



College of  
**Music & Dramatic Arts**  
School of Music



## DOCTORAL SOLO RECITAL

**André Chiang, baritone**

**Kristin Scioneaux, piano**

From *Five Mystical Songs* with Chorus (22')

“Easter”

“I got me flowers”

“Love bade me welcome”

“The Call”

“Antiphon”

Ralph Vaughan Williams

(1872 – 1958)

André Chiang, *conductor*

“All’idea di quel metallo” from *Il barbiere di Siviglia* (8’)

Gioachino Rossini

(1792 – 1868)

Kevin Harvey, *tenor*

“Udiste?... Mira, di acerbe lagrime” from *Il trovatore* (8’)

Giuseppe Verdi

(1813 – 1901)

Elana Gleason, *soprano*

“This nearly was mine” from *South Pacific* (7’)

Richard Rodgers (1902 – 1979)

Oscar Hammerstein II (1895 – 1960)

“I’d give it all for you” from *Songs for a New World* (5’)

Jason Robert Brown

(b. 1970)

Olivia Yokers, *soprano*

“One day more” from *Les Misérables* (4’)

Claude-Michel Schönberg (b. 1944)

with Ensemble

Herbert Kretzmer (b. 1925)

Alain Boublil (b. 1941)

*This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree.*

*André is from the studio of Prof. Dennis Jesse.*





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CHORUS and ENSEMBLE

Ashley Nuñez – Madame Thénardier  
Olivia Yokers – Cosette

Elana Gleason – Eponine  
Michaela Maldonado - Enjorras

Kevin Harvey – Jean Valjean  
Adam Sprague – Enjorras

Alan Boudreaux – Thénardier  
Joshua Thomas – Javert

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Thursday, September 5, 2019 | 7:30 p.m. | Recital Hall

## "DOCTOR OF MUSICAL ARTS SOLO RECITAL: THE SECOND ONE" PROGRAM NOTES:

### Ralph Vaughan Williams, composer: A 100-word biography



Born on October 12, 1872 in Down Ampney, England, Vaughan Williams was a well-educated young musician, tutored by Charles Stanford, Hubert Parry, Max Bruch, and Maurice Ravel. Near the turn of the century, Vaughan Williams traveled the countryside and collected folk songs, tunes, and carols for posterity. Besides composing, Vaughan Williams volunteered for the army during World War I, and lost his close friend, George Butterworth, which influenced all his post-war music. Despite writing seemingly sacred music, he was initially an atheist and later an agnostic. His music is filled with British folk influences, chromaticism, and lush harmony.<sup>1</sup>

The *Five Mystical Songs* is an English song cycle composed by Ralph Vaughan Williams using the poetry of George Herbert. This song cycle was commissioned for the 1911 Three Choirs Festival in Worcester, England, and the original performing forces were baritone soloist, chorus, and orchestra with Vaughan Williams conducting the first performance.<sup>3</sup> Interestingly, Vaughan Williams changed the order of the pieces from Herbert's *The Temple: Sacred Poems* and produced a cycle that emulated the communal aspect of the worship service (from the Resurrection leading to the Eucharist followed by the Conversion and Praise).<sup>4</sup> The balancing of the orchestration, chorus, and soloist create a twenty-two minute set of music that provides a deep religious celebration typifying Vaughan Williams' style (despite his atheistic and eventual agnostic beliefs).

The first piece in the cycle is "Easter". The poem is actually split into two parts like it was intended by Herbert; and the second piece, "I got me flowers", is the second part of the "Easter" poem.<sup>3</sup> The poetry is representative of the different states of praise for the Resurrection. Beginning with the heart, moving to the "lute" and song, and the combination of the two create the basis of the verses and the ritualistic through line of the celebration of Easter. The lute was an instrument Herbert himself played, and within the accompaniment, you can hear and envision lute strings played to accompany the voice line. Looking at the first two beats in the bass clef of mm. 45 and 46, the lute is represented with the upward figures.

Figure 1: Vaughan Williams' "Easter", mm. 45-46<sup>5</sup>

### George Herbert, poet: A 100-word biography



Born in 1593, Herbert was a "character" in British literary history noted for his popularity and influence in seventeenth century England. Known as a devotional lyricist, his sphere of influence on other poets extended beyond England, and his techniques, subjects, and the devotional temperament of his poetry led many poets, of his time, to profess allegiance to his methods and art. He was a cultural icon representing religious and political stability. His poems in *The Temple: Sacred Poems* earned him the nickname of "holy Mr. Herbert" and provided the texts for this cycle.<sup>2</sup>

### EASTER

Rise, heart; thy Lord is risen. Sing his praise,  
without delays,  
Who takes thee by the hand, that thou likewise  
With him may'st rise:  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part  
With all thy art.  
The cross taught all wood to resound his name,  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song  
Pleasant and long:  
Or since all music is but three parts vied,  
And multiplied;  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.<sup>6</sup>

<sup>1</sup> "A Short Biography," The Ralph Vaughan Williams Society, accessed July 6, 2019, <https://rvwsociety.com/short-biography/>.

<sup>2</sup> "George Herbert," Poetry Foundation, accessed July 6, 2019, <https://www.poetryfoundation.org/poets/george-herbert>.

<sup>3</sup> Horton, "A Joyous Synchrony," 19.

<sup>4</sup> Horton, "A Joyous Synchrony," 48.

<sup>5</sup> Ralph Vaughan Williams, *Five Mystical Songs*, 6.

<sup>6</sup> Ralph Vaughan Williams, *Five Mystical Songs*, 1.

## I GOT ME FLOWERS

I got me flowers to strew thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sun arising in the East,  
Though he give light, and the East perfume;  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many suns to shine endeavour?  
We count three hundred, but we miss:  
There is but one, and that one ever.<sup>6</sup>

As the second part of the poem “Easter”, “I got me flowers” serves as a stark contrast in color and tone. It is a much more regular poem in form and meter, and the musical structure reflects this more regular state. The “Spirit” has come to the speaker and with an evened tone the speaker readies for worship, specifically Palm Sunday.<sup>7</sup>

Distinct of the beautiful music, the opening chords and their rising frequency of rhythm and increase in musical dynamic evoke a sun rise and a bursting forth of energy. The doubling of the vocal line with block chords provides a more reverent quality for the text and a stronger engagement of worship community.

Figure 2: Vaughan Williams’ “I got me flowers”, mm. 1-4<sup>8</sup>

Herbert’s poem, “Love (III)”, provides the text for “Love bade me welcome”. Herbert’s placement of the poem in *The Temple* following “Dooms-day”, “Judgement”, and “Heaven” present “Love (III)” as an appeal to the audience for repentance.<sup>9</sup> As a part of the worship service, this piece is representative of Communion.

Within the first section of the piece, the text is written as dialogue between a narrator and the character “Love”, representing Jesus. The guest is coming for the feast, which represents Heaven, and coming to terms with their own sinful nature with open forgiveness through Jesus.

A special musical moment comes with the inclusion of the “O sacrum convivium” plainchant in the final section of the song. This melody on a soft “ah” is a call for sacrament and the meal, and because “Love” speaks right after, it becomes communion music during the feast. It is the first time in the set that the chorus contains material that was not first inspired by the soloist.

Figure 3: Vaughan Williams’ “Love bade me welcome”, mm. 64-68<sup>10</sup>

## LOVE BADE ME WELCOME

Love bade me welcome; yet my soul drew back,  
Guilty of dust and sin.  
But quick-eyed Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning,  
If I lack'd anything.

“A guest,” I answer'd, “Worthy to be here.”  
Love said, “You shall be he.”  
“I the unkind, ungrateful? Ah, my dear,  
I cannot look on thee.”

Love took my hand, and smiling did reply,  
“Who made the eyes but I?”

