The D'Angelo Department of Music
at
Mercyhurst University

Presents

Opera Workshop's Final Scenes Concert

Featuring:

Shane Dexter, tenor
Regan Dedionisio, mezzo-soprano
Bridget Gideon, mezzo-soprano
Margaret Madonia, soprano
Vanessa Nolan, soprano
Ben Vacca, baritone

and
Linda Peters, piano

Walker Recital Hall
Friday, April 26, 2024
7:00pm

MERCYHURST
UNIVERSITY
D'ANGELO DEPARTMENT OF MUSIC

PROGRAM

Der kleinen Sandmann bin ich
Abends will ich schlafen gehn
from *Hänsel und Gretel*

Engelbert Humperdinck, music
(1854-1921)
Adelheid Wette, libretto
(1858-1916)

Der Sandmann = Vanessa Nolan
Hänsel = Regan Dedionisio
Gretel = Bridget Gideon

Lippen schweigen
from *Die Lustige Witwe*

Franz Lehár, music
(1870-1948)
Viktor Léon and Leo Stein, libretto
(1858-1940) (1861-1921)

Danilo = Shane Dexter
Hanna = Margaret Madonia

When A Woo-er Goes A-Wooing
from *The Yeomen of the Guard*

Arthur Sullivan, music
(1842-1900)
W.S. Gilbert, libretto
(1836-1911)

Elsie = Vanessa Nolan
Fairfax = Shane Dexter
Phoebe = Regan Dedionisio
Point = Ben Vacca

Presenteremo un bill…Gaie comari di Windsor
from *Falstaff*

Giuseppe Verdi
(1813-1901)
Arrigo Boito, libretto
(1842-1918)

Alice Ford = Vanessa Nolan
Mistress Quickly = Regan Dedionisio
Meg Page = Bridget Gideon

Sull'aria
from *Le nozze di Figaro*

W.A. Mozart, music
(1756-1791)
Lorenzo da Ponte, libretto
(1749-1838)

Countess Almaviva = Bridget Gideon
Susanna = Vanessa Nolan

We've Been North
from *The Tender Land*

Aaron Copland, music
(1900-1990)
Horace Everett, libretto
(1927-2001)

Top = Ben Vacca
Martin = Shane Dexter
Laurie = Bridget Gideon

Pa-pa-pa
from *Die Zauberflöte*

W.A. Mozart, music
(1756-1791)
Emanuel Shikaneder, libretto
(1751-1812)

Papageno = Ben Vacca
Papagena = Vanessa Nolan

The use of recording devices is strictly prohibited.
Please turn off and stow all electronic devices.
Thank you.

PROGRAM NOTES AND TRANSLATIONS

"Der kleinen Sandmann bin ich…Abends will ich schlafen gehn" from *Hänsel und Gretel*

Most prominently known for his opera *Hänsel und Gretel*, German composer Engelbert Humperdinck (1854-1921) completed his musical studies in Cologne and Munich. Following his award of a Mendelssohn scholarship in 1879, he traveled to Italy and met composer Richard Wagner, whom he assisted in the Bayreuth production of *Parsifal*. In subsequent years, Humperdinck traveled throughout Italy, France, and Spain, teaching in Barcelona's conservatoire for two years. By 1890, he became a professor at Frankfurt's Hoch Conservatory. As one of Wagner's most important students and assistants, Humperdinck was greatly influenced by his work and tutored his son, Siegfried. In his opera *Die Königskinder*, he pioneered the half-singing, half-speaking *Sprechgesang* technique, later popularized by Arnold Schoenberg.

