

Amore

Valentine's Day Dinner Concert

The Music You Love

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The Symphony You Love

CONCERT PROGRAM

**February 14, 2025
Davians Event Center
Menomonee Falls, WI**

ALEXANDER MANDL - MUSIC DIRECTOR

Menomonee Falls Symphony Orchestra Music Director, Dr. Alexander Mandl maintains an active and multifaceted career as conductor, violinist, soloist, educator, chamber and orchestra musician. A versatile artist, Mandl appeared internationally at renowned halls, including Alice Tully, Weill Hall at Carnegie Hall, Carnegie Music Hall, Sprague Hall, the Mellon Institute, the Memorial of Latin America and Auditorio Manuel de Falla in Granada, Spain, and Alsion in Denmark.

Commended for his energetic and charismatic performances, detailed score knowledge, and natural inspiring musical leadership, Dr. Mandl has conducted ensembles from small chamber and vocal, to the large operatic and symphonic. He has directed musicians from the New York Philharmonic, Milwaukee Symphony Orchestra, The Cleveland Orchestra, Dallas Symphony, Pittsburgh Symphony, New Haven Symphony, South Denmark Symphony and the Ljubljana Symphony, to name a few.

In addition to his Menomonee Falls Symphony Orchestra duties, Mandl holds conducting posts as Conductor of the Milwaukee Chamber Orchestra (Milwaukee Musai), Conductor of the Medical College of Wisconsin Orchestra, Conductor of the Elm City ChamberFest Chamber Orchestra, guest conductor with the Paraiba Symphony Orchestra, Brazil, and the South Denmark Symphony Orchestra, among others. Prior engagements include the Kenosha Symphony, Timothy Dwight Chamber Orchestra, UFPB Chamber Orchestra and the Eleazar de Carvalho Festival Faculty Orchestra.

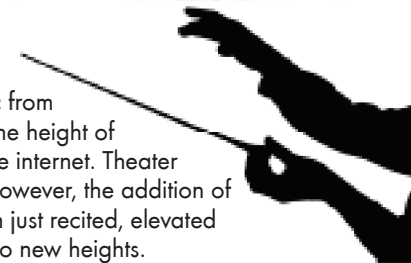
In 2004, Mandl conducted the South American premiere of Ezra Laderman's *Nonete*. In addition, he has recently conducted opera productions of Hans Krása's *Brundibar* and Pergolesi's *La Serva Padrona*. Former conducting posts include the Carroll University Chamber Orchestra, Cardinal Stritch University Chamber Orchestra, the Hopkins Chamber Ensemble, Timothy Dwight Chamber Orchestra at Yale, the Lakeshore Youth Symphony Orchestra (2006-2016), and the New Haven Youth Symphony.

Dr. Mandl holds degrees from Yale, Carnegie-Mellon and UW-Madison. Among his conducting mentors are Eleazar de Carvalho, David Becker, James Smith, and Jorge Mester. He is the recipient of the Yale Alumni Award, the Carnegie Tradition Award, the Miles Prize, and the Ivan Galamian Award.



FROM THE PODIUM

What better than to pair Valentine's Day with music from Opera that is all about love - Amore! Opera was the height of true entertainment for a world without film, TV or the internet. Theater plays included incidental music from time-to-time. However, the addition of continuous music and text that was sung rather than just recited, elevated the emotional power of the story and stage action to new heights.



Familiar to Europeans, Opera was a staple of entertainment from the courts to commoners. As it progressed along centuries it culminated with visual effects that approached motion pictures. To the New World, immigrants and aristocracy who were familiar with the traditional operatic languages - Italian, French, German - founded opera companies that imported the best renowned musicians to provide a bit of "home" musical traditions. Although most audiences of today are unfamiliar with the native languages, the power of the music, refined singing and creative special effects has crossed language barriers and kept high opera alive. Italian Opera in particular has touched more hearts than any other. It is said that Italians are the master of unforgettable melodies. This has held true, when the topic is love, Italian opera composers are the masters. As opera evolved it morphed to other genres, especially to the lighter-hearted sung arts of comic operetta and musical theater. Those adjustments were made largely due to the need of the works being sung in languages that were familiar to the local folk and to cultural adaptations.

This evening's arias and overtures represents a veritable "greatest hits" of this genre, and even if you've never listened opera, you'll find these works quite familiar. They have found their way into popular culture through movies and television, even, in cartoons (perhaps one of the greatest popularizations of opera material were Looney Tunes cartoons).

We celebrate works from among the masterpieces of Italian Opera including - Verdi's *La Traviata*, Puccini's *La Bohème*, *Tosca* and *Madame Butterfly*, and Rossini's *Barber of Seville*.

Opera adds a dimension to symphonic performance because orchestra and soloists must work together to communicate the emotions which the composer designed to captivate the audience. The tempos and orchestration must amplify and reinforce the drama and voices of the singers. While some of this can be rehearsed, the goal is to unify together, voices and orchestra, into one musical force. It's all about captivating the audience with the passion, intrigue, betrayal, grief and, of course, comedy.

We are grateful to present two outstanding voices to melt the hearts of our audience. Tenor Nathan Wesselowski has been a mainstay in Milwaukee's musical theater and opera scene for years. Menomonee Falls native, soprano Kathy Pyeatt, not only stars in Milwaukee but has been showcased around the country.

