

DUETS TO DIE FOR



A Halloween concert featuring some of opera's scariest moments.

2023 - 2024 Season

7:00 PM - Tuesday, October 31 2023

Faxon-Kenmar United Methodist Church

williamsportmusicclub.com

FEDERATION OF INDIVIDUAL MUSICAL SOCIETIES

**WILLIAMSPORT
MUSIC CLUB**

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DUETS TO DIE FOR

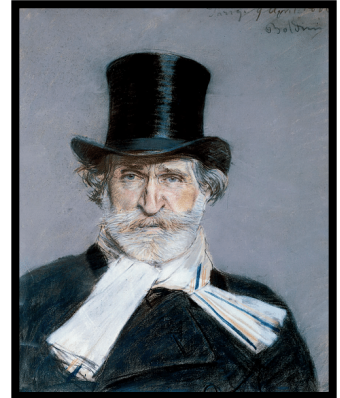
Opening Remarks
Song & Poem of the Month

Katharine Cimini, Williamsport Music Club President
Presented by: Mitzi Burget, Soprano & Leatha Kieser, Piano



FEATURING

<i>Devorah Straub,</i>	<i>Soprano</i>
<i>Ryan Workman,</i>	<i>Tenor</i>
<i>Wayne Harris,</i>	<i>Baritone</i>
<i>Kristin Ivers,</i>	<i>Piano</i>
<i>Carol Waltz,</i>	<i>Organ</i>



PROGRAM

VERDI:	<i>Don Carlo</i>	Dio, che nell'alma infondere Wayne Harris (Rodrigo) & Ryan Workman (Don Carlo)	Scena e Duetto
MASCAGNI:	<i>Cavalleria Rusticana</i>	Intermezzo Carol Waltz	
VERDI:	<i>Rigoletto</i>	Sì, vendetta, tremenda vendetta Wayne Harris (Rigoletto) & Devorah Straub (Gilda)	Finale Duetto
LEONCAVALLO:	<i>Pagliacci</i>	Intermezzo Kristin Ivers	
VERDI:	<i>La Forza del Destino</i>	Invano Alvaro ti celasti al mondo Wayne Harris (Don Carlo) & Ryan Workman (Don Alvaro)	Scena e Duetto
VERDI:	<i>La Traviata</i>	Preludio Carol Waltz	Atto Terzo
VERDI:	<i>La Traviata</i>	Parigi, o cara Devorah Straub (Violetta) Ryan Workman (Alfredo) & Wayne Harris (Germont)	Scena, Duetto, e Finale Ultimo
DE CURTIS:		Non Ti Scordar di Me	

TEXTS, & TRANSLATIONS

When I set out to organize this program, it was not necessarily my intention to feature the works of Giuseppe Verdi so prominently, but as he is my favorite composer, it has been a happy accident. An opera program, particularly an operatic duets program, is bound to include highlights from the composer who defined Italian melodrama for the second half of the 19th century. Verdi took painstaking control over his musical output, to ensure every detail met the highest standard. Unlike earlier and many of his contemporary composers, Verdi cared very much about the quality of his libretti. Verdi was a bibliophile who revered the works of Shakespeare, Goethe, Dumas, Hugo, and many of the finest poets, playwrights, and dramaturge of his day, often before making their way into Italian translation.

Don Carlos, a political, religious, and psychological drama is considered Verdi's magnum opus and was originally a five-act grand opéra set to a French-language libretto by Joseph Méry and Camille du Locle. It is based on the dramatic play *Don Karlos* by Friedrich Schiller and was translated into Italian and revised in both five and four act versions following the Paris premier. Our program, utilizing the favored Italian text, opens with the scene and duet between the title character, prince and heir to the throne of Spain as well as Rodrigo, the Marquis of Posa and close confidant of the prince. The main love triangle and dramatic dilemma are perfectly revealed and set the remaining acts in motion: Don Carlo is still in love with his formerly betrothed, Élisabeth de Valois, who is now married to his father, Filippo II, King of Spain! Rodrigo urges Don Carlo to forget his romantic troubles and concentrate on helping the oppressed people of Flanders—a political thorn in the side of the King, the Vatican, and the Grand Inquisitor!