While living in Berlin in 1890, Humperdinck began composing the score of *Hänsel und Gretel* following a commission request by his sister, Adelheid Wette, to compose music for a play for her children. The work, based on the classic Brothers Grimm tale, began as a *Singspiel* with sixteen songs and piano accompaniment, and in the following months, Humperdinck presented it to his fiancée as an engagement present. Realizing *Hänsel und Gretel*'s greater potential, he turned the score into a complete opera with Wette as librettist; by December 1893, Richard Strauss conducted its premiere in Weimar to immediate success. In 1923, the opera went on to be the first to be broadcast on radio in London, and in 1931 it was the Metropolitan Opera's first live transmission. It was especially noted for its understanding of children's minds and poetic sense, Wagnerian harmonies, and resourceful orchestration. Written as a lighter version of the original story, the children's mother orders them to pick strawberries to prevent causing trouble, instead of sending them off to die in the woods in the original.

One of the most prominent duets from *Hänsel und Gretel*, "Abends will ich schlafen gehn" ("Abendsegen") is sung by the children in the second act. While picking strawberries, darkness falls, and they panic as they realize they are lost. Gretel is frightened by her perceived visions of ghosts and cries for her parents while Hänsel attempts to protect her. A fairy, the Sandman, appears and sprinkles magical sand to help the children fall asleep ("Der kleine Sandmann bin ich"), and the children say their evening prayer, imploring the fourteen angels to protect them before entering deep slumber. The piece's slow tempo and simpler vocal harmonies highlight its themes of the children's faith in being protected and comforted through their evening prayer. Typically performed by a mezzo-soprano (Hänsel as a "pants" role) and a soprano, it is also popular during the Advent season in Europe. **Program notes by Bridget Gideon**

Sandmännchen	**Sandman**
Der kleine Sandmann bin ich, st!	The little Sandman am I,
und gar nichts arges sinn' ich, st!	and no bad sense, I!
euch Kleinen lieb' ich innig, st!	I love you little ones!

bin euch gesinnt gar minnig, st!	I am very fond of you!
Aus diesem Sack zwei Körnelein	From this bag two grains
euch Müden in die Äugelein:	for your tired eyes:
die fallen dann von selber zu,	they will fall themselves,
damit ihr schlaft in sanfter Ruh';	so you sleep in peace;
und seid ihr brav und fein geschlafen ein:	and are sound asleep:
dann wachen auf die Sterne,	then wake to the stars,
aus hoher Himmelsferne;	from high distant heaven
gar holde Träume bringen	even beautiful dreams
euch die Engelein!	bring you the angels!
Drum träume, träume, Kindchen, träume,	So dream, little children,
gar holde Träume	even beautiful dreams
bringen euch die Engelein!	bring you the angels!
Hänsel	**Hänsel**
Sandmann war da!	The Sandman was here!
Gretel	**Gretel**
Lass uns den Abendsegen beten!	Let us say our night benediction!
Hänsel und Gretel	**Hänsel and Gretel**
Abends will ich schlafen gehn,	I want to go to sleep tonight,
vierzehn Engel um mich stehn:	fourteen angels stand around me
zwei zu meinen Häupten,	two at my head,
zwei zu meinen Füssen,	two at my feet,
zwei zu meiner Rechten,	two to my right,
zwei zu meiner Linken,	two to my left,
zweie, die mich decken,	two who cover me,
zweie, die mich wecken…	two who wake me…
Gretel	**Gretel**
…zweie, die mich weisen	…two who point me
zu Himmels Paradeisen!	to heaven Paradise!
Hänsel	**Hänsel**
… zweie, die zum Himmel weisen!	…two, who point to heaven!

"Lippen schweigen" from *Die Lustige Witwe*

Austro-Hungarian composer Franz Lehár is a largely self-taught composer who spent time studying violin at the Prague Conservatory before becoming a Bandmaster for the Austro-Hungarian Army and then later a Kappelmeister for the Navy. He eventually became the conductor of the Vienna Theater an der Wien and even opened his own publishing house. Lehár was Catholic and he associated with many Jewish people in the artistic circles of Vienna, which put him in a vulnerable position with the Third Reich authorities. Despite his associations, Adolph Hitler enjoyed Lehár's music and even gave

him several awards. Lehár did what he could for his Jewish friends, but unfortunately could not prevent the capture, imprisonment and death of several friends, including Louis Treumann, the first tenor to sing the part of Danilo in *Die Lustige Witwe*.