Relax, enjoy this amazing evening of music, libation, gastronomy and love!

Alexander Mandl
MFSO Music Director

OUR SOLOISTS

Kathy Pyeatt

Soprano Kathy Pyeatt has graced opera, musical theater, and concert stages throughout the United States over her three decade career. Kathy loves portraying interesting women, some of her favorites include Floria Tosca, Hanna Glawari, Rosalinda, Donna Elvira, Fiordiligi, Constanza, Lady Billows, and Violetta. She also likes nice people and cool places and has particularly enjoyed working with Asheville Lyric Opera, Florentine Opera, St. Petersburg Opera, Winter Opera St. Louis, Skylight Opera Theatre, Natchez Opera Theatre, Peninsula Music Festival, Milwaukee Opera Theatre, and Opéra Louisiane, to name a few.



In addition to her onstage work, Kathy supports and mentors young singers through her position as President of Supporters of Opera Singers, assisting young singers to advance their careers.

Kathy hails from Menomonee Falls is delighted to be returning home to perform with the MFSO where she was last heard as the soloist in Barber's Knoxville: Summer of 1915 and Jenkin's The Armed Man.

Nathan Wesselowski



Tenor Nathan Wesselowski, has been seen on stage with Florentine Opera, Milwaukee Opera Theatre, Skylight Music Theatre, Lyric Opera Cleveland, Cleveland Opera, The National Opera Company, Ash Lawn Highland Summer Festival, New York Gilbert & Sullivan Players, In Tandem Theatre, First Stage, Fireside Theatre and many other regional theatres.

In addition to his extensive vocal career, Nathan has an extensive compositional career with an original Cabaret entitled *The Hairy Mothers* for Skylight Music Theatre, "26", an opera and dance fantasy for Milwaukee Opera Theatre (MOT). MOT also commissioned him to compose a song cycle for two sopranos and piano: the work, entitled *Eurydice*. Nathan is a past member of the board of directors of the Milwaukee Opera Theater.

He received his Master of Music in Voice performance from The Cleveland Institute of Music, where he studied voice with Beverley Rinaldi. He completed his Bachelor of Music in Voice Performance at Baker University in Baldwin City, KS, studying voice with Dr. William Gaeddert. Nathan is pleased to serve on the Board of Directors for Milwaukee Opera Theatre.

FROM THE PRESIDENT

We welcome you to the MFSO Valentine Dinner Concert. Whether this is your first time attending or you have attended in past years, I believe you will be thoroughly entertained. Alexander (Sascha) Mandl has created a wonderful program with the most delightful operatic singers along with the special menu created by Davians for this MFSO event.

The MFSO is committed to:

- Entertain our communities with great orchestral performances.
- Educate our communities on the value of our repertoire.
- Inspire our communities, young, old, and of all ethnicities to join us in creating music.

This year's performance accomplishes all our missions. Those unfamiliar with opera will enjoy highlights of the repertoire, taking you through nearly two centuries of development of this enduring genre. What a thoroughly enjoyable form of education.

Our annual Valentine's Dinner concert is our biggest fundraiser of the year. We depend on your support to enhance the quality of our performances and the impact of our support for music education.

Beyond attending the concert, which supports us financially, we Offer several great raffle baskets and, for the first time, a few silent auction items. Your raffle ticket purchases and silent auction

bids all help with our efforts. You can also support the orchestra through your direct contributions, which you can make at the ticket and auction checkout desk.

We are grateful for the efforts and talents of our soloists and orchestra members, under the leadership of Dr. Sascha Mandl. We are also grateful for our volunteers who support this and our other events..

Waukesha, Milwaukee, and Ozaukee Counties you have a wonderful community orchestra in your backyard. We look forward to seeing you at each concert. Thank you for your continued support.

Respectfully,

Denise Piche'
President, MFSO Board of Directors



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COMPOSER BIOS BY DR. ALEXANDER MANDL.



Gioachino Rossini (1792-1868)

Rossini was an amiable, jovial character with an almost obsessive love of fine food. He is most celebrated for his sparkling comic operas. He was nicknamed 'Signor Crescendo' because of the trademark intensifying of sound he used in his music, and he became the most widely acclaimed and wealthy composer of his time. But it was his many opere serie that proved to be more influential and historically significant. Just about every opera he wrote was a hit; above all are Barber of Seville and William Tell, his last and 39th opera.

In 1829, at the age of just 37, he astonished the musical world by retiring. Rossini was to live for 40 more years enjoying his wealth and love for food as a restaurateur. Despite frequent pleas, he never composed another opera.

Gaetano Donizetti (1797-1848)

Donizetti's life bears more than a passing resemblance to an operatic plot. The curtain rises on a humble birth and years of drudgery. Then there is a dizzying ascent to greatness, before a final fall into madness, the result of syphilis rather than heartbreak. The composer celebrated for writing the famous "mad scene" in nineteenth century opera had lost his reason and was unable even to recognize his own music.



In just over 25 years he wrote more than 70 operas, 12 string quartets, seven masses, songs, piano music, motets, cantatas and psalms. If necessary he could work at breakneck speed: L'Elisir d'amore was composed in just eight days. A consummate craftsman with an ear for what audiences wanted, Donizetti shaped his music around his singers and kept the story simple..