“Truth, Lord, but I have marr'd them: let my shame  
Go where it doth deserve.”  
“And know you not,” says Love, “who bore the  
blame?”  
“My dear, then I will serve.”

### [O SACRUM CONVIVIUM]

“You must sit down,” says Love, “and taste my meat:”  
So I did sit and eat.<sup>6</sup>

<sup>6</sup> Ralph Vaughan Williams, *Five Mystical Songs*, 1.

<sup>7</sup> Horton, “A Joyous Synchrony,” 28.

<sup>8</sup> Ralph Vaughan Williams, *Five Mystical Songs*, 11.

<sup>9</sup> Horton, “A Joyous Synchrony,” 32.

<sup>10</sup> Ralph Vaughan Williams, *Five Mystical Songs*, 18.

## THE CALL

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.<sup>6</sup>

“The Call” is the only piece in the set without a chorus, and it represents a simple prayer in three parts. The meter of the poetry is trochaic (meaning featuring and consisting of trochees, which are poetic foots having one long/stressed syllable followed by a short/unstressed syllable) with a removal of a final unstressed syllable at the end of each line. These form catalectic trochaic lines (catalectic meaning a line lacking a syllable in its last foot).<sup>11</sup> The stanzas describe the Christ and his attributes, and each stanza ends with a simple melismatic passage to bring out major themes of killing death, making a guest (or follower), and joys in love.

Figure 4: Vaughan Williams’ “The Call”, mm. 29-33<sup>12</sup>

“Antiphon (I)” is the poem for the final piece (one of two such poems by Herbert).<sup>13</sup> The poem, like other instances in the cycle, is split into three sections with the musical chorus happening at the beginning, middle, and end; additionally, the musical setting, “My God and King” has three repeats in the ending section.

The key of the piece is D Major, the key of joy, and represents a movement from the initial key of Eb Major in “Easter”, Gb Major in “I got me flowers”, E minor to E Major in “Love bade me welcome”, and Eb Major in Mixolydian mode of “The Call”. This uplifting key has been used in many finales to finish a set, show, cycle, etc. as joyously as possible.

The piece is written for chorus as a grand finale. While the previous four pieces included a baritone solo, the sentiment of “Let all the world in every corner sing” is reinforced with the larger scale of the choral parts. Each voice part has doublings and unisons which typically split into four-part harmony for the cadences. The close of the entire set is reminiscent of the ends of many preludes and postludes with blocked chords in a hemiola pattern before the final cadence.

## ANTIPHON

Let all the world in every corner sing,  
My God and King.

The heavens are not too high,  
His praise may thither fly:  
The earth is not too low,  
His praises there may grow.

Let all the world in every corner sing,  
My God and King.

The Church with psalms must shout,  
No door can keep them out:  
But above all, the heart  
Must bear the longest part.

Let all the world in every corner sing,  
My God and King.<sup>6</sup>

<sup>6</sup> Ralph Vaughan Williams, *Five Mystical Songs*, 1.

<sup>11</sup> Horton, “A Joyous Synchrony,” 39-41.

<sup>12</sup> Ralph Vaughan Williams, *Five Mystical Songs*, 21.

<sup>13</sup> Horton, “A Joyous Synchrony,” 43.

### Gioachino Rossini, composer: A 100-word biography



"Gioachino Rossini (1792–1868) was the greatest Italian composer of his time. In the first half of his life he was astonishingly prolific, and composed nearly forty operas by the age of 38. Rossini was born in Pesaro to parents who were both musicians. In 1804 the

family moved to Bologna, where Rossini sang professionally."<sup>14</sup> While his early works centered in Bologna, he had commissions from other cities for new operas. He wrote both *opera seria* and *opera buffa*, and *Il barbiere di Siviglia* (1816), *La cenerentola* (1816), *Le comte Ory* (1828), and other *bel canto* operas he composed were popular and still hold their popularity.

*Il barbiere di Siviglia* or *The Barber of Seville* is a two-act comic Italian opera written in the *bel canto* style by Gioachino Rossini with a libretto by Cesare Sterbini. Its premiere occurred under the title *Almaviva o sia l'inutile precauzione* (*Almaviva; or, The Useless Precaution*) at the Teatro Argentina (the piece's commissioner) in Rome on February 20, 1816. The plot is based on the play *Le Barbier de Séville* by Pierre-Augustin Caron de Beaumarchais written in 1775<sup>17</sup> (another famous opera based on a Beaumarchais play is Mozart's *Le nozze di Figaro*). The reason the opera was performed under a different title involved fellow composer Giovanni Paisiello's own operatic version of *Le Barbier de Séville* in 1782. Due to some of Paisiello's more ardent supporters, opening night was full of boos and jeers and an overall lack of excitement for the new opera. However, its second performance caused a riot of a different kind with grand enthusiasm and cheering.

When the opera was being performed in the 19<sup>th</sup> and 20<sup>th</sup> centuries, there were new performance practices depending on the production. These conventions included changes to keys in Rosina's role, specifically raising the key of arias for a famous soprano to sing the role instead of the written mezzo-soprano, and with that switch the character Berta's part would shift to mezzo-soprano from soprano.

"In addition to these large-scale changes, the opera became laden with errors and changes in orchestration and structure that accumulated to become performance tradition. For example, in published scores Rossini's piccolo part was changed to a flute part, extra bass and percussion parts were added, and copyists' errors were perpetuated. There was nothing approaching an authoritative score—that is, one based on evidence from the composer's original materials—until 1969."<sup>17</sup>

This baritone and tenor duet, "**All' idea di quel metallo**", takes place in Act I between Figaro, the barber and jack-of-all-trades, and the Count Almaviva, the nobleman in love with Rosina, outside of Rosina's house and window. Earlier in the Act, the Count sings a serenade to Rosina, "Ecco ridente", and Figaro sings his famous "Largo al factotum"; but at this point, Figaro suggests to the Count that in order to get into the house and meet Rosina face-to-face, he should disguise himself as a drunken soldier who is assigned to stay at the house of Bartolo, Rosina's ward. The Count loves the plan and offers Figaro money for his help, and the two sing about the joy this plan will bring them: in love and in money. The duet itself follows many standard *bel canto* formulas and requires virtuosic singing from both characters.

#### FIGARO

All' idea di quel metallo portentoso, onnipossente,  
un vulcano la mia mente già comincia a diventar, sì.

### Cesare Sterbini, librettist: A 100-word biography



"Italian librettist Cesare Sterbini (1784–1831) is best known today for his collaboration with Rossini on *Il barbiere di Siviglia*. Sterbini was born in Rome. In addition to his work as a librettist, he was a poet and an official of the Vatican treasury, and was fluent in Greek, Latin, French and German. He wrote his first libretto, *Paolo e Virginie*, in 1812 for Vincenzo Migliorucci. Sterbini first worked with Rossini on *Torvaldo e Dorliska* in 1815, replacing Jacopo Ferretti. He followed this with *Il barbiere di Siviglia* in 1816, adapted from Beaumarchais' play, which became Sterbini's greatest and most lasting achievement."<sup>15</sup><sup>16</sup>

#### FIGARO

At the idea of this metal portentous, omnipotent,

a volcano within me commences to erupt, yes.

<sup>14</sup> "Gioachino Rossini," Royal Opera House, accessed on July 6, 2019, <http://www.roh.org.uk/people/gioachino-rossini>.

<sup>15</sup> "Cesare Sterbini Image," Opera San José, accessed on July 7, 2019, <https://www.operasj.org/wp-content/uploads/2016/11/Cesare-Sterbini-Bio.pdf>.

<sup>16</sup> "Cesare Sterbini," Royal Opera House, accessed on July 6, 2019, <http://www.roh.org.uk/people/cesare-sterbini>.

<sup>17</sup> Schwarm, "The Barber of Seville: Opera by Rossini," Encyclopædia Britannica.

