

Patricia Schuman, soprano
with Bradley Moore, piano
January 30, 2022 • Valley Regional High School

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Series

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PROGRAM

"A personal journey of arias and songs from the 17th century to the present"

- I.
Hark! Hark! The echoing air Henry Purcell (1659-1695)
from *The Fairy Queen*
- Where'er you walk from *Semele* George Frideric Handel (1685-1759)
- Sposa son disprezzata from *Bajazet* Geminiano Giacomelli (1692-1740)
I am a wife, scorned and outraged. He is my heart, my unfaithful husband.
Will he let me die?
- II.
Mignon Lieder from Goethe's *Wilhelm Meister* Franz Schubert (1797-1828)
Kennst du das Land
Heiss mich nicht reden
So lasst mich scheinen
Nur wer die Sehnsucht kennt
- III.
Non più di fiori Wolfgang Amadeus Mozart (1756-1791)
from *La Clemenza di Tito*
- ~ INTERMISSION ~
- IV.
Memories (A) Pleasant (B) Sad Charles Ives (1874-1954)
- Jeanie with the light brown hair Stephen Foster (1826-1864)
- Youth and Love Ralph Vaughan Williams (1872-1958)
- Silent Noon

(continued on next page)

V.

Del Cabello mas sutil

Fernando Obradors (1897-1945)

*From the finest hair in your tresses, I wish to make a chain
to draw you to my side.*

La Rose y el Sauce

Carlos Guastavino (1912-2000)

*The blooming rose embraced the willow tree
and the willow fell passionately in love,
but a coquettish little girl has stolen the rose
and the desolate willow weeps for the rose.*

Solo las flores sobre ti

Federico Mompou (1893-1987)

*Only the flowers above you were as a white offering,
giving light to your body.
I would have given myself as a lily to you,
so that my life would wither on your breast.*

VI.

Chanson Andalouse

Jules Massenet (1842-1912)

*Why do you love me? Your tenderness is absurd,
like a pointless dream, a lovely lie.
Like a dream that dawn destroys,
the pleasure of one day, flees never to return.*

Crépuscule

Jules Massenet (1842-1912)

*At dusk, the lillies have closed their heart and in them,
the ladybirds have retired for the night as if in a virginal dream.
Do you not wish that, with lowered heads, we could talk lovingly?
The ladybirds are abed.*

Habanera from Carmen

Georges Bizet (1838-1875)

*Love is a rebellious bird that you can't catch.
If you want it, it won't come to you. If you avoid it, it catches you!
Love is a gypsy child, it knows no law,
if you love me, I don't love you. If you don't love me, I love you.*



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Translations

Giacomelli: "Sposa son disprezzata"

(I am wife and I am scorned)

I am wife and I am scorned,
I am faithful and I'm outraged.
Heavens, what have I done?
And yet he is my heart,
my husband, my love,
my hope.
I love him, but he is unfaithful,
I hope, but he is cruel,
will he let me die?
O God, valor is missing -
valor and constancy.

(Piovene / Elfrieda Langemann O'Neill)

Schubert: Mignon Lieder from Goethe's *Wilhelm Meister* (four selections)

Kennst du das Land (Do you know the land)

Do you know the land where citrons bloom,
Golden oranges glow among dark leaves,
A gentle wind blows from the blue sky,
The myrtle is still, and the laurel stands tall?
Do you know it well?
It is there! - there
That I would go with you, my beloved.

Do you know the house? Its roof rests on pillars.
Its hall is resplendent, its chambers shine;
And marble statues stand and watch me:
What have they done to you, poor child?
Do you know it well?

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It is there! - there
That I would go with you, my protector.

(*Goethe / Emily Ezust*)

Heiss mich nicht reden
(Don't ask me to speak)

Don't ask me to speak - ask me to be silent,
for my secret is a [solemn] duty to me.
I wish I could bare my soul to you,
but Fate does not will it.

At the right time, the sun's course will dispell
the dark night, and it must be illuminated.
The hard rock will open its bosom; and
ungrudgingly, the earth will release deep
hidden springs.

Others may seek calm in the arms of a friend;
there one can pour out one's heart in lament.
But for me alone, a vow locks my lips,
And only a god has the power to open them.

(*Goethe / Emily Ezust*)

So lasst mich scheinen (So let me seem)

So let me seem, until I become so;
don't take the white dress away from me!
From the beautiful earth I hasten
down into that solid house.