Lehár is best known for his operas and operettas, the most famous and most widely performed being *Die Lustige Witwe*, which premiered in Vienna in 1905. His librettists were Viktor Léon and Leo Stein, the latter of which discovered the source material for the operetta – a German translation of Henri Meilhac's French comedy play, *L'attaché d'ambassade*. The librettists updated the setting and changed a few details in the plot, but maintained the central story of a wealthy widow, Hanna Glawari, whose friends are trying to find her the right husband so her money will stay in their impoverished principality. The preferred mate for Hanna is the ambassador, Count Danilo Danilovitsch, with whom she had an affair many years ago. Danilo was prevented from marrying Hanna by his uncle because she was poor back then. At the start of the operetta, Danilo refuses to marry Hanna for her money and she will not have him until he says that he loves her. After numerous ups and downs in their relationship, Danilo has swallowed his pride and come to Hanna to profess his love for her. Hanna is cautious at first, but eventually relents and admits her love for Danilo in this tender duet.

Danilo

's flüstern Geigen, hab mich lieb!
All die Schritte sagen bitte,
hab mich lieb!
Jeder Druck der Hände
deutlich mir's beschrieb.
Er sagt klar, 's ist wahr, 's ist wahr,
du hast mich lieb!

Danilo

Lips are silent,
violins whisper, love me!
All the steps say please,
love me!
Every squeeze of the hands
has clearly described it to me.
It says clearly, it's true, it's true,
you love me!

Hanna

Tanzt auch die Seele mit,
Da hüpft das Herzchen klein,
Es klopft und pocht:
Sei mein! Sei mein!
Und der Mund, der spricht kein Wort,
doch tönt es fort und immerfort:
Ich hab' dich ja so lieb,
ich hab' dich lieb!

Hanna

With every step of the waltz
the soul dances as well,
then the little heart jumps,
it beats and throbs:
Be mine! Be mine!
The mouth doesn't speak a word,
but it resounds on and on forever:
I love you so much,
I love you!

Hanna and Danilo

Deutlich mir's beschrieb...
Er sagt klar, 's ist wahr, 's ist wahr`
Du hast mich lieb!

Hanna and Danilo

Every squeeze of the hands
has clearly described it to me.
It says clearly, it's true, it's true,
you love me!

"When A Woo-er Goes A-Wooing" from *The Yeomen of the Guard*

Dramatist W.S. Gilbert and composer Arthur Sullivan are one of the most well-known operetta writing partnerships in the history of the operatic genre. They wrote fourteen operettas during the Victorian era that directly influenced subsequent generations of musical theater composers. Gilbert and Sullivan's collaboration was so successful during their lifetime that the producer Richard D'Oyly Carte built the Savoy Theatre to present their works and created the D'Oyly Carte Opera Company, which has performed Gilbert and Sullivan operettas for over a century. Gilbert and Sullivan's operettas are full of satire and political and cultural commentary. They contain dialogue scenes between the musical numbers, thus bridging the gap between opera and musical theater.

Yeomen of the Guard is Gilbert and Sullivan's eleventh operetta, premiering in 1893 and running for 423 performances. It is set in the Tower of London in the 16th century. Similar to most of Gilbert and Sullivan's operettas, there are numerous characters and a fair dose of humor expressed through puns. However, it is one of their darker operas and has fewer plot twists than most of their other operettas. While most of Gilbert and Sullivan's operettas end happily, *Yeomen* is also different from previous collaborations because the main character is left broken-hearted at the end of the operetta.

The plot of *Yeomen* revolves around the plight of Colonel Fairfax, a soldier who has been falsely accused of sorcery, imprisoned in The Tower of London, and sentenced to death. To avoid leaving his estate to his cousin (who is also his accuser), Fairfax secretly marries Elsie Maynard, a traveling singer. Elsie's traveling companion and fellow performer, jester Jack Point, is in love with Elsie. In this scene from Act II of *Yeomen of the Guard*, Colonel Fairfax is in the process of demonstrating the art of wooing to the jester Jack Point, when he successfully woos Elsie. This leaves Point so depressed that he wishes he was dead. Additionally, the character Phoebe is quite embittered to see Fairax, the object of her affections, wooing Elsie.