CONTE

Su, vediamo di quel metallo qualche effetto sorprendente,  
del vulcan della tua mente qualche mostro singolar, si.

FIGARO

Voi dovreste travestirvi... per esempio...da soldato...

CONTE

Da soldato?

FIGARO

Si, signore.

CONTE

Da soldato, e che si fa?

FIGARO

Oggi arriva un reggimento.

CONTE

Si, è mio amico il colonello.

FIGARO

Va benon!

CONTE

Eppoi?

FIGARO

Cospetto! Dell'alloggio col biglietto quella porta s'aprirà.  
Che ne dite, mio signore? Non vi par, non l'ho trovata?  
Che invenzione prelibata, bella, bella in verità!

CONTE

Che invenzione prelibata, bravo, bravo, in verità!

FIGARO

Piano, piano...un'altra idea! Veda l'oro cosa fa!  
Ubbriaco, mio signor, si fingerà.

CONTE

Ubbriaco?

FIGARO

Si, signore.

CONTE

Ubbriaco? Ma perché?

FIGARO

Perché d'un ch'è poco in sé, che dal vino casca già,  
il tutor, credete a me, il tutor si fiderà.  
Che invenzione prelibata, bella, bella in verità!

COUNT

Come, let's see what effect this metal will have on you,  
some real demonstration of this volcano within you, yes.

FIGARO

You should disguise yourself... for instance...as a soldier...

COUNT

As a soldier?

FIGARO

Yes, sir.

COUNT

As a soldier, and for what purpose?

FIGARO

Today a regiment is expected here.

COUNT

Yes, the colonel is a friend of mine.

FIGARO

Excellent!

COUNT

And then?

FIGARO

By means of a billet, that door will soon open.  
What say you to this, sir? Don't you think I've hit it right?  
Isn't it a fine idea, happy thought, in very truth!

COUNT

Isn't it a fine idea, happy thought, in very truth!

FIGARO

Softly, softly...another thought! See the power of your gold!  
You must pretend to be drunk.

COUNT

Drunk?

FIGARO

Even so, sir.

COUNT

Drunk? But why?

FIGARO

Because the guardian, believe me, the guardian would less  
distrust a man not quite himself, but overcome with wine.  
Isn't it a fine idea, happy thought, in very truth!

CONTE  
Che invenzione prelibata, bravo, bravo, in verità!

CONTE  
Dunque?

FIGARO  
All'opra.

CONTE  
Andiamo.

FIGARO  
Da bravo.

CONTE  
Vado...Oh, il meglio mi scordavo.  
Dimmi un po': la tua bottega, per trovarsi, dove sta?

FIGARO  
La bottega?...Non si sbaglia... guardi bene...eccola là...  
Numero quindici, a mano manca,  
quattro gradini, facciata bianca,  
cinque parrucche nella vetrina,  
sopra un cartello, "Pomata Fina",  
mostra in azzurro alla moderna,  
v'è per insegnà una lanterna... Là senza fallo mi troverà.

CONTE  
Cinque parrucche.

FIGARO  
Una lanterna. Là senza fallo mi troverà.

CONTE  
Ho ben capito.

FIGARO  
Or vada presto.

CONTE  
Tu guarda bene...

FIGARO  
Io penso al resto.

CONTE  
Di te mi fido...

FIGARO  
Colà l'attendo...

CONTE  
Mio caro Figaro...

COUNT  
Isn't it a fine idea, happy thought, in very truth!

COUNT  
Well, then?

FIGARO  
To business.

COUNT  
Let's go.

FIGARO  
Bravo.

COUNT  
I go...but the most important thing  
I forgot to ask: tell me, where do I find your shop?

FIGARO  
My shop? you cannot mistake it... look yonder...there it is...  
number fifteen, on the left hand,  
with four steps, a white front,  
five wigs in the window,  
on a placard, "Pomade Divine",  
a show-glass, too, of the latest fashion,  
and my sign is a lantern... There, without fail you will find me.

COUNT  
Five wigs.

FIGARO  
A lantern. There, without fail, you will find me.

COUNT  
I understand.

FIGARO  
You had better go now.

COUNT  
And you watch out...

FIGARO  
I'll take care of everything.

COUNT  
I have faith in you...

FIGARO  
I shall wait for you yonder...

COUNT  
My dear Figaro...

FIGARO  
Intendo, intendo...

CONTE  
Porterò meco...

FIGARO  
La borsa piena.

CONTE  
Si, quel che vuoi, ma il resto poi...

FIGARO  
Oh, non si dubiti, che bene andrà.

CONTE  
Ah, che d'amore la fiamma io sento,  
nunzia di giubilo e di contento!  
D'ardor insolito quest'alma accende,  
e di me stesso maggior mi fa.  
Ah, che d'amore, ecc.  
Ecco propizia  
che in sen mi scende, d'ardor insolito  
quest'alma accende e di me stesso maggior mi fa.

FIGARO  
Delle monete il suon già sento,  
l'oro già viene... Ecco qua.  
Già viene l'oro, viene l'argento,  
in tasca scende... Ecco qua.  
D'ardore insolito quest'alma accende,  
e di me stesso maggior mi fa.<sup>18</sup>

FIGARO  
I understand, I understand...

COUNT  
I will bring with me...

FIGARO  
A purse well filled.

COUNT  
Yes, all you want, but do your part...

FIGARO  
Oh, have no doubt, all will go well.

COUNT  
Oh, what a flame of love divine,  
of hope and joy auspicious sign!  
With fire unknown my soul is burning,  
and fills my spirit with will to dare.  
Oh, what a flame, etc.  
Oh, glorious moment  
which inspires my heart! With fire unknown  
my soul is burning, and fills my spirit with will to dare.

FIGARO  
I almost can hear the clinking coin,  
gold is coming... already it's here.  
Gold is coming, silver is coming,  
filling the pockets... already it's here.  
With fire unknown my soul is burning,  
and fills my spirit with will to dare.<sup>18</sup>

#### Giuseppe Verdi, composer: A 100-word biography



"Giuseppe Verdi (1813–1901) was one of the greatest operatic composers. His instincts for melody and thrilling drama have ensured the enduring popularity of many of his 28 operas, which include *Rigoletto*, *La traviata*, *Don Carlo* and *Otello*. Verdi was born to a family of innkeepers and grew up near Busseto in northern Italy. Later in life he made much of his 'peasant' background and lack of formal music education. While in truth his talent was nurtured fairly early on, Verdi still faced terrible difficulties."<sup>19</sup> In Verdi's early life, he was sympathetic to the *Risorgimento* movement to unify Italy, and the chorus "Va pensiero" from *Nabucco* became the chorus for all Italy.

#### Salvadore Cammarano, librettist: A 100-word biography



"Italian librettist and playwright Salvadore Cammarano (1801–52) was a leading librettist of his time. He is best known today for his many librettos for Donizetti and Verdi. He first collaborated with Donizetti on the hugely successful *Lucia di Lammermoor* (1835) and went on to write the librettos for every serious opera Donizetti wrote while he remained in Naples... Cammarano worked for the Neapolitan royal theatres for the rest of his life, writing librettos for such composers as Mercadante (*La vestale*, *Medea*, *Virginia*), Cammarano (*I ciarlatani*, *Il ravvadimento*), Pacini (*Saffo*, *Bondelmonte*, *Stella di Napoli*) and Verdi (*Alzira*, *La battaglia di Legnano*, *Luisa Miller*, *Il trovatore*)."<sup>20</sup>

<sup>18</sup> Murashev, "Il barbiere di Siviglia: line-by-line of the original libretto and English translation".

<sup>19</sup> "Giuseppe Verdi," Royal Opera House, accessed on July 7, 2019, <http://www.roh.org.uk/people/giuseppe-verdi>.