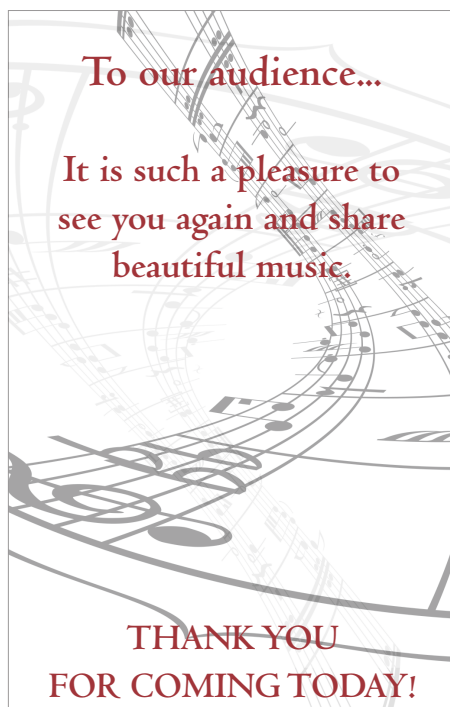
There I will repose a moment in peace,
until I open my eyes afresh;
then I will leave behind the spotless garment,
the girdle and the wreath.

And those spirits of heaven
do not ask whether one is 'man' or 'woman',
and no clothes, no robes
will cover my transfigured body.

Although I have lived without trouble and
toil,

I have still felt deep pain.
Through sorrow I have aged too soon;
Make me forever young again!

(*Goethe / Emily Ezust*)



Nur wer die Sehnsucht kennt
(Only one who knows longing)

Only my yearning shows
How much I suffer.
Alone and set apart
From every pleasure,
I see the sky at night
That all embraces.
But he who knows my love
Is so far distant.

My senses reel and burn
In such commotion.
Only my yearning shows
How much I suffer.

(Goethe / David Paley)

Obradors: "Del cabello mas sutil"
(From the finest hair)

From the finest hair
in your tresses
I wish to make a chain
to draw you to my side.
In your house, young girl,
I'd fain be a pitcher,
to kiss your lips
whenever you went to drink. Ah!

(Traditional / Richard Stokes)

Guastavino: "La rosa y el sauce"
(The rose and the willow)

The rose began to bloom
Embracing the willow tree,
The passionate tree, passionately
It loved the rose so much.
But a little girl, a coquettish girl
But a little girl, a coquettish girl
Has stolen the rose
And the desolate willow tree
Is crying for the rose.
Is crying for the rose.

(Fernan Valdez / Lorena Paz Nieto)



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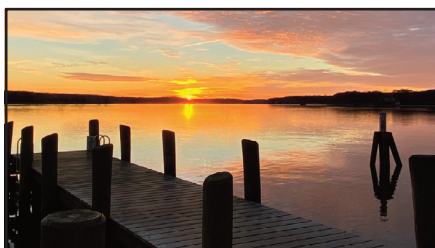


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Mompou: “Solo las flores sobre ti”
(Only the flowers above you)

Above you, only the flowers
Were as a white offering:
The light they gave to your body
Would never more return to the branch.

A whole life of perfume
With its kiss was given to you
You shone with their light
Which treasured your closed eyes.

Had I been a flower's whisper! –
Then would I have given myself as a lily to you
So that my life would wither
On your breast
And never more meet the night
That would fade next to you.

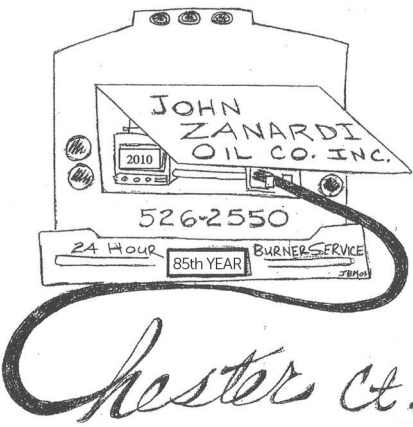
(Josep Janés i Olivé / Anna Brull Piñol)

Massenet: “Chanson Andalouse”
(Andalusian song)

Why do you sing
About the exhilaration of love?
Why do you love me?
Your tenderness is absurd!
One day my soul
Fell into frozen slumber
After an ardent kiss.
The flame faded and went out;
Why do you love me?

Like a pointless dream,
A lovely lie,
Ah! I save that ardent kiss;
Why do you love me?

At the bullfights,
Of which Seville is proud,
Of the señoras
I was the first,
And I laughed when, into my ear
A suitor spoke in a low voice.
Cupid is ever alert
And he surprised me, alas!



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A timid confession,
A fleeting hour,
Ah! The languor of first love,
The exquisite pleasure of one day!

And in the woods
I walk, trying to forget,
And no voice
Gives me joy.
It is cold in my heart and frivolous love
Has taken my first kiss.

The song of love is absurd,
Why do you love me?

Like a dream
That dawn destroys,
Ah! You flee, pleasure of one day,
Alas! – never to return!
Alas! Why then do you love me?

