

Saturday, May 31, 2008, 8pm
Hertz Hall

Nuccia Focile, *soprano*
Paul Charles Clarke, *tenor*

Berkeley Symphony Orchestra
UC Alumni Chorus
Robert Cole, *conductor*

PROGRAM

- Johann Strauss II (1825–1899) Overture to *Die Fledermaus* (1874)
- Jules Massenet (1842–1912) Pourquoi me réveiller, from *Werther* (1885–1887)
Mr. Clarke
- Giacomo Puccini (1858–1924) Tu che di gel sei cinta, from *Turandot* (1920–1924)
Ms. Focile
- Gaetano Donizetti (1797–1848) Caro elisir, from *L'elisir d'amore* (1832)
Ms. Focile & Mr. Clarke
- Giuseppe Verdi (1813–1901) Overture to *La Forza del Destino* (1861)
- Puccini Selections from *Tosca* (1896–1899):
Recondita armonia
Mr. Clarke
Vissi d'arte
Ms. Focile
- Pietro Mascagni (1863–1945) Cherry Duet (“Suzel, buon di”),
from *L'Amico Fritz* (1890–1891)
Ms. Focile & Mr. Clarke

INTERMISSION

- Leonard Bernstein (1918–1990) Overture to *Candide* (1956)
- Bernstein Selections from *West Side Story* (1957):
Maria
Mr. Clarke
Somewhere
Ms. Focile
- Ernesto De Curtis (1875–1937) Torna a Surriento (1904)
Mr. Clarke
- Richard Rodgers (1902–1979) You'll Never Walk Alone, from *Carousel* (1945)
Ms. Focile
- Georges Bizet (1838–1875) Selections from *Carmen* (1872–1875):
The Dragoons of Alcala (Entr'acte to Act II)
La fleur que tu m'avais jetée
Mr. Clarke
Seguidilla (“Près des remparts de Séville”)
Ms. Focile
Entr'acte to Act III
Act IV Duet
Ms. Focile & Mr. Clarke

This concert is presented with the generous support of Angela and Shu Kai Chan's ASK Foundation.

Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

Orchestra Roster

Berkeley Symphony Orchestra

VIOLIN I

Franklyn D'Antonio, *Concertmaster*
Richard Biaggini, *Associate Concertmaster*
Victor Romasevich
Naomi Hull
Eugene Chukhlov
Larisa Kopylovsky
Emanuela Nikiforova
Graeme Jennings

VIOLIN II

René Mandel, *Principal*
Florin Parvulescu
Frederica Steffens
David Ryther
Jory Fankuchen
Adrienne Herbert

VIOLA

Marcel Gemperli, *Principal*
Darcy Rindt
Ilana Matfis
Patrick Kroboth
Stephanie Ng

CELLO

Carol Rice, *Principal*
Wanda Warkentin
David Wishnia
Kelley Maulbetsch

BASS

Michel Taddei, *Principal*
Karen Horner

FLUTE

Emma Moon, *Principal*
Stacey Pelinka
Derick Yih

PICCOLO

Stacey Pelinka

OBOE

Laura Reynolds, *Principal*
Jessica Boelter

ENGLISH HORN

Jessica Boelter

B-FLAT CLARINET

Roman Fukshansky, *Principal*
Diana Dorman

E-FLAT CLARINET

Leslie Tagorda

BASS CLARINET

Ginger Kroft Barnettson

BASSOON

Carla Wilson, *Principal*
Karla Ekholm

CONTRABASSOON

Shawn Jones

HORN

Doug Hull, *Principal*
Darby Hinshaw
Glen Swarts
Loren Tayerle

TRUMPET

Kale Cumings, *Principal*
Scott Macomber

TROMBONE

Thomas Hornig, *Principal*
Bruce Chrisp

BASS TROMBONE

Kurt Patzner

TUBA

Jerry Olson, *Principal*

TIMPANI

Scott Bleaken, *Principal*

PERCUSSION

Ward Spangler, *Principal*
Victor Avdienko

HARP

Wendy Tamis, *Principal*

Chorus Roster

UC Alumni Chorus

SOPRANO

Allison Catton
Serena Chan
Eva Lee
Harmony Murphy
Stacy Rutz
Mimu Tsujimura

ALTO

Mary Gallahue
Cecily Graburn
Kathy Jepsen
Viji Lew
Kate Thi

TENOR

Scott Crawford
Kenny Louis
Christoph Neyer
Robert Perez
Maura Sipila

BASS

Boris Barkanov
Gordon Douglass
Ed Eng
Paul Farrell
David Song
Rob Wamstad
Ken Worthy

*Chorus prepared by Wm. García Ganz,
associate director of UC Alumni Chorus.*

Johann Strauss II (1825–1899) Overture to *Die Fledermaus*

Composed in 1874. Premiered on April 5, 1874, in Vienna.

