY AND BEYOND

OR

## MOZART, MADRIGALS AND MISERY

Saturday, June 25, 2011 at 4 PM

**Brad Amidon, tenor • Bryce Denney, piano • Kathryn Denney, soprano**  
**Mike Lague, baritone • Alison Smith-Vaniz, soprano**

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### English Madrigals

Now is the Month of Maying  
Sing We and Chant It

Thomas Morley  
Thomas Morley

Full Ensemble

### Selections from *Kiss Me, Kate*

Wunderbar

Mike Lague and Alison Smith-Vaniz

Cole Porter

I Hate Men

Alison Smith-Vaniz

Cole Porter

### The Younger Generation

Home on the Range/Springtime is here

American Folk Song

Amanda Denney, piano and Lianna Denney, soprano

### Partita No. 2 for piano in C minor BWV 826

Johann Sebastian Bach

Sinfonia  
Allemande  
Courante  
Sarabande  
Rondeaux  
Capriccio

Bryce Denney

### From the works of Gilbert and Sullivan

Oh Zara, My Beloved One

from *Utopia, Limited*

Brad Amidon

The Hours Creep on Apace

from *H.M.S. Pinafore*

Kathryn Denney

Brightly Dawns our Wedding Day

from *The Mikado*

Full Ensemble

## INTERMISSION

### From the works of W. A. Mozart

Ave verum corpus  
Deh vieni non tardar

Motet, 1791  
from *Le Nozze di Figaro*

Wie Stark

Kathryn Denney

from *Die Zauberflöte*

Brad Amidon

**Not a Day Goes By** (from *Merrily We Roll Along*)

Stephen Sondheim

Kathryn Denney

**Ballade No. 1 in G Minor op. 32**

Fredérik Chopin

Bryce Denney

### Selections from Les Misérables

I Dreamed a Dream

Alain Boublil/Claude-Michel Schönberg

Alison Smith-Vaniz

Stars

Alain Boublil/Claude-Michel Schönberg

Mike Lague

Lullabye

Billy Joel

Kathryn and Bryce Denney

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## PROGRAM NOTES

Thomas Morley was born in 1557, and in his short life he created a large volume of works for a capella voices. Usually his madrigals are quick, light and easily singable, like the well-known **Now is the Month of Maying**. Like other composers of the English Madrigal school, he uses colorful language to suggest people getting to know each other without being shy.

*Kiss Me, Kate* is a “show within a show.” Fred Graham and Lilli Vanessi are actors in a theatre company that is putting on a version of Shakespeare’s *The Taming of the Shrew*.

They used to be married, but now divorced, they reminisce about happier times, singing **Wunderbar** from a show they did together.

**I Hate Men** expresses the sentiments of the main character in *The Taming of the Shrew*. Katherine sings of her terrible disdain for men. She would rather die than wed.

**Springtime is Here** adds seasonal words to the American folk melody “Home on the Range.” The words were created by Lianna’s preschool teacher, Kathy Whitney, and is designed to help children to understand the changing of the seasons and the passing of time.

Johann Sebastian Bach created hundreds of piano works over his long compositional career. *Six Partitas for Keyboard* are the last set that Bach composed and the most technically demanding of the three. They were composed between 1725 and 1731, and were likely to have been performed on harpsichord. In comparison with the two earlier sets of suites, the Partitas are by far the most free-ranging in terms of structure. In this work, **Partita Number 2 in C Minor**, the opening Sinfonia includes an overture, an andante section and a fugue.

During *Utopia, Limited*, Zara and her beloved Captain Fitzbattleaxe have just arrived on the South Pacific Island from England. In **Oh Zara, my beloved one**, Fitzbattleaxe sings of the challenges of being an English tenor in love.