(Jules Ruelle / Emily Ezust)

Massenet: Crépuscule (Dusk)

Like a curtain beneath the paleness
Of their close-set petals,
The lilies have closed their heart,
The ladybirds have retired for the night.

And until bright morning dawns
The ladybirds have remained abed
At the very heart of the hidden lilies,
As if in a virginal dream.

Lilies only sleep for a moment;
Do you not wish that, with lowered heads,
We might talk lovingly?
The ladybirds are abed.

(Armand Silvestre / Richard Stokes)



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Patricia Schuman began her career as a mezzo-soprano singing Rossini heroines and touring the world as Carmen in Peter Brook's *La Tragedie de Carmen*, for which her performance was included as one of the performances of the year in the New York Times. After stepping into the dress rehearsal of Rossini's *La Donna del Lago* at Carnegie Hall opposite Marilyn Horne, Miss Schuman was mentored by Miss Horne and encouraged to switch to a soprano. So began a career as a leading soprano on the stages of the world's leading opera houses, including The Metropolitan Opera, Teatro all Scala, Vienna State Opera, The Royal Opera House at Covent Garden and other opera houses around the world. She has sung Vitellia, Countess Almaviva, Ilia, and Donna Elvira at various festivals

including the Salzburg Festival, the Glyndebourne Festival, and Aix-en-Provence. Miss Schuman has concertized with orchestras such as the Royal Concertgebouw Orchestra, the Philadelphia Orchestra, the Orchestre de Paris and the St. Paul Chamber Orchestra. She can be heard on recording in Handel's *Messiah*, *Florencia en el Amazonas*, *Tancredi*, Berton's *Veni Creator*, Philip Glass' *Einstein on the Beach* and Ricky Gordon's *The House without a Christmas Tree*. She can be seen on DVD in the title role of *L'incoronazione di Poppea* by Monteverdi.

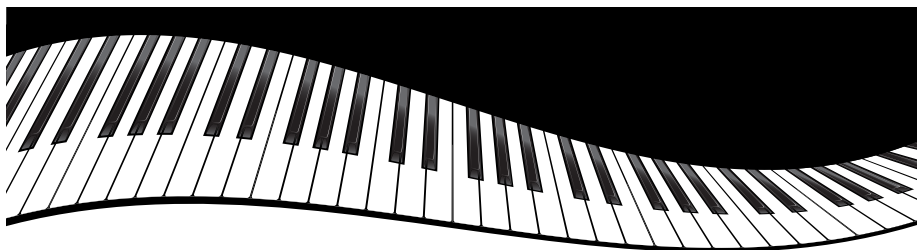
In recent years, Miss Schuman has returned to mezzo-soprano repertoire and has been involved in a number of world premieres and 21st century works, including Missy Mazzoli's *Breaking the Waves*, Jeanine Tesori's *Blizzard in Marblehead Neck*, John Musto's *Later the Same Evening*, Tobias Picker's *An American Tragedy*, Ricky Ian Gordon's *The House Without A Christmas Tree*, and Thomas Ades' *Powder Her Face*. Upcoming in the 22-23 season, are two debut roles with Maryland Lyric Opera Company, Dame Quickly in Verdi's *Falstaff* and Emilia in Verdi's *Otello*, as well as an appearance with Con Brio.



Bradley Moore conducted the world premieres of *The House Without a Christmas Tree* (Gordon) and *Some Light Emerges* (Kaminsky) at the Houston Grand Opera, and led the company's revival of *The Little Prince*, as well as performances of *Tosca*, *L'elisir d'amore*, and *The Magic Flute*. He conducted *Ariadne auf Naxos*, *Dead Man Walking*, *The Cunning Little Vixen*, and *The Crucible* at the Miami Music Festival and *Madama Butterfly* at the Castleton Festival. He has been Associate Music Director at the Houston Grand Opera, and assistant conductor at Metropolitan Opera, the Salzburg Festival, Opéra National de Paris, Canadian Opera Company, and Los Angeles Opera.

Mr. Moore has appeared in recital with Patricia Schuman, David Pittsinger, Susan Graham, Renée Fleming, Jamie Barton, Christine Goerke, Angela Meade, Eric Owens and Eric Cutler, among others. His discography includes *The House Without a Christmas Tree* and a recital with Melody Moore for Pentatone, a recital with Mr. Cutler for EMI Classics, a recital with clarinetist Julian Bliss on Signum Classics, and a recital of songs by Daron Hagen on Arsis Audio.

He has been a piano soloist with orchestras including the National Symphony Orchestra and the Buffalo Philharmonic. He performed the Martinu Harpsichord Concerto with the San Francisco Ballet for the world premiere of Mark Morris' *Beaux*, and has also been heard as a recitative accompanist and continuo player with the Met Orchestra, the Wiener Philharmoniker, the Los Angeles Philharmonic, and the Met Chamber Ensemble.





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