<sup>20</sup> "Salvadore Cammarano Image," Wikipedia, accessed on July 7, 2019, [https://en.wikipedia.org/wiki/Salvadore\\_Cammarano](https://en.wikipedia.org/wiki/Salvadore_Cammarano).

<sup>21</sup> "Salvadore Cammarano," Royal Opera House, accessed on July 7, 2019, <http://www.roh.org.uk/people/salvadore-cammarano>.

*Il trovatore* or *The Troubadour* is an Italian opera in four acts by Giuseppe Verdi with a libretto by Salvadore Cammarano (who died before completion, so Leone Emanuele Bardare finished the libretto). It premiered at the Teatro Apollo in Rome on January 19, 1853, and Verdi revised the opera in French, *Le Trouvère*, with added ballet music, premiering at the Paris Opéra on January 12, 1857. “Based on the 1836 play *El trovador* by Antonio García Gutiérrez, the opera is one of three considered to represent the culmination of Verdi’s artistry to that point. (The other two are *Rigoletto* and *La traviata*.)”<sup>22</sup>

Verdi wanted *Il trovatore* to be divergent from the structures of past operas and plays. Verdi wanted the piece to act as “a single piece” and not be confined to the structuring of cavatinas, duets, trios, etc.<sup>16</sup> Cammarano, who had collaborated with Verdi three times prior, created a libretto that was still structured conventionally, while also working out dramatic issues inherent with the source material. Almost all the action of the show takes place offstage, and the time frame of the play is broadened with skips in time to create the quicker pacing of the opera. The extreme drama and intensity of *Il trovatore* made it an instant success and furthered Verdi’s mastery of the *bel canto* and Romantic styles.

“**Udiste?... Mira, di acerbe lagrime**” is an Act IV baritone and soprano duet occurring between Count di Luna, a nobleman of Aragon, and Leonora, a noblewoman who is pursued by di Luna despite loving Manrico. At this point of the opera, Manrico, a troubadour and Leonora’s lover, and Azucena, a gypsy witch and Manrico’s assumed mother, have been captured by di Luna. Leonora has come to di Luna to ask for his freedom.

The form of the duet begins with a solo recitative for di Luna, followed by a duet recitative, then the duet proper starts with Leonora having an ascending figure denoting a plea and di Luna having a descending figure denoting a stentorian approach to her. After a cadential figure with a duetted cadenza, another recitative section switches Leonora’s tactic to relenting; and in typical operatic fashion, she offers herself to di Luna, poisons herself, and they finish the duet with di Luna singing of victory in sating his lust and Leonora singing of joy at saving her love.

The musical score consists of two staves of music for voice and piano. The top staff is for the soprano (Leonora) and the bottom staff is for the baritone (Count di Luna). The key signature is Eb Major. The tempo is indicated as *Più mosso.* The lyrics are as follows:

pe - sta il mio ca - da - ve - re, ma sal - va il Tro - va - tor!  
tread thou up - on my life-less corse, but harm - not the Trou - ba - dour!

la - mie più ter - ri - bi - le di - vam - pa il mio fu - ror!  
hate him, the more thou lov - est him, that love - I will not en - dure!

*Più mosso.* ( $\text{J} = 104$ )

The score includes dynamic markings such as *ppp*, *cresc.*, and *ff*.

Figure 5: Verdi’s *Il trovatore* duet “*Mira, di acerbe lagrime*”, mm. 108-111<sup>23</sup>

Figure 5 shows a typical written Verdi cadenza notated for the two voices. The *Più mosso* indicates the change in tempo from the previous section to accelerate to the cadence, and the note lengths denote the pacing of the cadenza moving from the Dominant (Eb Major) to the Ab Major close. Of particular note is the accent on the second beat of the second measure (109) of the cadenza. This accent on the non-idiomatic syllable (“ca-da-ve-re” and “ter-ri-bi-le”) is the metric midpoint of the cadenza and reinforces the Dominant to Tonic movement with a secondary dominant in the Dominant of Ab Major. This segmenting and evening of the cadenza is a stylistic remnant (symmetry) of the *bel canto* and Classical era.

<sup>22</sup> Schwarm, “*Il trovatore*: Opera by Verdi,” Encyclopædia Britannica.

<sup>23</sup> Verdi, *Il trovatore*, 206.

CONTE  
Udiste?  
Come albeggi, la scure al figlio,  
ed alla madre il rogo. (I seguaci entrano nella torre.)  
Abuso forse quel poter  
che pieno in me trasmise il prence!  
A tal mi traggi, donna per me funesta!  
Ov'ella è mai? Ripreso Castellor,  
di lei contezza non ebbi, e furo indarno tante ricerche e tante!  
Ah, dove sei, crudele?  
(Leonora si rivela.)

LEONORA  
A te davante.

CONTE  
Qual voce! Come? Tu, donna?

LEONORA  
Il vedi.

CONTE  
A che venisti?

LEONORA  
Egli è già presso all'ora estrema, e tu lo chiedi?

CONTE  
Osar potresti?

LEONORA  
Ah sì, per esso pietà domando!

CONTE  
Che? Tu deliri!

LEONORA  
Pietà!

CONTE  
Tu deliri!

LEONORA  
Pietà!

CONTE  
Ah! io del rival sentir pietà?

LEONORA  
Clemente Nume a te l'ispiri!

CONTE  
Ah! io del rival sentir pietà?

COUNT  
Did you hear?  
As dawn breaks, the son to the block,  
and the mother to the stake. (The guards go into the tower.)  
Perhaps I'm abusing the power  
that the Prince freely gave me!  
That's what you drive me to, O my fatal woman!  
Where can she be? When Castellor was retaken,  
I had no word of her, and all our searching was in vain!  
Ah, where are you, cruel one?  
(Leonora reveals herself.)

LEONORA  
Before you.

COUNT  
That voice! What? You, woman?

LEONORA  
As you see.

COUNT  
Why have you come?

LEONORA  
His last hour is approaching, and you ask me?

COUNT  
You dared?

LEONORA  
Ah yes, I ask mercy for him!

COUNT  
What? You're raving!

LEONORA  
Mercy!

COUNT  
You're raving!

LEONORA  
Mercy!

COUNT  
I? Show mercy to my rival?

LEONORA  
A clement God inspire you!

COUNT  
I? Show mercy to my rival?

LEONORA  
Clemente Nume a te l'ispiri!

CONTE  
È sol vendetta il mio Nume, ecc.

LEONORA  
Pietà! Pietà! Domando pietà!

CONTE  
Va!... va!... val...

LEONORA  
Mira, d'acerbe lagrime spargo al tuo piede un rio;  
non basta il pianto?  
Svenami, ti bevi il sangue mio. Calpesta il mio cadavere,  
ma salva il Trovator!

CONTE  
Ah! dell'indegno rendere vorrei peggior la sorte,  
fra mille atroci spasimi centuplicar sua morte.

LEONORA  
Svenami...

CONTE  
Più l'ami e più terribile divampa il mio furor!

LEONORA  
Calpesta il mio cadavere, ma salva il Trovator!

CONTE  
Più l'ami e più terribile divampa il mio furor! ecc.

LEONORA  
Mi svena, mi svena, calpesta il mio cadaver,  
ma salva il Trovator, ecc.

LEONORA  
Conte!

CONTE  
Né basti!

LEONORA  
Grazia!

CONTE  
Prezzo non avvi alcuno ad ottenerla. Scostati!

LEONORA  
Uno ve n'ha, sol uno, ed io te l'offro!

CONTE  
Spieghi, qual prezzo, di'?

LEONORA  
A clement God inspire you!

COUNT  
Vengeance is my only god, etc.

LEONORA  
Pity! Pity! I ask pity!

COUNT  
Go... Go!... Go!...

LEONORA  
Look, at your feet I shed a river of bitter tears;  
Isn't my weeping enough?  
Then stab me and drink my blood, trample upon my corpse,  
but save the Troubadour!