*HMS Pinafore* is a story about class distinctions in 19<sup>th</sup> century European society. The Captain of Her Majesty’s Ship Pinafore has only one daughter, Josephine, and he would love for her to marry Sir Joseph Porter, KCB, the First Lord of the Admiralty. However, she harbors a secret affection for a common sailor, who is deeply in love with her in return. After declaring their love for one another, Ralph and Josephine decide to elope and run off together. In **The Hours Creep on Apace**, Josephine expresses her conflicting feelings about marrying the man of her choosing, but living in poverty rather than riches.

**Brightly Dawns our Wedding Day** is a madrigal that is designed to help the singers feel better about what is truly a dismal situation. Yum-Yum is about to marry her beloved Nanki-Poo, but with the understanding that in one month, he will be put to death and she will be buried alive. If we seem a little bit sad while singing this happy song, that might be why.

Mozart composed the motet **Ave Verum Corpus** while in the middle of writing his opera *Die Zauberflöte* and while visiting his wife Constanze, who was pregnant with their sixth child and staying in a spa near Baden. This was less than six months before Mozart's death in 1791. The motet is one of the most glorious forty-six bars in literature, and is scored for SATB choir, strings and organ. Today, it is presented one voice on a part. Mozart's manuscript contains minimal directions, with only a single *sotto voce* at the beginning.

*The Marriage of Figaro* is a comic opera containing several love triangles. As Figaro and Susanna prepare for their wedding, the Count makes no pretense about his interest in the bride. After several arguments between Figaro and the Count and between Susanna and the Countess, they come up with a plan that the women will swap clothes and encourage the Count to court his own wife. **Deh Vieni Non Tardar** is a love song that Susanna sings dressed as the Countess. Figaro is hiding out, horrified because he thinks that she is singing to the Count, but Susanna knows that Figaro is there and taunts him until he becomes increasingly jealous. Susanna and Figaro do actually end up getting married, and the Count reunites with his Countess, but the path to getting there is tricky and humorous.

Mozart's opera *Die Zauberflöte*, three spirits have given the prince, Tamino, a magic flute (or in German, a “zauberflöte”) to protect him in the forest. Tamino has seen a picture of the beautiful Pamina,

and has fallen in love. He and his rather strangely dressed (as a bird) sidekick Papageno, have split up in the forest looking for Pamina. In **Wie Stark**, Tamino plays his magic flute in hopes of summoning Pamina and Papageno. The tones summon a group of magically tamed beasts, which listen in rapture to Tamino's music. He becomes discouraged when he can not find Pamina. Then, he hears Papageno's pipes, which Papageno, out in the forest, is blowing in response to the sound of Tamino's flute. This gives him hope that we will finally meet his love, Pamina.

Despite its jolly ending, *Merrily We Roll Along* is one of Sondheim's darker musicals. It is performed in reverse time, each scene being set earlier than the one that came before it. First we see Frank's 25<sup>th</sup> high school reunion, and the last scene shows Frank as his high school class president addressing his fellow graduates. What we know at the end of the show is that the extremely intelligent, successful teenager with a world of potential has made a series of terrible choices which cost him his wife, his job, his home and most of his friends. **Not a Day Goes By** is sung by Beth, who is Frank's wife, to express her terrible frustration in being stuck in a relationship with a man who is not treating her well.

**Ballade No. 1 in G minor, Op. 23** was composed in 1835–36 during Chopin's early years in Paris. It was one of Chopin's favorite pieces of his own composition. The main section of the Ballade is built from two main themes. The brief introduction with Neapolitan harmony fades into the first theme, then after some elaboration, the second theme is introduced softly at measure 68. Chopin elaborates on this theme as well. Both themes then return in different keys, and the first theme finally returns again in the same key, albeit with an altered left hand accompaniment. A thundering chord introduces the coda, marked *Presto con fuoco*, to which the initial Neapolitan harmony re-emerges in constant dynamic forward propulsion, which eventually ends the piece in a fiery double octave scale run down the keyboard. As a whole, the piece is structurally complex and not strictly confined to any particular form, but incorporates ideas from mainly the sonata and variation forms.