Giuseppe Verdi (1813-1901)

Verdi was the major Italian musical dramatist of the nineteenth century, the successor to Bellini, Donizetti and Rossini. Along with Wagner, he was the most important opera composer of the period and received national and international recognition for his powerful stage works. A hero to Italians, Verdi's operas are powerful and in large proportions. His Requiem is perhaps a wonder of the musical world.

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MENOMONEE FALLS SYMPHONY ORCHESTRA
ALEXANDER MANDL - MUSIC DIRECTOR

Symphony in the Park

An American Celebration

August 30, 2025 - 5:00 p.m.

Old Falls Village Historical Park & Museum

Giacomo Puccini (1858-1924)

Puccini was an Italian composer who wrote operas known for their drama, strong characters, and fast pace. *La Boheme*, *Turando*, *Tosca* and *Madame Butterfly* are only some of the highlights of his storied career. He was a leading figure in the verismo style of opera and is considered one of the greatest Italian opera composers after Giuseppe Verdi. Puccini's operas flow with free sentimental melodrama and orchestral accompaniments that rival today's sound-tracks.



Pietro Mascagni (1863-1945)

Mascagni is primarily remembered for his opera *Cavalleria rusticana* (1890). A classmate of Puccini's in Antonio Bazzini's (renowned violin virtuoso and composer) composition class at the Milan Conservatory, he wrote a total of seventeen operas and operettas, several orchestral and vocal works, as well as songs and piano music. Equally acclaimed as a conductor, he visited the United States on a 15-week tour in 1902, with a stop in Chicago, where he led a performance of his *Cavalleria rusticana* at the Auditorium Theatre. The crowd demanded encores of certain segments, including the famous Intermezzo (stretching the usual 80-minute running time to three hours). His versatility and fame was huge, at times surpassing his colleague Puccini.

Francesco Sartori (1957-)

Sartori is an esteemed Italian composer known for his unique combination of classical and contemporary influences, has made his mark primarily as a pianist and trumpet player. Renowned for his evocative compositions, he has significantly impacted the music world, with his work resonating across genres. Best known for his powerful collaborations with tenor Andrea Bocelli, Sartori's talent shines through in timeless pieces like "Con te partirò."



MENOMOMEE FALLS SYMPHONY ORCHESTRA CONCERT PROGRAM

Alexander Mandl, Conductor

Saturday, February 14, 2025

Brindisi – Libiamo ne' from La Traviata

Soloists: Kathy Pyeatt, soprano and Nathan Wesselowski, tenor.

Giuseppe Verdi

O mio babbino Caro from Gianni Schicchi

Soloist: Kathy Pyeatt, soprano.

Giacomo Puccini

Una furtiva lagrima from L'Elisir d'Amore

Soloists: Kathy Pyeatt, soprano and Nathan Wesselowski, tenor.

Gaetano Donizetti

Orchestra Overture from L'Italiana in Algeri

Gioacchino Rossini

Ah! quegli occhi from Tosca

Soloists: Kathy Pyeatt, soprano and Nathan Wesselowski, tenor.

Giacomo Puccini

Vissi d'arte, vissi d'amore from Tosca

Soloist: Kathy Pyeatt, soprano.

Giacomto Puccini

E lucevam le stelle from Tosca

Soloist: Nathan Wesselowski, tenor.

Giacomo Puccini

Parigi O Cara from La Traviata

Soloists: Kathy Pyeatt, soprano and Nathan Wesselowski, tenor.

Giuseppe Verdi

INTERMISSION

Largo Al Factotum from Il Barbieri di Seviglia

Soloist: Nathan Wesselowski, tenor.

Gioachino Rossini

Quando me envo from La Boheme

Soloist: Kathy Pyeatt, soprano.

Giacomo Puccini

O Soave Fanciulla from La Boheme

Soloists: Kathy Pyeatt, soprano and Nathan Wesselowski, tenor.

Giacomo Puccini

Orchestra Intermezzo from Cavaleria Rusticana

Pietro Mascagni

Un bel di from Madame Butterfly

Soloist: Kathy Pyeatt, soprano.

Giacomo Puccini

Nessun Dorma from Turandot

Soloist: Nathan Wesselowski, tenor.

Giacomo Puccini

Time to Say Goodbye

Soloists: Kathy Pyeatt, soprano and Nathan Wesselowski, tenor.

Lucio Quarantotto/Franco Sartori

Please turn off all cell phones and smart devices.

We appreciate your cooperation in making our concerts as enjoyable as possible for everyone. Enjoy the concert!

PROGRAM NOTES BY DR. ALEXANDER MANDL.

Brindisi – Libiamo ne' lieti calici - from *La Traviata* Act 1- Giuseppe Verdi

"Let's drink from the joyful cups". It's a lively operatic drinking song, or brindisi, that encourages the consumption of wine and other alcoholic beverages. The duet is performed in the first act of the opera, during a late-night party at the famed courtesan Violetta Valéry's house. It is sung by Violetta and Alfredo Germont, a young man who is in love with her. The song cheers Violetta's improving health from tuberculosis.