RODRIGO

È lui!...desso...!Infante!

DON CARLO

O mio Rodrigo!

Sei tu! sei tu, che stringo al seno?

RODRIGO

Altezza!

O mio prence e signor!

DON CARLO

E il ciel che a me t'invia nel mio dolor,

Angiol consolator!

RODRIGO

L'ora suonò; te chiama il popolo fiammingo!

Soccorrer tu lo dèi; ti fa suo salvator!

Ma che vid'io! quale pallor; qual pena!...

Un lampo di dolor sul ciglio tuo balena!

Muto sei tu!... Sospiri! Hai tristo il cor!

Con trasporto d'affetto

Carlo mio, con me dividi

Il tuo pianto, il tuo dolor!

RODRIGO

It's him!...now...The Infante!

DON CARLO

O my Rodrigo!

It is you! My friend who I embrace!

RODRIGO

Your highness!

O my prince and mister!

DON CARLO

And the heaven that sends you to me in my sorrow,

My angelic consoler!

RODRIGO

The hour rang; you call the Flemish people!

You help him; he makes you his savior!

But what did I see? what pallor; what penalty! ...

A flash of pain on your eyelash!

You're silent! ... Sighs! You have the heart!

With transport of affection

My dear, with me divide

Your crying, your pain!

DON CARLO

Mio salvator, mio fratel, mio fedele,
Lascia ch'io pianga in seno a te!

RODRIGO

Versami in cor il tuo strazio crudele,
L'anima tua non sia chiusa per me!
Parla!

DON CARLO

Il vuoi tu? La mia sventura apprendi,
E qual orrendo strale
Il cor mi trapassò!
Amo... d'un colpevol amor... Elisabetta!

RODRIGO

Tua madre! Giusto ciel!

DON CARLO

Quale pallor!
Lo sguardo chini al suol!
Ahi! tristo me,
Tu stesso, o mio Rodrigo,
T'allontani da me?

RODRIGO

No!... no, Rodrigo
Ancora t'ama! Io tel posso giurar.
Soffri? per me l'universo dispar!
Questo arcano dal Re non fu
sorpreso ancora?

DON CARLO

No.

RODRIGO

Ottien dunque da lui di partir per la Fiandra.
Taccia il tuo cor, - degna di te
Opra farai, - apprendi omai
In mezzo a gente oppressa a divenir un Re!

DON CARLO

Ti seguirò, fratello.

RODRIGO

Ascolta! il santo asil s'apre già; qui verranno
Filippo e la Regina.

DON CARLO

Elisabetta!

DON CARLO

My savior, my brother, my faithful friend,
Let me cry in you!

RODRIGO

Pour me into your cruel torment,
Your soul is not closed for me!
Speak!

DON CARLO

Do you want it? To learn my misfortune,
And what horrible arrow
The pierced my heart!
I love ... a guilty love ... Elizabeth!

RODRIGO

Your mother! Oh heavens!

DON CARLO

You've turned pale!
You look like you've seen hell!
Ouch! How sad,
You yourself, my Rodrigo,
Will you too abandon me?

RODRIGO

No! ... no, Rodrigo
Still loves you! I swear it.
Suffer? For me the universe is desperate!
This arcane King should not
surprise us again?

DON CARLO

No.

RODRIGO

So he got from him to leave for Flanders.
Keep your heart out, - worthy of you
Opra you will do, - learn omai
In the midst of oppressed people to become a King!

DON CARLO

I will follow you, brother.

RODRIGO

Listen! The holy asylum is opening; they will come
Philip and the Queen.

DON CARLO

Elizabeth!

RODRIGO

Rinfranca accanto a me lo spirto che vacilla!
Serena ancor tua stella in alto brilla.
Domanda al ciel dei forti la virtù!

DON CARLO E RODRIGO

Dio che
nell'alma infondere
Amor volesti e speme,
Desio nel core accendere
Tu déi di libertà.
Giuriam insiem di vivere
E di morire insieme;
In terra, in ciel congiungere
Ci può la tua bontà.