COUNT  
Ah! I would like to make worse the unworthy man's fate,  
make him die a hundred deaths in a hundred horrible spasms.

LEONORA  
Then kill me...

COUNT  
The more you love him, the worse my fury flames up!

LEONORA  
Triumph upon my corpse, but save the Troubadour!

COUNT  
The more you love him, the worse my fury flames up! etc.

LEONORA  
Stab me, stab me, triumph upon my corpse,  
but save the Troubadour! etc.

LEONORA  
Count!

COUNT  
Won't you stop?

LEONORA  
Spare him!

COUNT  
At no price could you gain that. Move away!

LEONORA  
There is one price, just one; and I'll give it to you!

COUNT  
Explain. Tell me: what is this price?

LEONORA  
Me stessa!

CONTE  
Ciel! Tu dickest?

LEONORA  
E compiere saprò la mia promessa.

CONTE  
È sogno il mio?

LEONORA  
Dischiudimi la via fra quelle mura;  
ch'ei m'oda, che la vittima fugga, e son tua.

CONTE  
Lo giura.

LEONORA  
Lo giuro a Dio, che l'anima tutta mi vede.

CONTE  
Olà!  
(Una guardia si presenta. Mentre il Conte gli parla all'orecchio, Leonora sugge il veleno chiuso nell'anello.)

LEONORA  
(M'avrai... ma fredda, esanime spoglia.)

CONTE  
Colui vivrà.

LEONORA  
(Vivrà! Contende il giubilo i detti a me, Signore,  
ma coi frequenti palpiti mercè ti rende il core!  
Or il mio fine impavida, piena di gioia attendo,  
potrò dirgli morendo, salvo tu sei per me!)

CONTE  
Fra te che parli? Volgimi, mi volgi il detto ancora,  
o mi parrà delirio quanto ascoltai finora!

LEONORA  
Vivrà!

CONTE  
Tu mia! tu mia! ripetilo, il dubbio cor serena,  
ah! ch'io credo appena udendolo da te!

LEONORA  
Vivrà! Contende il giubilo i detti a me, Signore,  
potrò dirgli morendo: salvo tu sei per me!  
Salvo tu sei, tu sei per me! Ah! ecc.

LEONORA  
Myself!

COUNT  
Heaven! What did you say?

LEONORA  
And I will keep my promise.

COUNT  
Am I dreaming?

LEONORA  
Make way for me within those walls;  
let him hear me, let the victim flee, and I am yours.

COUNT  
Swear it.

LEONORA  
I swear before God, who can see my whole soul.

COUNT  
Ho there!  
(A guard appears. While the Count is whispering to him,  
Leonora sucks the poison concealed in her ring.)

LEONORA  
(You'll have me... but as a cold and lifeless corpse.)

COUNT  
He shall live.

LEONORA  
(He'll live! My joy strips me of words. O Lord,  
but with its hurried beating my heart renders thanks!  
Now, fearless, filled with joy I can await the end,  
dying I can tell him: I have saved you!)

COUNT  
What are you whispering? Turn, turn your words to me again,  
or it will all seem a dream - what I heard before!

LEONORA  
He'll live!

COUNT  
You're mine! Mine! Repeat it, reassure my doubting heart;  
ah, I can scarcely believe it, when I hear it from you!

LEONORA  
He'll live! My joy strips me of words, O Lord.  
Dying I can tell him: I have saved you!  
I have saved you! Ah! etc.

CONTE  
Tu mia, tu mia, ah! Ch'io lo credo appena! ecc.

LEONORA  
Andiam!

CONTE  
Giurasti -

LEONORA  
Andiam!

CONTE  
Pensaci!

LEONORA  
È sacra la mia fè!

LEONORA  
Vivrà! Contende il giubilo, ecc.

CONTE  
Tu mia! tu mia! ripetilo, ecc.  
(Entrano nella torre.)<sup>24</sup>

COUNT  
You're mine, mine, ah! I can scarcely believe it! etc.

LEONORA  
Let us go!

COUNT  
You've sworn -

LEONORA  
Let us go!

COUNT  
Remember!

LEONORA  
My word is sacred!

LEONORA  
He'll live! My joy strips me, etc.

COUNT  
You're mine! You're mine! repeat it, etc.  
(They go into the tower.)<sup>24</sup>

#### Richard Rodgers, composer: A 100-word biography



"Richard Rodgers'(1902–1979) contributions to the musical theatre of his day was extraordinary, and his influence on the musical theatre of today and tomorrow is legendary. His career spanned more than six decades, his hits ranging from the silver screens of Hollywood to the bright lights of Broadway, London and beyond. He was the recipient of countless awards, including Pulitzers, Tonys, Oscars, Grammys and Emmys. He wrote more than 900 published songs and forty Broadway musicals."<sup>25</sup> After his original partner, Lorenz Hart died, Rodgers collaborated only with Oscar Hammerstein II for the next two decades creating pieces like *Carousel*, *The King and I*, etc.

#### Oscar Hammerstein II, lyricist and book: A 100-word biography



Oscar Hammerstein II (1895-1960) was born in New York City into a family of successful theatre producers. "... the first Rodgers & Hammerstein musical was a ground-breaking milestone, blending musical comedy and operetta into a whole new genre -- the musical play. OKLAHOMA! was also the start of the most successful partnership in Broadway history and was followed by CAROUSEL, ALLEGRO, SOUTH PACIFIC, THE KING AND I... Rodgers & Hammerstein wrote one musical specifically for the big screen -- STATE FAIR -- and one for television -- CINDERELLA... His last musical was THE SOUND OF MUSIC written with Richard Rodgers in 1959; his last song was "Edelweiss," written for that musical during its Boston tryout."<sup>26</sup>

*South Pacific* is a musical composed by Richard Rodgers with lyrics and book by Oscar Hammerstein II that premiered in 1949 on Broadway. The plot is laid out on The Rodgers and Hammerstein Organization show pages as,

"Set in an island paradise during World War II, two parallel love stories are threatened by the dangers of prejudice and war. Nellie, a spunky nurse from Arkansas, falls in love with a mature French planter, Emile. Nellie learns that the mother of his children was an island native and, unable to turn her back on the prejudices with which she was raised, refuses Emile's proposal of marriage. Meanwhile, the strapping Lt. Joe Cable denies himself the fulfillment of a future with an innocent Tonkinese girl with whom he's fallen in love out of the same

<sup>24</sup> Murashev, "*Il trovatore*: line-by-line of the original libretto and English translation".

<sup>25</sup> "Richard Rodgers," The Rodgers and Hammerstein Organization, July 7, 2019, <https://www.rnh.com/bio/175/Rodgers-Richard>.

<sup>26</sup> "Oscar Hammerstein II," The Rodgers and Hammerstein Organization, accessed on July 7, 2019, <https://www.rnh.com/bio/154/Hammerstein%20II-Oscar>.

fears that haunt Nellie. When Emile is recruited to accompany Joe on a dangerous mission that claims Joe's life, Nellie realizes that life is too short not to seize her own chance for happiness, thus confronting and conquering her prejudices.”<sup>27</sup>

James Michener's short stories, *Tales of the South Pacific* (1947), provided the source material for the musical's book and distilled a new, dramatic look at war and specifically the South Pacific theater. Originally, one story, “Fo' Dolla”, inspired the primary plot, but after closer investigation, the story too closely resembled Puccini's *Madama Butterfly*, so a composite of the short stories was produced for the musical with the “Fo' Dolla” story being a romantic subplot to the story “Our Heroine” where the characters Emile de Becque and Nellie Forbush were created.<sup>27</sup>

The original Emilie was Metropolitan Opera bass, Ezio Pinza, and the original Nellie was Mary Martin, who had reservations about taking the role due to Pinza's celebrity. The show received the 1950 Pulitzer Prize for Drama, eight Tony awards, and furthered the fame of its creators.<sup>28</sup> Dealing with racial, socioeconomic, and human issues, the musical not only won audiences over with its book and songs, but with its emphasis on the collision of worlds and the collateral damage that is inflicted on both sides of war.