ALFREDO	ALFREDO	TUTTI	ALL
Libiam ne' lieti calici	Let's drink	Godiam	Let's take our pleasure
Che la bellezza infiora,	from the joyous chalice	la tazza e il cantico	Of wine and
E la fuggevol ora	Where beauty flowers ...	La notte abbella	Singing and mirth
S'inebri a voluttà.	Let the fleeting hour	e il riso;	Till the new day
Libiam ne' dolci fremiti	To pleasure's	In questo paradiso	Dawns on us
Che suscita l'amore,	intoxication yield.	Ne scopra il nuovo dì.	in paradise.
Poiché quell'occhio	Let's drink		
al core	To love's sweet tremors -	VIOLETTA	VIOLETTA
indicando Violetta	To those eyes	La vita è nel tripudio.	Life is just pleasure.
Onnipotente va.	That pierce the heart.		
Libiamo, amor fra i calici	Let's drink to love - to wine	ALFREDO	ALFREDO
Più caldi baci avrà.	That warms our kisses.	a Violetta	to Violetta
		Quando non	But if one still waits for
		s'ami ancora.	love ...
TUTTI	ALL		
Libiamo, amor fra i calici	Ah! Let's drink		
Più caldi baci avrà.	to love to wine	VIOLETTA	VIOLETTA
	That warms our kisses.	ad Alfredo	to Alfredo
		Nol dite a chi l'ignora.	I know nothing of that ?
			don't tell me ...
VIOLETTA	VIOLETTA		
Tra voi saprò dividere	With you I would share		
Il tempo mio giocondo;	My days of happiness;	ALFREDO	ALFREDO
Tutto è follia nel mondo	Everything is	a Violetta	to Violetta
Ciò che non è piacer.	folly in this world	È il mio destin così	But there lies my fate.
Godiam, fugace e rapido	That does not		
È il gaudio dell'amore;	give us pleasure.	TUTTI	ALL
È un fior	Let us enjoy life,	Godiam la tazza	Let's take our pleasure
che nasce e muore,	For the pleasures of love	e il cantico	Of wine and
Né più si può godere.	are swift and fleeting	La notte abbella	Singing and mirth,
Godiam c'invita	As a flower	e il riso;	Till the new day
un fervido	that lives and dies	In questo paradiso	Dawns on this paradise
Accento lusinghier.	And can be enjoyed	Ne scopra il nuovo dì.	of ours.
	no more.		
	Let's take our pleasure!		
	While its ardent,		
	Brilliant summons		
	lures us on.		

O mio babbino Caro - from *Gianni Schicchi* Act 1- Giacomo Puccini

In the comic opera, Gianni Schicchi, a notorious conman, who forges a death will, has a 21-year-old daughter named Lauretta, who is in love with a young man named Rinuccio. As is often the case in opera, they are of different social standings - he comes from a wealthier family, while she does not. When Rinuccio's family tries to throw Schicchi and Lauretta out of the house, Schicchi declares he will have nothing else to do with them. In a panic, Lauretta begs her father to reconsider and help them in their predicament in this soprano aria.

O mio babbino caro,	Oh my dear father,
mi piace, è bello bello,	I like him, he is very handsome.
vo'andare in Porta Rossa	I want to go to Porta Rossa
a comperar l'anello!	to buy the ring!
Si, si, ci voglio andare!	Yes, yes, I want to go there!
E se l'amassi indarno,	And if my love were in vain,
andrei sul Ponte Vecchio	I would go to Ponte Vecchio
ma per buttarmi in Arno!	and throw myself in the Arno!
Mi strugge e mi tormento,	I am pining and I am tormented,
O Dio! Vorrei morir!	Oh God! I would want to die!
Babbo, pietà, pietà!	Daddy, have mercy, have mercy!
Babbo, pietà, pietà!	

Una furtiva lagrima - from *L'Elisir d'Amore* - Gaetano Donizetti

The poor Nemorino pines for the lovely Adina, who shows him nothing but indifference. When he hears the story of "Tristan and Isolde," and the love potion that causes the title characters to fall madly in love, Nemorino wonders if such a potion exists, and finds a con man who gladly sells him a "potion" that's really just wine. The usual comic hijinks ensue; Nemorino thinks the potion has made him more desirable to Adina, but she has had feelings for him all along. So Nemorino sings "Una furtiva lagrima" - "a secret tear" - in the opera's second act when he discovers that Adina cares for him after all.

Una furtiva lagrima	A single secret tear
negli occhi suoi spuntò:	from her eye did spring:
Quelle festose giovani	as if she envied all the youths
invidiar sembrò.	that laughingly passed her by.
Che più cercando io vo?	What more searching need I do?
Che più cercando io vo?	What more searching need I do?
M'ama! Sì, m'ama, lo vedo. Lo vedo.	She loves me! Yes, she loves me, I see it. I see it.
Un solo istante i palpiti	For just an instant the beating
del suo bel cor sentir!	of her beautiful heart I could feel!
I miei sospir, confondere	As if my sighs were hers,
per poco a' suoi sospir!	and her sighs were mine!
I palpiti, i palpiti sentir,	The beating, the beating of her heart I could feel,
confondere i miei coi suoi sospir...	to merge my sighs with hers...
Cielo! Si può morir!	Heavens! Yes, I could die!
Di più non chiedo, non chiedo.	I could ask for nothing more, nothing more.
Ah, cielo! Si può! Si, si può morir!	Oh, heavens! Yes, I could, I could die!
Di più non chiedo, non chiedo.	I could ask for nothing more, nothing more.
Si può morire! Si può morir d'amor.	Yes, I could die! Yes, I could die of love.