RODRIGO

Vengon già.

DON CARLO

Oh terror! Al sol vederla io tremo!

Filippo, conducendo Elisabetta, appare in mezzo ai Frati. Rodrigo s'è allontanato da Don Carlo che s'inchina innanzi al Re cupo e sospettoso. Egli cerca di frenar la sua emozione. Elisabetta trasale nel riveder Don Carlo. Il Re e la Regina si avanzano, e vanno verso la cappella ov'è la tomba di Carlo V, dinanzi alla quale Filippo s'inginocchia per un istante a capo scoperto; quindi prosegue il suo cammino colla Regina

RODRIGO

Coraggio!

DON CARLO

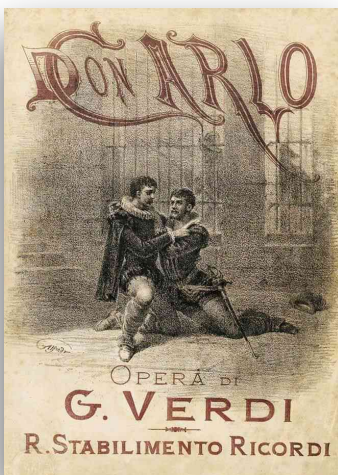
Ei la fe' sua! Sventura!
Io l'ho perduta!

RODRIGO

Vien presso a me; più forte il core avrai!

DON CARLO E RODRIGO

Insiem vivremo, e moriremo insieme!



RODRIGO

Refresh your wavering spirit beside me.
Your serene star still shines above.
Demand from heaven strength and virtue!

DON CARLO AND RODRIGO

God who
infused in the soul
Love you wanted, and hope,
I desire in my heart to ascend
You my God of freedom.
Let's swear together to live
And to die together;
On earth and in heaven, we join
Your goodness can do it.

RODRIGO

They are coming.

DON CARLO

Oh terror! Just to see her I tremble!

Philip, leading Elizabeth, appears in the midst of the Friars. Rodrigo has moved away from Don Carlo who bows before the dark and suspicious King. He tries to stop his emotion. Elisabetta winces at the sight of Don Carlo. The King and Queen advance, and go towards the chapel where is the tomb of Charles V, before which Philip kneels for a moment bare-headed; then he continues his journey with the Queen

RODRIGO

Courage!

DON CARLO

She is his! Oh my misfortune!
I lost her!

RODRIGO

Come to me; your heart is strong!

DON CARLO AND RODRIGO

Together we will live, and together we will die!



The Intermezzo from Pietro Mascagni’s *Cavalleria Rusticana* has been a perennial favorite of orchestras and taken on a life of its own outside the opera house. Yes, you’ve heard it in films like *The Great Caruso*, *Raging Bull* and *The Godfather Part III* as well as Barilla pasta advertisements. In Mascagni’s soundtrack of Sicilian betrayal, curses, and revenge, the Intermezzo represents an orchestral “calm before the storm.”



Verdi turned to Victor Hugo’s play *Le Roi s’amuse* for the subject of one his most popular operas, *Rigoletto*. After initial struggles with Austrian censors, who took umbrage to a jester murdering his master, not to speak of the licentiousness of the duke and his court, Verdi managed to oversee a triumphant premier at La Fenice in Venice. Just before the scene in our program, Rigoletto’s daughter, Gilda has been kidnapped by the Duke of Mantua’s courtiers. They bring her to the Duke who fancies her for his next conquest. Next, Rigoletto bursts into the court to rescue his daughter. He begins by begging, then submits to violence, but finally, outnumbered and humiliated, pleads for Gilda’s release. The opera is full of hum and whistle-able tunes but the second act finale duet of the cursed jester, Rigoletto and his gullible daughter, Gilda provides the perfect ending to the first half of our program: Yes! Revenge, terrible revenge!



RIGOLETTO

No, vecchio, t'inganni, un vindice avrai.
Sì, vendetta, tremenda vendetta
Di quest'anima è solo desio...
Di punirti già l'ora s'affretta,
Che fatale per te tuonerà.
Come fulmin scagliato da Dio,
Te colpire il buffone saprà.