"Presenteremo un bill…Gaie comari di Windsor" from *Falstaff*

Falstaff is a comic Italian opera from 1893, composed by Giuseppe Verdi, with librettist Arrigo Boito. It's first performance was February 9th, 1893, at Teatro alla Scala in Milan, Italy. Prior to this, Verdi focused mainly on dramatic operas, making *Falstaff* a shock to everyone at first, but was highly loved and popular once seen. The plot surrounds Sir John Falstaff, a largely built old knight from the early 1400's that has no money. Falstaff schemes to get money by marrying a rich woman. The two women he contacts, Alice and Meg, are both married and friends, so they figure out his ploy quickly and are angered by it (as well as the husbands). The women devise a plan with more of their friends to get back at him, succeeding twice. Falstaff is humiliated by these pranks and as he states in his closing aria, "Tutto nel mondo e burla" ("Everything in the world is a joke").

"Presenteremo un bill...Gaie comari di Windsor!" occurs in Act 2 of the opera. The scene involves Alice, Meg, and their friend Mistress Quickly (who

has been around the block and really does not like men, so she thoroughly enjoys being involved in the pranks). Quickly enters the scene to Alice and Meg sharing tea as she announces she has tricked Falstaff into coming over to Alice's house to see her. Their plan is to put him in a large laundry basket and push him out the window into the river. Alice, Meg, Quickly, and Alice's servants (Ned and Will) set up the scene of the prank while laughing and enjoying talking about what they are going to do to him. At the end of the scene, Quickly notices Falstaff approaching from the window and Alice has everyone get into their predetermined positions of hiding. **Program Notes by Regan Dedionisio**

Alice
Presenteremo un bill, per una tassa
Al parlamento, sulla gente grassa.

Alice
We will present a bill in
parliament for a tax on fat people

Quickly
Comari!

Quickly
Gossips!

Alice
Ebben?

Alice
Well?

Meg
Che c'è?

Meg
What happened?

Quickly
Sarà sconfitto!

Quickly
He will be defeated!

Alice
Brava!

Alice
Brava!

Quickly
Fra poco gli farem la festa!

Quickly
We will have a party soon!

Alice, **Meg**
Bene!

Alice, Meg
Good!

Quickly
Piombò nel laccio a capofitto.

Quickly
Plunged into the snare headfirst.

Alice
Narrami tutto, lesta.

Alice
Tell us everything, fast.

Meg
Lesta.

Meg
Fast.

Alice
Lesta.

Alice
Fast.

Quickly
Giunta all'Albergo della Giarrettiera

Quickly
Arrived at the Albergo della Garter.

Chiedo d'essere ammessa alla presenza
Del Cavalier, segreta messaggera.
Sir John si degna d'accordarmi udienza,
M'accoglie tronfio in furfantesca posa:
"Buon giorno, buona donna"
"Reverenza," A lui m'inchino,
molto ossequiosamente,
poi passo alle notizie ghiotte.
Infin, per farla spiccia,
Vi crede entrambe innamorate cotte.
Delle bellezze sue.
E lo vedrete presto ai vostri pie'.

Alice
Quando?

Quickly
Oggi, qui, dalle due alle tre.

Meg
Dalle due alle tre.

Alice
Son già le due.
Olà! Ned Will!
Già tutto ho preparato.
Portate qui la cesta del bucato.

Quickly
Sarà un affare gaio!

Alice
Mettete là.
Poi, quando avrò chiamato,
vuoterete la cesta
nel fossato.

Meg
Bum!

Alice
Taci. Andate.

Meg
Che bombardamento!