“**This nearly was mine**” is a song sung by Emile in Act 2. After the GIs and nurses put on “Thanksgiving Follies”, Emilie finds Nellie and begs her to reconsider leaving him and not loving him. Nellie refuses because of Emilie's hiding of his two children with a Polynesian woman from Nellie. After Nellie leaves the scene, Emilie finds Lt. Cable and agrees to join him on a dangerous mission, because without Nellie, Emilie feels he has nothing to lose.

The overall musical form is song form (A B A') with a fairly elongated bridge due to repeated melodic material and a melodic lead-in from the preceding dialogue section. Due to the tessitura, it is best suited for a bass or a baritone with a low extension. Compared with Nellie's songs, Emilie's are more European and romantic in scope (see “Some enchanted evening”) and require great legato from the singer as well as a rich timbre.

[EMILE]	Close to my heart she came, Only to fly away, Only to fly as day flies from moonlight.	One girl for my dream, One partner in paradise, This promise of paradise – This nearly was mine.
I was cheated before and I'm cheated again By a mean little world of mean little men.  And the one chance for me is the life I know best, To be here on an island and to hell with the rest.  I will cling to this island like a tree or a stone, I will cling to this island and be free – and alone.	Now, now I'm alone, Still dreaming of paradise, Still saying that paradise Once nearly was mine	Close to my heart she came, Only to fly away, Only to fly as day flies from moonlight.
One dream in my heart, One love to be living for, One love to be living for – This nearly was mine.	So clear and deep are my fancies Of things I wish were true, I'll keep remembering evenings I wish I'd spent with you.	Now, now I'm alone, Still dreaming of paradise, Still saying that paradise Once nearly was mine. <sup>29</sup>
One girl for my dream, One partner in paradise, This promise of paradise – This nearly was mine.	I'll keep remembering kisses from lips I'll never own and all the lovely adventures That we have never known	One dream in my heart, One love to be living for, One love to be living for – This nearly was mine.

<sup>27</sup> “South Pacific show page,” The Rodgers and Hammerstein Organization, accessed July 7, 2019, <https://www.rnh.com/show/97/South-Pacific#shows-history>.

<sup>28</sup> Rodgers and Hammerstein II, *South Pacific*, 205-220.

## Jason Robert Brown, composer and lyricist: A 100-word biography



"**JASON ROBERT BROWN** is the ultimate multi-hyphenate – an equally skilled composer, lyricist, conductor, arranger, orchestrator, director and performer – best known for his dazzling scores to several of the most renowned musicals of his generation, including the generation-defining "**The Last Five Years**", his debut song cycle "**Songs for a New World**", and the seminal "**Parade**", for which he won the 1999 Tony Award for Best Score... Jason studied composition at the Eastman School of Music in Rochester, N.Y., with Samuel Adler, Christopher Rouse, and Joseph Schwantner. He lives with his wife, composer Georgia Stitt, and their daughters in New York City. Jason is a proud member of the Dramatists Guild and the American Federation of Musicians Local 802."<sup>29</sup>

The two-act show, *Songs for a New World*, is the first musical/contemporary theatrical song cycle by Jason Robert Brown. It premiered Off-Broadway at the WPA Theatre in 1995.<sup>30</sup> The cycle's unique construction shines because it is a set of songs connected by a single theme encapsulated by Brown as "one moment. It's about hitting the wall and having to make a choice or take a stand, or turn around and go back."<sup>30</sup> Once the arc of the show was set, the songs started to find a place in the musical. Many musical styles were represented, like pop, gospel, and jazz, and a diverse and multicultural cast was assembled for the work to play the four roles: MAN 1, MAN 2, WOMAN 1, and WOMAN 2. The first director of the show was Daisy Prince, Harold Prince's daughter (Harold Prince being a world-renowned theatre director and winner of the most Tonys ever, twenty).

"**I'd give it all for you**" is a duet between MAN 2 and WOMAN 1 in the middle of Act 2. Because each of the pieces is only thematically connected, the song isn't referential to any of the other ones distinctly. The story of the duet finds two former lovers coming back together after living apart for a while, and as with many Jason Robert Brown songs, the piano plays a key role in the tone of the song. The resemblance to a pop ballad with power ballad tendencies cannot be denied, and it is reminiscent (to me) of Joe Cocker and Jennifer Warnes' "Up where we belong" or "(I've had) The time of my life" by Bill Medley and Jennifer Warnes.

[MAN 2]

I had a house while you were gone.  
The week after you left me,  
I found a couple acres near Severna Park.  
I had a house while you were gone:  
A house with silver shutters, and a driveway laid in marble,  
and thousands of rooms to fill, and miles of space to fly...  
and I tried to believe it.  
It was better without you, I was safer alone...  
No, I'd give it all for you,  
I'd give it all for you by my side once more.  
Oh, I'd give it all for you.  
I'd give it all to hold you again, to feel I'm completed,  
to know there and then that all that I needed  
was you to fight the fear... And now you're here.

[WOMAN 1]

I took a trip while I was gone.  
I cashed in all my savings and bought an Eldorado,  
drove to Tennessee.  
I took a trip while I was gone.  
I drove across the country and I stopped at lots of diners  
and stared at a million stars, and thought I could touch the sky...  
And I tried to believe it. It was better without you. I was finally free...  
No, I'd give it all for you.

I'd give it all for you by my side once more.

Oh, I'd give it all for you.

I'd give it 'cause the mountains I climb get higher and higher.  
I'm running from time and walking through fire,  
and dreams just don't come true... But now there's you.

[MAN 2]

God knows it's easy to hide.  
Easy to hide from the things that you feel,  
and harder to blindly trust what you can't understand.

[WOMAN 1]

God knows it's easy to run.  
Easy to run from the people you love,  
and harder to stand and fight for the things you believe.

[WOMAN 1 and MAN 2]

Nothing about us was perfect or clear,  
but when paradise calls me,  
I'd rather be here.  
There's something between us  
that nobody else needs to see

<sup>29</sup> "Jason Robert Brown," jasonrobertbrown.com, accessed on July 7, 2019, <http://jasonrobertbrown.com/about/>.

<sup>30</sup> "Songs for a New World: Original Off-Broadway Version (1995)," Musical Theatre International, accessed July 7, 2019, <https://www.mtishows.com/songs-for-a-new-world>.

[WOMAN 1]

There were oceans to cross...

[MAN 2]

There were mountains to conquer...

[WOMAN 1]

And I stood on the shore...

[MAN 2]

And I stood on the cliff.

[WOMAN 1 and MAN 2]

And the second before I jumped,

I knew where I needed to be!

Oh, I gave it all for you.

I gave it all for you by my side once more.

Oh, I gave it all for you. I gave it 'cause it's harder  
to touch

the things that are dearer. I love you too much  
to trust something clearer.