GILDA

O mio padre, qual gioia feroce
Balenarvi negli occhi vegg'io!
Perdonate: a noi pure una voce
Di perdono dal cielo verrà.
Perdonate, perdonate!

RIGOLETTO

Vendetta! Vendetta! No! No!

GILDA

(Mi tradiva, pur l'amo; gran Dio,
Per l'ingrato ti chiedo pietà!)

RIGOLETTO

Come fulmin scagliato, ecc.

GILDA

Perdonate, ecc.

RIGOLETTO

No, old man, you're wrong, you'll be avenged.
Yes, revenge, terrible revenge
is all that my heart desires.
The hour of your punishment hastens on,
that hour which will be your last.
Like a thunderbolt from the hand of God,
the jester's revenge shall strike you down.

GILDA

O my father, what a fierce joy
flashes in your eyes!
Forgive him: and then we too may hear
the voice of pardon from Heaven.
Forgive him!

RIGOLETTO

Revenge! Revenge! No! No!

GILDA

(He betrayed me, yet I love him; great God,
I ask for pity on this faithless man!)

RIGOLETTO

Like a thunderbolt, etc.

GILDA

Forgive him, etc.

Ruggero Leoncavallo's *Pagliacci*, like *Cavalleria Rusticana*, is a short opera interspersed by an orchestral intermezzo. Unlike the *Cavalleria* intermezzo, this orchestral interlude does not allow for a brief moment of musical release. The jealous Canio has just sung his famous aria, *Vesti la giubba*, he has put his clown costume and makeup on, and the seed of madness has been planted. Will the ensuing play result in routine good humor or untimely murder and tragedy?



La Forza del Destino (The Force of Destiny) was composed by Verdi for a premier in St. Petersburg. The opera spans a 28 year time lapse from start to finish. Upon the opening scene, Don Alvaro, a nobleman from South America wishes to marry the daughter of the Marchese of Calatrava, Donna Leonora, but he is found unworthy coming from Incan lineage. To avoid a confrontation, Alvaro drops his pistol to the ground, but it discharges, mortally wounding the Marchese. The Marchese curses Leonora with his dying breath and her brother, Don Carlo swears to avenge his their father's killer. The scene and duet in our program is the moment, 28 years later, when Don Carlo and Don Alvaro come face to face. Alvaro has entered a monastery under the name of Father Raphael. He offers peace, and pleads for any option to avoid violence, but Carlo taunts him as a half-breed and the two come to blows. As a side note, this opera about a series of unfortunate events, has acquired a reputation for being cursed after a series of unfortunate events. The first performance was delayed by nine months when the leading soprano came down with a grave illness. The famed Metropolitan Opera baritone, Leonard Warren, collapsed in full view of the audience and died on stage during a performance of the opera, just after beginning the aria, "Morir, tremenda cosa" ("To die, a terrible thing"). Luciano Pavarotti, known for his superstitions, could never be coaxed into performing the opera. There are even reports of opera houses losing power mid-performance.



CARLO

Invano Alvaro ti celasti al mondo,
e d'ipocrita veste
scudo facesti alla viltà. Del chiostro
ove t'ascondi m'additâr la via
l'odio e la sete di vendetta; alcuno
qui non sarà che ne divida. Il sangue,
solo il tuo sangue può lavar l'oltraggio
che macchiò l'onor mio,
e tutto il verserò. Lo giuro a Dio.

ALVARO

Fratello ...

CARLO

Riconoscimi.

ALVARO

Don Carlo! Voi, vivente!



CARLOS

In vain, Alvaro, you've hidden from the world,
and hypocritically made
a monk's habit a villain's shield.
Hatred and thirst for revenge have
pointed me to where
you are hiding. There will be no one here to
intervene. Blood, your blood alone, can wash
away the outrage that stained my honor;
and I will spill it all, I swear to God!

ALVARO

Brother ...

CARLOS

Know who I am!

ALVARO

Don Carlos! You - alive!