I ask to be admitted to the presence
of Cavalier, a secret messenger.
Sir John, granted me an audience
He greets me in pompous pose:
"Good evening, dear lady."
"Reverence," I bow to him,
very obsequiously,
then step to the delicious news.
Finally, to make it brief,
He thinks you both are in love
with his beautiful qualities.
You'll see him soon at your feet.

Alice
When?

Quickly
Today, here, between 2 and 3.

Meg
Between 2 and 3.

Alice
It's already two o'clock!
Ho there! Ned! Will!
I've prepared everything already.
Bring the laundry hamper here.

Quickly
It will be a merry business!

Alice
Put it there.
Then, when I call you,
You'll empty the hamper
into the mote.

Meg
Splash!

Alice
Hush. Leave!

Meg
What a bombardment!

Alice
Prepariamo la scena.
Qua una sedia. Qua il mio liuto.
Qua il mio liuto.

Alice
Apriamo il paravento.
Bravissime! Così. Più aperto ancora.
Fra poco s'incomincia la commedia.
Gaie comari di Windsor!
è l'ora! L'ora di alzar
la risata sonora!
L'alta risata che scoppia,
che scherza, che sfolgora, armata
di dardi e di sferza!
Gaie comari, festosa brigata!
Sul lieto viso
spunti il sorriso,
splenda del riso -
l'acuto fulgor!
Favilla incendiaria di gioia nell'aria,
di gioia nel cor. A noi!
Tu la parte farai che ti spetta.

Meg
Tu corri il tuo rischio
col grosso compar.

Quickly
Io sto alla vedetta.

Alice
Se sbagli ti fischio.
E mostreremo all'uomo
che l'allegria d'oneste donne
ogni onestà comporta.
Fra le femmine quella è la più
ria che fa la gattamorta.

Quickly
Eccolo! E'lui!

Alice
Dov'è?

Alice
Let's set the scene.
Here, a chair. Here, my lute.
Here, my lute.

Alice
Let us open the screen.
Very good! Like that.Open more.
Soon the play will begin.
Merry wives of Windsor!
It's time! It's time to rase
our resounding laughter!
The high laughter that bursts,
that jokes, that flashes, armed
with darts and with the lash!
Merry wives, festive company!
Let smiles blossom
on our happy faces,
Let it shine of laughter –
the bright blaze!
Spark incendiary of joy in the air
of joy in the heart. It's your turn.
You will play your part.

Meg
You are running your risk
with the fat gentleman.

Quickly
I am on the look out.

Alice
If you blunder, I'll hiss at you.
and we'll show mankind
that merriment of honest women
full honesty implies.
Among women, she is the most
evil who acts the most slyly.

Quickly
Here he is! It's he!

Alice
Where is he?

Quickly
Poco discosto.

Meg
Presto.

Quickly
A salir s'avvia.

Alice
Tu di qua. Tu di là!
Al posto!

Meg and Quickly
Al posto!

Quickly
Not far.

Meg
Quickly.

Quickly
He's getting ready to come up.

Alice
You, this way. You, over there!
To your places!

Meg and Quickly
To our places!

"Sull'aria" from *Le nozze di Figaro*

Among the most revered and influential opera composers of all time looms Wolfgang Amadeus Mozart, whose contributions to the operatic genre are manifold and far-reaching. Mozart's twenty-two operas range from the pleasant albeit shorter works of his youth to the mature works of his adulthood, which reign supreme in today's opera houses as they have throughout the centuries since his life. During his lifetime, Mozart was able to expand upon and intermingle the established forms of opera, such as Italian *opera seria* and *opera buffa*, as well as the German *Singspiel*. Unique to his contemporaries, Mozart wrote lead roles for many strong female characters, often composing for specific singers in mind. His knowledge and mastery of orchestral ensembles greatly influenced his operas, leading to richly varied textures, harmony, rhythm, and color that created brilliant musical characterizations for each of the roles in his operas.