Orchestra Overture - from *LL'Italiana in Algeri* - Gioacchino Rossini

There are any numbers of great composers who have been able to produce overtures that entertain, lift the spirits, and bring musical "sizzle" to a symphony concert. But almost none excel those of Gioacchino Rossini. From their conception for Italian opera audiences primarily in the first decade of the nineteenth century, to their familiar use as springboards for movie and television hijinks today, they simply endure. Rossini was the most important composer of nineteenth-century Italian opera before Giuseppe Verdi. These opere buffa, or comic operas, are his lasting contributions for opera fans everywhere. These are works of his early maturity, roughly before 1820, before he began to focus upon a more serious style. American audiences are most familiar with *The Italian Girl in Algiers* (1813) and *The Barber of Seville* (1816).

Ah! quegli occhi - from Tosca - Giacomo Puccini

"Ah, quegli occhi" "Ah, Those Eyes" is sung by the main character Floria Tosca, expressing her passionate love for her lover, the painter Mario Cavaradosi, as she gazes upon his face, declaring her adoration for his beautiful eyes; this aria usually occurs in the first act when Tosca is initially suspicious of Cavaradosi's behavior but is quickly reassured by his love and devotion.

TOSCA Ah, quegli occhi!...	TOSCA Ah, those eyes ...	CAVARADOSSI Mia vita, amante inquieta, dirò sempre: "Floria, t'amo!" Ah ! l'alma acquieta, sempre "t'amo!" ti dirò!	CAVARADOSSI My life, my troubled one, beloved. I shall always say, "I love you Floria" Set your uneasy heart at rest, I shall always say "I love you."
CAVARADOSSI Quale occhio al mondo può star di paro all'ardente occhio tuo nero? È qui che l'esser mio s'affisa intero. Occhio all'amor soave, all'ira fiero! Qual altro al mondo può star di paro all'occhio tuo nero!...	CAVARADOSSI What eyes in the world can compare with your black and glowing eyes? It is in them that my whole being fastens, Eyes soft with love and rich with anger Where in the whole world are eyes To compare with your black eyes?	TOSCA Dio! quante peccata! M'hai tutta spettinata!	TOSCA Good heavens! What a sin! You have undone my hair.
TOSCA Oh, come la sai bene l'arte di farti amare! Ma... falle gli occhi neri!...	TOSCA Oh, how well you know the art Of capturing women's hearts! But let her eyes be black ones!	CAVARADOSSI Or va, lasciami!	CAVARADOSSI Now you must leave me!
CAVARADOSSI Mia gelosa!	CAVARADOSSI My jealous Tosca!	TOSCA Tu fino a stasera stai fermo al lavoro. E mi prometti: sia caso o fortuna, sia treccia bionda o bruna, aregar non verrà donna nessuna!	TOSCA You stay at your work until this evening. And will you promise that, blond locks Or black, by chance or otherwise, No woman shall come here to pray?
TOSCA Sì, lo sento... ti tormento senza posa.	TOSCA Yes, I feel it, I torment you Unceasingly.	CAVARADOSSI Lo giuro, amore!... Va!	CAVARADOSSI I swear it beloved. Go now!
CAVARADOSSI Mia gelosa!	CAVARADOSSI My jealous Tosca!	TOSCA Quanto m'affretti!	TOSCA How you do hurry me along!
TOSCA Certa sono - del perdono se tu guardi al mio dolor!	TOSCA I know you would forgive me If you knew my grief.	CAVARADOSSI Ancora?	CAVARADOSSI Come, again?
CAVARADOSSI Mia Tosca idolatrata, ogni cosa in te mi piace; l'ira audace e lo spasimo d'amor!	CAVARADOSSI You are my idol Tosca, All things in you delight me; Your storming anger And your pulsing love!	TOSCA No - perdona!...	TOSCA No, forgive me!
TOSCA Dilla ancora la parola che consola... Dilla ancora!	TOSCA Say again Those consoling words ... Say them again!	CAVARADOSSI Davanti alla Madonna?	CAVARADOSSI Before the Madonna?
		TOSCA È tanto buona! Ma falle gli occhi neri!...	TOSCA She is so good! But let her eyes be black ones!

Vissi d'arte, vissi d'amore - from Tosca - Giacomo Puccini

In Act II, tempestuous soprano opera singer Floria Tosca is blackmailed by the sadistic Secret Police chief Baron Scarpia, who holds painter Mario Cavaradosi hostage. Scarpia offers to spare Cavaradosi if Tosca gives herself to him. Tosca prays to God, asking why he has abandoned her to this fate. She sings "Vissi d'arte, vissi d'amore" ("I lived for art, I lived for love") as she reflects on her life and the fate of her beloved.