CARLO

Da un lustro ne vo' in traccia,
Ti trovo finalmente;
Col sangue sol cancellasi
L'infamia ed il delitto.
Ch'io ti punisca è scritto
Sul libro del destin.
Tu prode fosti, or monaco,
Un 'arma qui non hai ...
Deggio il tuo sangue spargere.
Scegli, due ne portai.

ALVARO

Vissi nel mondo, intendo;
Or queste vesti, l'eremo,
Dicon che i falli ammendo,
Che penitente è il cor.
Lasciatemi.

CARLO

Difendere
Quel sajo, né il deserto.
Codardo, te nol possono.

ALVARO

Codardo! Tale asserto ...
No, no! Assistimi, Signore!
a Don Carlo
Le minaccie, i fieri accenti,
Portin seco in preda i venti;
Perdonatemi, pietà,
O fratel, pietà, pietà!
A che offendere cotanto
Chi fu solo sventurato?
Deh, chiniam la fronte al fato,
O fratel, pietà, pietà!

CARLO

Tu contamini tal nome.
Una suora mi lasciasti
Che tradita abbandonasti
All'infamia, al disonor.

CARLOS

For five years I have searched for you;
at last I've found you.
With blood alone can the disgrace
and the crime be wiped out.
That I should punish you
is written in the book of fate.
Once you were brave;
now, as a monk, you have no sword ...
I must spill your blood:
choose, for I have brought two ...

ALVARO

Once I lived in the world, so I understand;
now this robe, this retreat,
show that I am making amends,
and that my heart is penitent.
Leave me!

CARLOS

Neither that monk's habit
nor this solitary place
can protect you, coward!

ALVARO

Coward! You dare to say ...
Ah, no! Help me, Lord!
to Don Carlos
Let threats and violent words
be carried away by the winds.
Forgive me; have pity,
brother, have pity!
Why so insult one
who was only unfortunate?
Come, let us bow before fate;
brother, have pity!

CARLOS

You sully such a word.
Ah! You left to me a sister
who, betrayed, you abandoned
to infamy and dishonour.

ALVARO

No, non fu disonorata,
Ve lo giura un sacerdote!
Sulla terra l'ho adorata
Come in cielo amar si puote.
L'amo ancora, e s'ella m'ama
Più non brama questo cor.

CARLO

Non si placa il mio furore
Per mendace e vile accento;
L'arme impugna ed al cimento
Scendi meco, o traditor.

ALVARO

Se i rimorsi, il pianto omai
Non vi parlano per me,
Qual nessun mi vide mai,
Io mi prostro al vostro piè!

CARLO

Ah la macchia del tuo stemma
Or provasti con quest'atto!

ALVARO

Desso splende più che gemma.

CARLO

Sangue il tinge di mulatto.

ALVARO

Per la gola voi mentite!
A me un brando!
Un brando, uscite!

CARLO

Finalmente!



ALVARO

No, she was not dishonored -
I swear it to you as a priest.
On earth, I adored her
as one can love in heaven.
I love her still; if she still loves me,
my heart asks for nothing more.

CARLOS

My rage is not to be placated
by lying and cowardly words;
take up a sword, traitor,
and do battle with me!

ALVARO

If remorse and tears
no longer plead for me,
I will do what no one has ever seen me do -
throw myself at your feet!

CARLOS

Ah, you have proved the stain
on your escutcheon by this act.

ALVARO

It shines brighter than a jewel.

CARLOS

It is tinted with your half-breed's blood.

ALVARO

You lie in your throat!
Give me a sword,
A sword - lead on!

CARLOS

At last!



ALVARO
No, l'inferno non trionfi.
Va, riparti.

CARLO
Ti fai dunque di me scherno?

ALVARO
Va.

CARLO
S'ora meco misurarti,
O vigliacco, non hai core,
Ti consacro al disonore.

ALVARO
Ah, segnasti la tua sorte!
Morte.
Raccoglie la spada

CARLO
Morte! A entrambi morte!

CARLO e ALVARO:
Ah! Vieni a morte,
A morte andiam!

ALVARO
No - the devil
shall not triumph. Go, leave me.

CARLOS
So you mock me?