I know I fell too far... But, here you are...<sup>31</sup>

#### Claude-Michel Schönberg, book and composer: A 100-word biography



"Born in 1944 of Hungarian parents, Claude-Michel Schönberg began his career in France as a singer, writer and

producer of pop songs. In collaboration with Alain Boublil he is the book co-writer and the composer of *La Révolution Française*, *Les Misérables*, *Miss Saigon*, *Martin Guerre* and *The Pirate Queen*... In 2001 he composed his first ballet score, *Wuthering Heights*, which was created by the Northern Ballet in 2002. His ballet, *Cleopatra*, which opened in 2011, was his second collaboration with David Nixon and his seventh complete score. In 2012 Claude-Michel co-wrote the screenplay and reconceived the music for the *Les Misérables* musical movie."<sup>32</sup>

#### Alain Boublil, book and French lyrics: A 100-word biography



"Alain Boublil is the author of the librettos and original lyrics for the musicals *La Révolution Française*, *Les*

*Misérables*, *Miss Saigon*, *Martin Guerre*, and *The Pirate Queen*, all in collaboration with Claude-Michel Schönberg, as well as *Marguerite* with Michel Legrand, Claude-Michel Schönberg, and Herbert Kretzmer. Boublil is the recipient of two Tony Awards, two Grammys, two Victoire de la Musique Awards and a Molière Award for *Les Misérables*. He received an Evening Standard Drama Award for *Miss Saigon* and a Laurence Olivier Award for *Martin Guerre*... Currently he is working on a revised version of *Martin Guerre* to open in the U.K. Boublil lives in New York..."<sup>33</sup>

#### Herbert Kretzmer, English lyrics: A 100-word biography



"Herbert Kretzmer was born in South Africa, where he began a career in journalism writing

the commentary for a weekly cinema newsreel. He came to live in London in 1954, and has since pursued twin careers as newspaperman and songwriter. He was feature writer on The Daily Sketch and a profile writer on The Sunday Despatch. He joined The Daily Express in 1960 and later became its drama critic, a post he held for 18 years, covering about 3,000 first nights." Along with the English lyrics of *Les Misérables*, Kretzmer has continued to work with Schönberg and Boublil on works such as *Marguerite*.<sup>34</sup>

Stated on the Music Theatre International website "Winner of over 100 international awards and seen by over 70 million, this musical phenomenon is an epic tale of passion and redemption in the throes of revolution."<sup>35</sup> *Les Misérables*, based on the Victor Hugo novel of the same title, is an almost completely sung through musical in two acts telling a tale of redemption, hope, and the power of the human spirit. This show is one of the longest running musicals on Broadway and is so popular that it has penetrated the zeitgeist of popular culture, exemplified by a skit on *Saturday Night Live*, *Key and Peele*, the song "I dreamed a dream" being used by many contestants on national talent shows like *America's Got Talent*, and a 2012 movie casting A list actors to portray the characters. The musical has also had a dramatic impact on the musical theatre genre and proven the timelessness of its source material.

*Les Misérables* was originally written entirely in French and premiered in Paris in 1980 using the original text. The show only ran for three months in Paris, but three years later, Cameron Mackintosh produced an English version (with the translation and transliteration of Herbert Kretzmer) to be performed in 1985 at the Barbican Arts Centre in London. This original cast included Colm Wilkinson, Michael Ball, and Patti LuPone.<sup>21</sup>

<sup>31</sup> Brown, *Songs for a New World*, 168-181.

<sup>32</sup> "Claude-Michel Schönberg," Music Theatre International, accessed on July 7, 2019, <https://www.mtishows.com/people/clause-michel-schonberg>.

<sup>33</sup> "Alain Boublil," Music Theatre International, accessed on July 7, 2019, <https://www.mtishows.com/people/alain-boublil>.

<sup>34</sup> "Herbert Kretzmer," Music Theatre International, accessed on July 7, 2019, <https://www.mtishows.com/people/herbert-kretzmer>.

<sup>35</sup> "Les Misérables: UK Tour Version (2009)," Musical Theatre International, accessed July 7, 2019, <https://www.mtishows.com/les-miserables-0>.

Musically, the show is often compared to an opera due to the lack of spoken dialogue. In operatic fashion, each character has thematic material that gets interspersed between characters when certain instances occur. One major occurrence of this phenomenon is in the “Prologue”. In this section sung by Jean Valjean, he is offered grace by a Bishop from whom he has stolen, and Valjean revels in this moment and decides to better his life. In Act 2, his music and even a fair amount of the text is repeated by Inspector Javert after Javert has given mercy and passage to Valjean to save Marius. Javert unlike Valjean twists the meaning of mercy and forgiveness, and in his black and white world, he decides that he cannot live after willingly letting a criminal escape.

Figure 6: *Les Misérables* “Prologue”, mm. 312-314<sup>36</sup>

**“One day more”** is the finale of Act 1 and has all the major characters singing about their plans for the future. Each part weaves in and out of one another and the many disparate lines create a cacophony of sound that still allows for different voices to be heard and specific lines to be amplified.

Figure 7: *Les Misérables* “Javert’s Suicide”, mm. 81-83<sup>37</sup>

[VALJEAN]  
One day more, Another day, another destiny,  
This never-ending road to Calvary,  
These men who seem to know my crime  
Will surely come a second time. One day more.

[MARIUS]  
I did not live until today. How can I live when we are parted?

[VALJEAN]  
One day more

[MARIUS and COSETTE]  
Tomorrow you'll be worlds away.  
And yet with you, my world has started.

[EPONINE]  
One more day all on my own.

[MARIUS and COSETTE]  
Will we ever meet again?

[EPONINE]  
One more day with him not caring.

[MARIUS and COSETTE]  
I was born to be with you.

[EPONINE]  
What a life I might have known.

[MARIUS and COSETTE]  
And I swear I will be true.

[EPONINE]  
But he never saw me there.

<sup>36</sup> Boublil, *Les Misérables*, 29.

<sup>37</sup> Boublil, *Les Misérables*, 340.

Looking at Figures 6 and 7, there is similarity of line (in the same key) for Valjean and Javert. Repeating music and some lyrics through a reprise is a staple of musical theatre structure, and with the addition of thematic material being shared by rivals in the musical, the operatic through line is shown as well as the humanistic theme of the show.

[ENJOLRAS]  
One more day before the storm.

[MARIUS]  
Do I follow where she goes?

[ENJOLRAS]  
At the barricades of freedom.

[MARIUS]  
Shall I join my brothers there?

[ENJOLRAS]  
When our ranks begin to form

[MARIUS]  
Do I stay, and do I dare?

[ENJOLRAS]  
Will you take your place with me?

[ALL]  
The time is now, the day is here!

[VALJEAN]  
One day more.

[JAVERT]  
One more day till revolution, We will nip it in the bud,  
We'll be ready for these schoolboys.  
They will wet themselves with blood.

[VALJEAN]  
One day more.

[M. and MME. THÉNARDIER]  
Watch 'em run amuck. Catch 'em as they fall.  
Never know your luck when there's a free for all.  
Here's a little 'dip'. There a little 'touch'.  
Most of them are goners so they won't miss much.

[STUDENTS]  
One day to a new beginning  
Raise the flag of freedom high,  
Every man will be a king, Every man will be a king!  
There's a new world for the winning,  
There's a new world to be won.  
Do you hear the people sing?

[MARIUS]  
My place is here, I fight with you!

[VALJEAN]  
One day more!

[MARIUS & COSETTE]  
I did not live until today  
Tomorrow you'll be worlds away  
And yet with you my world has started

[EPONINE]  
One more day all on my own

[JAVERT]  
I will join these people's heroes  
I will follow where they go  
I will know their little secrets  
I will know the things they know

[VALJEAN]  
One day more!

[M. & MME. THENARDIER]  
Watch 'em run amuck  
Catch 'em as they fall  
Never know your luck  
When there's a free-for-all

[JAVERT]  
One more day to revolution  
We will nip it in the bud  
We'll be ready for these schoolboys  
Tomorrow is the judgement day

[VALJEAN]  
Tomorrow we'll be far away  
Tomorrow is the judgement day

[ALL]  
Tomorrow we'll discover  
What our God in Heaven has in store!  
One more dawn  
One more day  
One day more!<sup>38</sup>

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<sup>38</sup> Boublil, *Les Misérables*, 235-251.