*Les Miserables* is a story about the difficult times that led up to the French Revolution. Fantine's illegitimate child lives with an innkeeper and his wife while Fantine works at the factory to repay them for her daughter's care. Fantine is dismissed from the factory when another worker learns of her secret child. As Fantine has rejected the foreman's advances, he throws her out on the streets. Left with nothing, Fantine sings **I Dreamed a Dream** about her broken dreams and about the father of her daughter, who abandoned her.

Javert is the chief of police in Paris, and he has developed an obsession with catching and incarcerating the escaped prisoner Jean Valjean. After an encounter in which Javert is reluctantly convinced to allow Valjean to help Fantine fulfill her dying wish, Javert sings **Stars**. Jean Valjean has reformed and moved on with his life, but Javert remains committed to bringing Valjean to justice. Javert is a villain with whom we can sympathize, because his aims are noble, even though his life's mission is misguided.

**Lullabye** was written in 1993 by William Martin Joel for his daughter Alexa. Billy Joel signed his first contract for an album in 1971, and he has given concert tours and sung with orchestras as recently as 2010.

Thank you for coming to our performance today! Please join us for some light refreshments after the concert.

## TEXTS AND TRANSLATIONS:

### Ave Verum Corpus

Ave, ave verum corpus  
Natum de Maria virgine  
Vere passum immolatum  
In cruce pro homine.  
Cujus latus perforatum  
Unda fluxit et sanguine  
Esto nobis pregustatum  
In mortis examine.

Hail, true body  
Born of the Virgin Mary  
Who truly suffered, sacrificed  
On the cross for Man.  
Whose pierced side overflowed  
With water and blood  
Be for us a foretaste  
In the test of death.

### Deh Vieni Non Tardar

Deh vieni non tardar o goija bella.  
Vieni ove amore per goder t'appella  
Finche non splende in ciel notturna face  
Finche l'aria e 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 e fresca  
Ai piaceri d'amor qui tutto adesca.  
Vieni, ben mio, tra queste piante ascose.  
Vieni, vieni!  
Ti vo' la fronte incoronar di rose.

Come, don't be late, my beautiful joy.  
Come where love calls you to enjoyment  
Until night's torches no longer shine in the sky  
As long as the air is still dark  
And the world quiet.  
Here the river murmurs and the light plays  
That restores the heart with sweet ripples  
Here, little flowers laugh, the grass is fresh  
Here, everything entices one to love's pleasures  
Come, my dear, among these hidden plants.  
Come, come!  
I want to crown you with roses.

### Wie Stark

Wie stark ist nicht dein Zauberton!  
Weil , holde Flöte, holde Flöte,  
Durch dein Spielen  
Selbst wilde Tiere Freude fühlen.  
Wie stark ist nicht dein Zauberton!  
Weil , holde Flöte, durch dein Spielen  
holde Flöte, durch dein Spielen  
Selbst wilde Tiere Freude ...  
Doch nur Pamina, nur Pamina bleibt davon.  
Pamina, Pamina, höre, höre mich!  
Um sonst! Um sonst! Wo? Wo? Wo?  
Ach, wo, wo find ich dich?  
Ha! das ist Papagenos Ton. Ha!  
Vielleicht sah er Paminen schon,  
Vielleicht eilt sie mit ihm zu mir,  
Vielleicht führt mich der Ton zu ihr,  
Führt mich der ton der Ton der Ton zu ihr.

How strong is (not) your magic tone!  
For, gracious flute, gracious flute  
Through your playing  
Even wild animals feel joy.  
How strong is (not) your magic tone!  
For, gracious flute, through your playing  
gracious flute, through your playing  
Even wild animals feel ...  
Still, only Pamina, Pamina stays away.  
Pamina, Pamina, hear, hear me!  
In vain! In vain! Where? Where? Where?  
Ah, where, where will I find you?  
That is Papageno's tone.  
Maybe he saw Pamina already,  
Maybe she is hurrying with him to me,  
Maybe the tone will lead me to her,  
The tone, the tone will lead me to her.