Vissi d'arte, vissi d'amore, non feci mai male ad anima viva! Con man furtiva quante miserie conobbi aiutai. Sempre con fè sincera la mia preghiera ai santi tabernacoli sali. Sempre con fè sincera diedi fiori agl'altar. Nell'ora del dolore perchè, perchè, Signore, perchè me ne rimunerì così? Diedi gioielli della Madonna al manto, e diedi il canto agli astri, al ciel, che ne ridean più belli. Nell'ora del dolor perchè, perchè, Signor, ah, perchè me ne rimunerì così?	I lived for my art, I lived for love, I never did harm to a living soul! With a secret hand I relieved as many misfortunes as I knew of. Always with true faith my prayer rose to the holy shrines. Always with true faith I gave flowers to the altar. In the hour of grief why, why, o Lord, why do you reward me thus? I gave jewels for the Madonna's mantle, and I gave my song to the stars, to heaven, which smiled with more beauty. In the hour of grief why, why, o Lord, ah, why do you reward me thus?
--	---

E lucevan le stelle - from Tosca - Giacomo Puccini

In this aria, the character Mario Cavaradosi has bribed the jailer to take a letter to his lover Tosca, and the jailer has left him alone to write. Cavaradosi's execution is imminent, and sits at a table writing his farewell letter, but he is too overwhelmed by the thoughts of Tosca that he is unable to write.

E lucevan le stelle Ed olezzava la terra Stridea l'uscio dell'orto E un passo sfiorava la rena Entrava ella, fragrante Mi cadea fra le braccia Oh! dolci baci, o languide carezze Mentr'io fremente le belle forme disciogliea dai veli! Svani per sempre il sogno mio d'amore... L'ora è fuggita e muio disperato! E non ho amato mai tanto la vita!	And the stars were shining And the earth was smelling The orchard gate creaked And a footstep grazed the sand She entered, fragrant She fell into my arms Oh, sweet kisses, oh, languid caresses While trembling, I stripped the beautiful form of its veils! My dream of love has vanished forever The hour has passed and I die in despair! And I have never loved life so much before!
--	--

Parigi O Cara - from La Traviata - Giuseppe Verdi

"Paris, oh beloved," Violetta and Alfredo, sing about their desire to leave Paris together and start a new life, despite Violetta's declining health and the social stigma surrounding her past as a courtesan; it's a moment of hope and reunion in the final act of the opera when they are reconnected after a period of separation.

ALFREDO Parigi, o cara, noi lasceremo, la vita uniti trascorreremo. De' corsi affanni compenso avrai, la tua salute rifierirà. Sospiro e luce tu mi sarai, tutto il futuro ne arriderà.	ALFREDO We'll leave Paris, my dearest, Together we'll go through life. In reward for your past sorrows, You'll bloom into health again. Breath of life, sunshine you'll be to me, All the years to come will smile on us.
VIOLETTA Parigi, o caro, noi lasceremo, la vita uniti trascorreremo. De' corsi affanni compenso avrai, la mia salute rifierirà. Sospiro e luce tu mi sarai, tutto il futuro ne arriderà.	VIOLETTA We'll leave Paris, my dearest, Together we'll go through life. In reward for your past sorrows, I'll bloom into health again. Breath of life, sunshine you'll be to me, All the years to come will smile on us.

INTERMISSION

Largo Al Factotum - from Il Barbieri di Siviglia - Gioachino Rossini

Early in the opera, the audience meets the flamboyant barber Figaro who introduces himself as the city's top-quality factotum or handyman. Figaro is quite assured of his abilities and describes his popularity and his many talents – including love. He's a jack-of-all-trades, including "playing cupid". Truly who best knows about everyone's life around town than a hairdresser? He loves his ways, saying that a more noble life cannot be found.

Largo al factotum della città.
Presto a bottega che l'alba è già.
Ah, che bel vivere, che bel piacere
per un barbiere di qualità!
Ah, bravo Figaro!
Bravo, bravissimo!
Fortunatissimo per verità!
Pronto a far tutto,
la notte e il giorno
sempre d'intorno in giro sta.
Miglior cuccagna per un barbiere,
vita più nobile, no, non si dà.
Rasori e pettini
lancette e forbici,
al mio comando
tutto qui sta.
V'è la risorsa,
poi, de mestiere
colla donnetta... col cavaliere...
Tutti mi chiedono, tutti mi vogliono,
donne, ragazzi, vecchi, fanciulle:
Qua la parruca... Presto la barba...
Qua la sanguigna...
Presto il biglietto...
Qua la parruca, presto la barba,
Presto il biglietto, eh!
Figaro! Figaro! Figaro!, ecc.
Ahime, che furia!
Ahime, che follia!
Uno alla volta, per carità!
Figaro! Son qua.
Ehi, Figaro! Son qua.
Figaro qua, Figaro là,
Figaro su, Figaro giù,
Pronto prontissimo son come il fumino:
sono il factotum della città.
Ah, bravo Figaro! Bravo, bravissimo;
a te fortuna non mancherà.

Handyman of the city.
Early in the workshop I arrive at dawn.
Ah, what a life, what a pleasure
For a barber of quality!
Ah, bravo Figaro!
Bravo, very good!
I am the luckiest, it's the truth!
Ready for anything,
night and day
I'm always on the move.
Cushier fate for a barber,
A more noble life cannot be found.
Razors and combs
Lancets and scissors,
at my command
everything is here.
Here are the extra tools
then, for business
With the ladies... with the gentlemen...
Everyone asks me, everyone wants me,
women, children, old people, young ones:
Here are the wigs... A quick shave of the
beard...
Here are the leeches for bleeding...
The note...
Here are the wigs, a quick shave soon,
The note, hey!
Figaro! Figaro! Figaro!, Etc..
Alas, what frenzy!
Alas, what a crowd!
One at a time, for goodness sake!
Figaro! I'm here.
Hey, Figaro! I'm here.
Figaro here, Figaro there,
Figaro up, Figaro down,
Swifter and swifter I'm like a spark:
I'm the handyman of the city.
Ah, bravo Figaro! Bravo, very good;
Fortunately for you I will not fail.