## BIOGRAPHIES OF THE PERFORMERS



**Alan Boudreaux** is a Junior Music Education Major from The Woodlands, Texas. He is a baritone in the studio of Dennis Jesse along with Andre Chiang and has taken regular lessons with Andre himself. He has been fortunate enough to perform with LSU Opera in their productions of Tchaikovsky's *Eugene Onegin*, Puts' *Elizabeth Cree*, and Poulenc's *Les mamelles de Tirésias*. He is also a member of LSU's touring A Cappella Choir and a singer in the graduate lab ensemble, Chamber Choir. He is looking forward to another productive and enriching year at LSU.



Baritone **André Chiang** has been described as "handsome of voice" (*Opera News*) and lauded with "let's hear more from this singer" (*Washington Post*). Chiang's highlights include Schaunard (*La bohème*) with Mobile Opera and Mississippi Opera, Belcore (*L'elisir d'amore*) with Opera Birmingham, Ford (*Falstaff*) with Portland Opera, Anthony Hope (*Sweeney Todd*) with Virginia Opera, and Lancelot (*Camelot*) at the Glimmerglass Festival. Competition honors include winner of the 59<sup>th</sup> NFMC Biennial Young Artist Award and winner of the 45<sup>th</sup> NATS Artist Awards Competition. Upcoming engagements include Gad Beck (*Two Remain*) with LSU Opera, Yamadori/Commissioner (*Madama Butterfly*) with Portland Opera, Dandini (*La cenerentola*) with Dayton Opera, Rambaldo (*La rondine*) with Mobile Opera, and Mercutio (*Roméo et Juliette*) with Mississippi Opera.  
[www.andrechiangbaritone.com](http://www.andrechiangbaritone.com)



**Elana Gleason**, hailed by the *New York Post* for "flaunt[ing] pinpoint finesse on high B's and C's" and by *Opera News* for singing with a "particularly beautiful soprano," is a versatile artist of classical and contemporary opera alike. Her upcoming performances include the soprano soloist in Opera Louisiane's "Opening Night" concert,

Krystyna in Jake Heggie's *Out of Darkness: Two Remain* with LSU Opera, Violetta in *La Traviata* with Mobile Opera, and Agnes Sorel in *The Maid of Orleans* with New Orleans Opera. Select recent engagements include Joan of Arc in *The Maid of Orleans*, Judith in *Bluebeard's Castle*, the title role in *Elizabeth Cree*, Tatyana in *Eugene Onegin*, and Marguerite in *Faust*.



**Kevin Thomas Harvey** is a singing actor from Pittsburgh, PA. Recently, Kevin participated in Opera Company of Middlebury's *Cendrillon*, in which he sang the role of Le Doyen and covered Prince Charming. He performed as Lieutenant Joseph Cable in *South Pacific* with the Jefferson Performing Arts Society, and took part in Sarasota Opera's Apprentice Artist Program, where he covered the role of Priest/Armored man in *The Magic Flute*, and was awarded the Leo M. Rogers award for an outstanding apprentice artist. Kevin will be returning to Sarasota for their 2019-2020 season. Formerly, Mr. Harvey played the role of Leonato and covered Benedict in *Beatrice and Benedict* with Asheville Lyric Opera and a multitude of roles with Opéra Louisiane.



**Michaela Maldonado** is from Houston, Texas and is a third-year undergraduate in vocal performance at LSU. She has sung the roles of Dinah (*Trouble in Tahiti*), Larina (*Eugene Onegin*), Silver Dollar (*Ballad of Baby Doe*), The Woodpecker/ Fox Cub (*The Cunning Little Vixen*), and Cinderella in (*Cinderella*). Michaela is also the recipient of the Best Comprimario Performance award for her role of Silver Dollar, and is a NATS Auditions finalist.



Soprano **Ashley Nuñez** has recently appeared as Frasquita in *Carmen* with Vero Beach Opera. Her operatic repertoire includes Tirésias in *Les mamele de Tirésias* and Jane Quig/Annie the Serving Girl/Witness #2 in Kevin Puts and Mark Campbell's collegiate premiere of *Elizabeth Cree* in the Spring of 2019. One of her upcoming performances includes singing the role of Kry sia in *Two Remain (Out of Darkness)* by Jake Heggie at LSU this fall. A prize winner in multiple competitions, she was a First-Place winner of the Giffin Vocal Competition, the Wednesday Morning Music Club Voice Competition, and the Daytona Beach Choral Society Vocal Competition.



**Kristin Scioneaux**, Collaborative Pianist, received her Bachelor of Music in Piano Performance and Master of Music in Collaborative Piano from Louisiana State University. Currently, she serves as staff accompanist to the LSU Opera, LSU A Cappella

Choir, plays for weekly studio classes, lessons, and rehearsals. She has served as rehearsal/performance pianist for New Orleans Opera, Opéra Louisiane, Asheville Lyric Opera, La Musica Lirica in Italy, the Baton Rouge Symphony Orchestra and the BRSO Chorus, the Louisiana Philharmonic Orchestra, and has served as Collaborative Piano Faculty for Asheville Lyric Opera's Young Artist Program. She has also worked as a piano hand double, to actress Bryce Dallas Howard in the 2008 film *The Loss of a Teardrop Diamond*, and to actress Carey Mulligan in the Oscar-nominated film, *Mudbound* (2017).



**Joshua Thomas** is a Junior Vocal Performance Major from Houston, TX. He was most recently seen as Le Monsieur Barbe in *Les mamelles des Tirésias* with LSU Opera

and The Bonze and Prince Yamadori in Opera Festival Di Roma's production of *Madama Butterfly*. Joshua won first place in the Lower College Classical Men category of the 2019 Louisiana NATS competition.



**Adam Sprague** is a junior at LSU pursuing a Bachelor of Music degree with a concentration in vocal performance. Adam's recent engagements include the opera scenes program with SNATS at LSU (2019),

Le Monsieur Barbe in *Les mamelles des Tirésias* with LSU Opera (2019), and winning first place in the Lower College Musical Theater Men category of the 2019 Louisiana NATS competition. Adam is so excited to share the stage with his mentor and colleagues!



“Singing with gorgeous vulnerability” (*Richmond Times*), Soprano **Olivia Yokers** has graced stages all across the United States singing both mainstage opera and musical theatre roles. Her career highlights include Mabel in *The Pirates of Penzance* with Dayton Opera, Utah Festival Opera, and the Tulane Summer Lyric Theatre, Berta in *Il barbiere di Siviglia* with Virginia Opera, Sardula in *The Last Savage*, Josephine in *H.M.S Pinafore*, and Laurey in *Oklahoma!* with Indiana University Opera. Miss Yokers looks forward to returning to the Dayton Philharmonic to perform Gabriel and Eve in Haydn’s *Creation* this fall.

## ACKNOWLEDGEMENTS

I don't often do written acknowledgements because I don't find myself particularly enamored in my writing, but since this was a really large get together, I wanted to shout out some folks. Thank you, **Dennis** for giving me the freedom to explore different aspects of my singing and go out and find what really makes me tick in the voice world. Your guidance and steady hand have been incredibly vital in my development as a singer and teacher. Thank you to the Junior class for their help! I know I haven't taught all of you one-on-one (Michaela), but it's been a privilege of mine to be a part of your LSU experiences and growth from the start. Keep up the good work **Boudreax, Sprague, and Josh Thomas** (and obviously **Michaela** too)! Use your straws! Thank you, **Kevin and Elana and Ashley**, for being real troopers and taking time out of their super busy schedules to sing with me! Thank you, **Kristin**, for always being great to sing with and super supportive. You always play everything with such grace and nuance. And thank you, **Olivia**, for putting up with me and deciding to forever put up with me. I know I'm a lot, but I think occasionally, I provide some entertainment! I hope everyone enjoys their time singing some old showtunes and some ethereal British music, and I know it'll be perfect next week. THANK YOU ALL FOR THE MEMORIES!

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