ALVARO
Go.

CARLOS
If now, coward, you lack courage
to measure swords with me,
I condemn you to dishonor.

ALVARO
Ah, now you have sealed your fate!
Death!
Ah! death, come forth to death! Let us go!

CARLOS
Death ... death to both!

CARLOS & ALVARO:
Ah! Come forth to death!
To death, let's go!



La Traviata is one of the most beloved operas in the entire repertoire. You are probably familiar with the party scene and Brindisi (drinking song) duet between Violetta and Alfredo, but the happiness of the first act does not carry on to the end of the third act. The opera is based on Alexandre Dumas' novel, *La dame aux Camélias*, which is based on the real-life high society courtesan, Marie Duplessis, renamed Violetta Valéry. It is one of the first operas to depict current (at the time of its composition) social themes. After trying to avoid real love at any cost, Violetta finally finds true love in Alfredo Germont. Alas, Alfredo is just a young bourgeois from a provincial family. He cannot afford to provide the luxurious lifestyle to which Violetta is accustomed, and his family cannot afford the scandal of his relationship to prevent his younger sister from marrying into a respectable family. The third act prelude foreshadows the ensuing tragedy: Violetta's health is failing. Alfredo's sister has married and he is now able to return to Violetta. They share a brief moment of happiness, hoping to make their life together in Paris, but it is too late. In a moment, she dies in Alfredo's arms just as Alfredo's father arrives with the doctor.

VIOLETTA
Amato Alfredo!

ALFREDO
Mia Violetta!

BOTH:
O gioia!

ALFREDO
Colpevol sono... so tutto, o cara.

VIOLETTA
Io so che alfine reso mi sei!

ALFREDO
Da questo palpito s'io t'ami imparo,
Senza te esistere più non potrei.

VIOLETTA
Ah, s'anco in vita m'hai ritrovata,
Credi che uccidere non può il dolor.

ALFREDO
Scorda l'affanno, donna adorata,
A me perdona e al genitor.

VIOLETTA
Ch'io ti perdoni? la rea son io:
Ma solo amore tal mi rendé.



VIOLETTA
My beloved Alfredo!

ALFREDO
Oh, my Violetta!

BOTH:
Oh, what joy!

ALFREDO:
I'm to blame, but now, o dear one!

VIOLETTA
I only know I have you back!

ALFREDO
From the beating of my heart!
I can live no longer without you!

VIOLETTA
That you find me still alive
Means that sorrow cannot kill.

ALFREDO
Forget the pain, beloved,
Forgive me and my father.

VIOLETTA
Pardon you? When I'm the one to blame?
But it was love that made me so.



BOTH

Null'uomo o demone, angelo mio,
Mai più staccarti potrà da me.
Parigi, o cara/o noi lasceremo,
La vita uniti trascorreremo:
De' corsi affanni compenso avrai,
La mia/tua salute rifiorirà.
Sospiro e luce tu mi sarai,
Tutto il futuro ne arriderà.

ALFREDO

Tu impallidisci

VIOLETTA

È nulla, sai!
Gioia improvvisa non entra mai
Senza turbarlo in mesto core

ALFREDO

Gran Dio! Violetta!

VIOLETTA

È il mio malore
Fu debolezza! ora son forte
Vedi? sorrido

ALFREDO

(Ahi, cruda sorte!)

VIOLETTA

Fu nulla Annina, dammi a vestire.

ALFREDO

Adesso? Attendi

VIOLETTA

No voglio uscire.
Gran Dio! non posso!

ALFREDO

(Cielo! che vedo!)
Va pel dottor

VIOLETTA

Ah, non più, a un tempio
Alfredo, andiamo,
Del tuo ritorno grazie rendiamo

BOTH

Not man or devil, my angel,
Shall ever part you from me again.
To Paris, my dearest/we'll never depart
Together we'll go through life.
In reward for your past sorrows,
You'll bloom into health again.
Breath of life, sunshine you'll be to me,
All the years to come will smile on us.

ALFREDO

You've gone pale!

VIOLETTA

It's nothing.
A joy so sudden is overwhelming,
When one has been sad at heart.