One of Mozart's most beloved and often produced operas is *Le nozze di Figaro*, an opera buffa which premiered in 1786 in Vienna. The opera is set in late 18th-century Spain, at the house of Count and Countess Almaviva. All of the action occurs in one day. The Count's head servant, Figaro, is planning to marry the Countess' maid, Susanna, that evening. The Count wants to exercise his right to bed a servant girl on her wedding night, so he does everything he can to delay the wedding of Figaro and Susanna while relentlessly pursuing Susanna romantically. Susanna, Figaro, and the Countess manage to embarrass the Count and reveal his deceptive ways. In the end, Figaro and Susanna are able to get married. In this duet, the Countess and Susanna plot to trick the Count into attending a rendezvous with Susanna. The Countess dictates a love letter for Susanna to send to him, which suggests that he meet Susanna that night "under the pines."

La Contessa
Cosa mi narri?
E che ne disse il Conte?

Susanna
Gli si leggeva in fronte
il dispetto e la rabbia.

La Contessa
Piano, che meglio
or lo porremo in gabbia!
Dov' è l'appuntamento
che tu gli proponesti?

Susanna
In giardino.

La Contessa
Fissiamgli un loco. Scrivi.

Susanna
Ch'io scriva, ma signora…

La Contessa
Eh scrivi, dico,
e tutto io prendo su me stessa.
Canzonetta sull'aria.

Susanna
"Sull'aria..."

La Contessa
"Che soave zeffiretto..."

Susanna
"Zeffiretto..."

La Contessa
"Questa sera spirerà..."

Susanna
"Questa sera spirerà..."

La Contessa
"Sotto i pini del boschetto."

Susanna
"Sotto i pini..."

The Countess
What things you're telling me?
And what did the Count say?

Susanna
You could read in his face
his indignation and anger.\

The Countess
Gently now, it will be easier
to catch him!
Where is the rendezvous
that you suggested?

Susanna
In the garden.

The Countess
Let's fix a place for it.Write to him.

Susanna
I write, but my lady?

The Countess
Write, I tell you,
and I'll take it all upon myself.
A song to the zephyr.

Susanna
"To the zephyr…"

The Countess
"How sweet the breeze…"

Susanna
"The breeze…"

The Countess
"Will be this evening…"

Susanna
"Will be this evening…"

The Countess
"In the pine grove."

Susanna
"In the pine grove…"

La Contessa "Sotto i pini del boschetto."	**The Countess** “In the pine grove.”
Susanna "Sotto i pini...del boschetto..."	**Susanna** “In the pine grove…”
La Contessa Ei già resto il capirà.	**The Countess** And the rest he’ll understand.
Susanna Certo, certo il capirà.	**Susanna** I’m sure he’ll understand.

“We’ve Been North” from *The Tender Land*

Aaron Copland (1900-1990) is one of America’s most famous composers. He grew up in Brooklyn and after studies abroad in Europe, settled in New York City for the remainder of his life. Copland wrote in many genres, but is mostly known for his orchestral works such as *Appalachian Spring* and *Fanfare for the Common Man*. In addition to composing, Copland was a teacher, conductor, music critic, and a writer. He became known as the “Dean of American music” due to his championing of contemporary American composers. Copland’s musical language evolved over time, deriving its greatest influence from Nadia Boulanger and then later, Igor Stravinsky. He was interested in most music that crossed his path – the French nationalist school found in the music of *Les Six*; folk tunes from Latin America; American jazz and popular music; 20th-century serialism; amongst many others. He synthesized many styles into a uniquely individualistic sound, indeed mirroring the synthesis of cultures within America. His music evokes the American pioneer spirit and large-scale landscapes of the United States through the use of slowly changing diatonic harmonies; popular, folk and jazz elements; directness of expression; and a general sense of optimism that pervades many elements of his compositional style.

Copland’s vocal works are few. He composed a set of twelve songs titled *Twelve Poems of Emily Dickinson*, and also published two books of American folk songs he arranged, aptly named *Old American Songs*. He composed a few operas, but only one has entered the standard American repertory. *The Tender Land* is set on a small Midwest family farm in the 1930s. The inspiration for this opera was photographs from the Depression era and James Agee’s novel, *Let Us Now Praise Famous Men*. Copland and Horace Everett (aka Erik Johns) wrote the opera for television, but it was rejected and instead had its premier at New York City Opera in 1954. It was not successful, potentially due to the original production being conceived for the intimate medium of television, which did not transfer well to the larger-scale of the opera house.