Quando me envo - from La Boheme - Giacomo Puccini

Rodolfo, a playwright, falls in love with Mimì, his neighbor. She suffers from tuberculosis, which produces a tell-tale cough. Rodolfo's friend Marcello, a painter, is drawn to his ex-girlfriend Musetta, who is in a relationship with wealthy government administrator Alcindoro. The other main characters include Colline, a philosopher and Schaunard, a musician.

The group struggles to survive; in the opening scene, Marcello and Rodolfo are burning a copy of Rodolfo's manuscript to keep warm, and are scheming a way to avoid paying their rent.

During the second act, Musetta attempts to make Marcello jealous, as she has grown tired of Alcindoro. She and Alcindoro happen upon Marcello and his friends in a café. She sings the song "Quando me n vo" (also known as "Musetta's Waltz").

During the aria, she complains of her tight shoe, so Alcindoro runs to the shoemaker to fix the problem. Now that Alcindoro is out of the way, Marcello and Musetta end up in each others' arms. Of course, none of Marcello's group has enough money to pay the bill, so Musetta tells the waiter to charge it to Alcindoro's account.

Quando men vo soletta per la via,
La gente sosta e mira
E la bellezza mia tutta ricerca in me
Da capo a piè...
Ed assaporo allor la bramosia
Sottile, che da gli occhi traspira
E dai palesi vezzi intender sa
Alle occulte beltà.
Così l'effluvio del desio tutta m'aggira,
Felice mi fa!
E tu che sai, che memori e ti struggi
Da me tanto rifuggi?
So ben:
le angosce tue non le vuoi dir,
Ma ti senti morir!

When walking alone on the streets,
People stop and stare
And examine my beauty
From head to toe
And then I savor the cravings
which from their eyes transpires
And from the obvious charms they perceive
The hidden beauties.
So the scent of desire is all around me,
It makes me happy!
And you who know, who remembers and yearns,
You shrink from me?
I know why this is:
You do not want to tell me of your anguish,
But you feel like dying!



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O Soave Fanciulla - from La Boheme - Giacomo Puccini

No moment is more cherished than the instant when two lovers recognize their passions. Likewise, nothing is more cruel than the moment two lovers are parted.

‘O, soave fanciulla’ or in English, ‘Oh, sweet little lady’ is the song that follows Mimi and Rodolfo’s realisation that they are in love. The dramatic nature of this piece of opera music is enhanced by the fact that Mimi is bathed in moonlight and looks lovelier than ever. Rodolfo asks to spend some more time with Mimi at her lodgings but she refuses and suggests that she accompanies him to Cafe Momus instead.

RODOLFO
O soave fanciulla, o dolce viso
Di mite circonfuso alba lunar
In te ravviso il sogno
Ch’io vorrei sempre sognar!

MIMI
(Ah, tu sol comandi, amor!)
Fremon nell’
anima dolcezze estreme
Ecc Nel baccio freme amor!
(oh come dolci
scendono le sue
Lusinghe al cor...Tu sol comandi, amor!)
No, per pietà! Sei mia!
V’aspettan gli amici...
Già mi mandi via?
Vorrei dir...ma non osso
Di. Se venissi con voi? Che? Mimi!
Sarebbe così dolce restar qui.
C’è freddo fuori.v
Vi starò vicina! E al ritorno?
Curioso!
Dammi il braccio, o mia piccina...
Obbedisco, signor!
Che m’ami...dì’...lo t’amo

RODOLFO e MIMI
Amor! Amor! Amor!

RODOLFO
Oh! sweet little lady! Oh, sweetest vision
With moonlight bathing your pretty face!
The dream that I see in you
is the dream I’ll always dream!

MIMI
(Oh, you rule alone, Love!)
Deep in my soul trembles
the deepest of passions, etc
Our kisses shudder with love!
(How gently now his words of praise
make their way
Into my heart...You rule alone, oh love!)
No, I beg you! You’re mine now!
Your friends are still waiting
So soon must I leave you?
I would like...I can’t say it...
Speak! What if I went along? What? Mimi!
How sweet instead to stay behind here.
It’s freezing outside
I’d be right beside you! What about later?
Who knows, sir?
Take my arm, my dear young lady...
As you say, my dear sir...
Do you love me, say! I certainly do

RODOLFO and MIMI
Love! Love! Love!

Orchestra Intermezzo - from Cavalleria Rusticana - Pietro Mascagni

The first opera to draw on the verismo (true-to-life) literary movement. *Cavalleria rusticana* (Rustic Chivalry) premiered in 1890, takes place on Easter Sunday in a Sicilian village. Turiddu, a young peasant, has seduced and then abandoned Santuzza in favor of Lola, who is married to Alfio. Santuzza pleads with Turiddu to return to her; when he spurns her, she tells Alfio about Turiddu and Lola. At this point the village square is empty, and the drama moves to the orchestra with this Intermezzo, played with the curtain up. The tune is based on a hymn heard earlier from within the village church, and its setting here suggests both the peace of country living and the intense individual feelings of the characters. It closes the Easter ceremony and foreshadows the coming tragedy.