ALFREDO

God in heaven! Violetta!

VIOLETTA

It's the way the illness takes me!
Just weakness! I'm all right now.
See! I'm smiling.

ALFREDO

How cruel fate is!

VIOLETTA

It was nothing! Help me to dress.

ALFREDO

Not now! Wait a little ...

VIOLETTA

No! I want to go out.
Oh, heaven! I can't!

ALFREDO

To see her like this!
Go and get the Doctor!

VIOLETTA

Ah, no more!
Let's go to church, Alfredo,
And give thanks for your return.

VIOLETTA

Digli che Alfredo
È ritornato all'amor mio
Digli che vivere ancor vogl'io
Ma se tornando non m'hai salvato,
A niuno in terra salvarmi è dato.
Gran Dio! morir sì giovane,
Io che penato ho tanto!
Morir sì presso a tergere
Il mio sì lungo pianto!
Ah, dunque fu delirio
La cruda mia speranza;
Invano di costanza
Armato avrò il mio cor!
Alfredo! oh, il crudo termine
Serbato al nostro amor!

ALFREDO

Oh mio sospiro, oh palpito,
Diletto del cor mio!
Le mie colle tue lagrime
Confondere degg'io
Ma più che mai, deh, credilo,
M'è d'uopo di costanza,
Ah! tutto alla speranza
Non chiudere il tuo cor.
Violetta mia, deh, calmati,
M'uccide il tuo dolor.

VIOLETTA

È strano!
Cessarono
Gli spasmi del dolore.
In me rinasce... m'agita
Insolito vigore!
Ah! io ritorno a vivere
Oh gioia!

ALFREDO

Violetta!

GERMONT/DOTTORE

È spenta!

VIOLETTA

Tell him Alfredo is back,
Back in my arms,
Tell him I want to live again!
But if you haven't saved me by coming back,
No one on earth can do it.
Ah, God in heaven!
That I should die so young,
After so much suffering!
To die so near the dawn
After the long night of tears!
It was only an illusion,
To hope in vain
My hope and my belief!
My heart, so long believing
Was constant all in vain!

ALFREDO

Oh my dream, breath of my life,
My soul's only delight!
Let me mingle your tears
with yours!
But more than ever, believe me
I need your true devotion.
And all your hope
So do not close your heart
My Violetta, in my heart,
There is no fear.

VIOLETTA

How strange!
They've stopped
The spasms of pain!
I feel reborn...strength
Unusual vigor!
I feel I'm coming back to life!
Oh, joy!

ALFREDO

Violetta?

GERMONT/ DOCTOR

She is dead!



Ernesto de Curtis was one of the most prolific Neapolitan composers, writing over a hundred songs which became favorites of many a great singer from Caruso to Lanza, Sinatra to Elvis, and Pavarotti to Bocelli. **Non ti scordar di me**, (“Do not forget me”) with lyrics by Domenico Furnò makes a fitting conclusion with, hopefully, a lasting impression. Ciao!

Partirono le rondini dal mio paese
freddo e senza sole,
cercando primavera di viole,
nidi d'amore e di felicità.

La mia piccola rondine partì
senza lasciarmi un bacio,
senza un addio partì.

Non ti scordar di me:
la vita mia legata è a te.
Io t'amo sempre più,
nel sogno mio rimani tu.

Non ti scordar di me:
la vita mia legata è a te.
C'è sempre un nido nel mio cor per te.
Non ti scordar di me!

The swallows left my country
From my cold and sunless country,
Searching for Springs full of violets
And lovely and happy nests.

My little swallow left
Without leaving me a kiss
She left without a goodbye

Don't forget about me:
My life is tied to you
I love you more and more
In my dream you stay

Don't forget about me
My life is tied to you
There's always a nest for you
Don't forget about me!

Program Notes & Translations by Ryan A. Workman - October 15, 2023

LIBRETTI:

*Don Carlo - François-Joseph Méry, Camille du Locle, Achille de Lauzières, & Angelo Zanardini
Rigoletto, La Traviata, & La Forza del Destino - Francesco Maria Piave*

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