The story centers around Laurie Moss, a newly graduated high schooler who dreams of leaving her small Midwest town and seeing more of the world. In this scene, itinerant workers, Martin and Top, have wandered onto the Moss’

property and run into young Laurie Moss, who is quickly caught up by the two men's tales of their travels.

"Pa-pa-pa" from Die Zauberflöte

Wolfgang Amadeus Mozart was a musical genius of the classical era (1750-1820). He is, along with Bach and Beethoven, one of the most influential and well-known musicians of all time. Born in Salzburg, he was a musical prodigy at birth, being proficient at both the keyboard and violin from the age of five. He played as a musician for the Salzburg court but later pursued bigger and better things. During his later years, he composed many famous symphonies, concertos, and operas. He died at 35 after a mysterious illness, but his legacy of being a titan of musical genius remains. Written in 1791, *Die Zauberflöte*, or *The Magic Flute* is one of Mozart's most popular operas. The story follows Prince Tamino, who is on a quest to rescue Pamina, the daughter of the Queen of the Night, whom the evil Sarastro has captured. During his quest, he is aided by a birdcatcher named Papageno who plays his magic pipes to influence his surroundings.

"Pa-pa-pa" is a duet from Act II of *Die Zauberflöte* by Mozart. In this duet, Papageno and Papagena express their joy at finding each other. Papageno, who has been searching for a partner throughout the opera, finally encounters Papagena, who matches him perfectly. The lyrics are filled with playful exchanges between the two characters, expressing their love and happiness. The music has lots of repeated lyrics and phrases to represent the characters' similarities and their excitement to start a life together. The accompanied melody is lively and bubbly reflecting the characters' jubilant mood.

Program notes by Ben Vacca

Papageno	**Papageno**
Pa-Pa-Pa-Pa-Pa-Pa-Papagena!	Pa-Pa-Pa-Pa-Pa-Pa-Papagena!
Beide	**Both**
Pa-Pa-Pa-Pa-Pa-Pa-Papagena!/Papageno!	Pa-Pa-Pa-Pa-Pa-Pa-Papagena/o!
Papageno	**Papageno**
Bist du mir nun ganz gegeben?	Are you really all mine now?
Papagena	**Papagena**
Nun bin ich dir ganz gegeben.	Now I really am all yours.
Papageno	**Papageno**
Nun so sei mein liebes Weibchen!	So now be my darling little wife.
Papagena	**Papagena**
Nun so sei mein Herzenstäubchen!	Now be the little dove of my life.

Beide
Welche Freude wird das sein,
Wenn die Götter uns bedenken,
Unsrer Liebe Kinder schenken,
Liebe kleine Kinderlein.

Papageno
Erst einen kleinen Papageno.
Dann wieder einen Papageno.

Papagena
Dann eine kleine Papagena.
Dann wieder eine Papagena.

Beide
Es ist das höchste der Gefühle,
Wenn viele, viele, viele, viele,
Pa, pa, pa, pa, pa, pa, geno/gena
Der Segen froher Eltern sein;

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

Papageno
First a little Papageno.
Then another Papageno.

Papagena
Then a little Papagena.
Then another Papagena.

Both
It is the greatest feeling
that many, many, many, many,
Pa-Pa-Papagenos/nas,
are a blessing to their parents.

We would like to thank Linda Peters for her tremendous contributions to this Opera Workshop scenes concert, including her tremendous talent at the keyboard, the time and energy she poured into helping the students musically, and her encouraging spirit throughout the semester.

We would also like to thank Jennifer McNamara for her gracious help with costumes and Persie Doolittle for running the lights for our show.

For a full list of department performances, visit our website at www.mercyhurst.edu/music.