Un bel di - from Madama Butterfly - Giacomo Puccini

Perhaps one of the most famous arias in the operatic repertoire, “Un bel di vedremo” has the protagonist Cio-Cio San (Japanese for Butterfly) singing about her unwavering belief that her American lover, Pinkerton, will one day return to her, visualizing a scene where she sees a ship’s smoke on the horizon signaling his arrival, even though she knows he has left her and is unlikely to come back; this aria highlights Butterfly’s tragic optimism and foreshadows her eventual heartbreak when she learns of Pinkerton’s betrayal.

Un bel di, vedremo
levarsi un fil di fumo
sull’estremo confin del mare.
E poi la nave appare.
Poi la nave bianca
entra nel porto,
romba il suo saluto.

Vedi? È venuto!
Io non gli scendo incontro. Io no.
Mi metto là sul ciglio del colle e aspetto,
e aspetto gran tempo
e non mi pesa,
la lunga attesa.

E uscito dalla folla cittadina,
un uomo, un picciol punto
s’avvia per la collina.
Chi sarà? chi sarà?
E come sarà giunto
che dirà? che dirà?
Chiamerà Butterfly dalla lontana.
Io senza dar risposta
me ne starò nascosta
un po’ per celia
e un po’ per non morire
al primo incontro;
ed egli alquanto in pena
chiamerà, chiamerà:

One beautiful day, we will see
Arising a strand of smoke
Over the far horizon on the sea
And then the ship appears
And then the ship is white
It enters into the port,
it rumbles its salute.

Do you see it? He is coming!
I don’t go down to meet him, not I.
I stay upon the edge of the hill
And I wait a long time
but I do not grow weary
of the long wait.

And leaving from the crowded city,
A man, a little speck
Climbing the hill.
Who is it? Who is it?
And as he arrives
What will he say? What will he say?
He will call Butterfly from the distance
I without answering
Stay hidden
A little to tease him,
A little as to not die.
At the first meeting,
And then a little troubled
He will call, he will call

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Nessun Dorma - from Turandot - Giacomo Puccini

At the beginning of the opera, which is set in Peking, China, Calaf, an unknown prince, falls in love at first sight with the beautiful but haughty Princess Turandot. According to the royal edict, however, any suitor who wishes to marry her must correctly answer three riddles. Those who fail are killed. Despite protests from his father and his servant, Calaf accepts the challenge and is determined to marry Turandot.

Much to the delight of the princess's father, as well as the entire kingdom, Calaf answers all three riddles correctly. But Turandot refuses to marry this stranger. She doesn't even know his name. The prince then makes a deal with her: If she can figure out his name before dawn, he will gladly die. If she cannot, they will marry. Turandot agrees and the countdown begins.

Late that night, the princess declares that no one will sleep until she learns the name of her suitor. In fact, she cries out that everyone in the kingdom will be killed if no one steps forward to reveal Calaf's identity. Meanwhile, Calaf confidently sings "Nessun Dorma"—meaning "Nobody shall sleep."

Nessun dorma! Nessun dorma!
Tu pure, o Principessa,
nella tua fredda stanza,
guardi le stelle
che tremano d'amore
e di speranza.
Ma il mio mistero è chiuso in me,
il nome mio nessun saprà!
No, no, sulla tua bocca lo dirò

Nobody shall sleep! Nobody shall sleep!
Even you, oh Princess,
in your cold room,
watch the stars,
that tremble with love
and with hope.
But my secret is hidden within me,
my name no one shall know...
No... No! On your mouth, I will tell it

quando la luce splenderà!
Ed il mio bacio scioglierà il silenzio
che ti fa mia!
(Il nome suo nessun saprà!...
e noi dovrem, ahime, morir!)
Dilegua, o notte!
Tramontate, stelle!
Tramontate, stelle!
All'alba vincerò!
vincerò, vincerò!

when the light shines.
And my kiss will dissolve the silence
that makes you mine!
(No one will know his name
and we must, alas, die.)
Vanish, o night!
Set, stars!
Set, stars!
At dawn, I will win!
I will win! I will win!

Time to Say Goodbye - Lucio Quarantotto/Franco Sartori

"Con te partiro" is an Italian song with a poetic and romantic story about leaving to explore new horizons while longing to stay connected with a loved one. The song was written by Italian songwriter Lucio Quarantotto, and composed by Francesco Sartori for Andrea Bocelli. In 1996, Bocelli and Sarah Brightman recorded a duet version of the song, titled "Time to Say Goodbye". The song became a global phenomenon, topping charts in France and Switzerland, and spending twelve weeks at number one in Belgium. The duet version sold over 12 million copies worldwide and is one of the best-selling singles of all time.

When I am alone I sit and dream
And when I dream the words are missing
Yes, I know that in a room so full of light
That all the light is missing
But I don't see you with me, with me
Close up the windows, bring the sun to my room
Through the door you've opened
Close inside of me the light you see
That you met in the darkness

Time to say goodbye
Horizons are never far
Would I have to find them alone
Without true light of my own with you
I will go on ships overseas
That I now know
No, they don't exist anymore
It's time to say goodbye

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