Johann Strauss II was famed throughout the world for his waltzes for many years before he decided to write his first operetta. After much cajoling from his wife, Jetty, an ex-opera singer whose fortune allowed him to give up the drudgery of conducting that had worn out his father, Strauss composed *Indigo und die vierzig Räuber* (“Indigo and the Forty Thieves”) in 1871, a piece that appeared just as Jacques Offenbach’s popularity in Vienna was starting to wane. Strauss’s irresistible music made *Indigo* a success, as it did two years later with *Der Karneval in Rom*, but it was with *Die Fledermaus* (“The Bat”) that he created his first theatrical masterpiece. So taken was he with the libretto, an adaptation of a French farce by Meilhac and Halévy, Offenbach’s librettists (based in turn on a German comedy by Roderich Bendix), that he went into virtual seclusion to devote himself to the piece, often refusing food and going without sleep. Forty-three days after shutting himself up in his room, he emerged with the finished score. Surprisingly, the Viennese public did not take kindly to *Die Fledermaus* when it was premiered on April 5, 1874. A stock market crash the preceding year had temporarily soured the local taste for stage representations of rich, world-weary aristocrats, and it took a rousing success in Berlin for Vienna to accept the operetta, just as it had taken Parisian acclaim for the *Blue Danube Waltz* to achieve its fame. The hilarious story of *Die Fledermaus* is filled with mistaken and concealed identities, glittering balls, assignations and an unquenchable joie de vivre, and the sparkling Overture perfectly reflects this heady world of champagne, *Schlag* and *chambres séparées*.

Jules Massenet (1842–1912) Pourquoi me réveiller, from *Werther*

Composed in 1885–1887. Premiered on February 16, 1892, in Vienna.

Werther, a young man of passion and melancholy, has conceived an unquenchable love for Charlotte, the daughter of a prominent family in 1780s Frankfurt. Charlotte, however, is promised in marriage to Albert, and she resists returning Werther’s love. Werther nevertheless continues to correspond with her, and he appears unexpectedly at her home three months after her marriage to press his suit. They reminisce about their shared experiences, and Werther takes their favorite book from the shelf, the romantic ballads of the Medieval Irish folk hero Ossian, and translates one as a meditation on the sorrows of love in the aria *Pourquoi me réveiller*.

Giacomo Puccini (1858–1924) Tu che di gel sei cinta, from *Turandot*

Composed in 1920–1924. Premiered on April 25, 1926, at La Scala, Milan.

Turandot, Puccini’s unfinished last opera, is based on Carlo Gozzi’s play set in mythical China. The Princess Turandot will marry any man who can answer three riddles. Anyone who fails must forfeit his life, and the Imperial Palace at Peking has been the scene of many resultant executions. Prince Calaf, unknown in Peking, accepts Turandot’s challenge, and answers her riddles. Faced with the necessity of marrying Calaf, Turandot begs him to release her from her promise. He offers to do so only if she can discover his name by the following dawn. Liù, a servant in Calaf’s household, is dragged in by the crowd, who expect she will reveal the secret under torture. Liù claims that nothing, not even torture or threat of death, will force the Prince’s name from her lips. Turandot asks her the source of her courage. “Princess,” Liù says, “it is love. My secret undeclared love is so great that these tortures are sweet to me because I offer them to the Prince, my lord.” In the aria *Tu che di gel sei*

cinta, she tells Turandot, “You who are girdled with ice, you will love him, too.” Fearful that she will be unable to endure further torture, Liù snatches a dagger from one of the soldiers, and mortally stabs herself. Turandot is moved by Liù’s sacrifice and stirred by the depth of Calaf’s love, and the two are jubilantly united at the end of the opera.

Gaetano Donizetti (1797–1848) Caro elisir, from *L’elisir d’amore*

Composed in 1832. Premiered on May 12, 1832, in Milan.

The gentle villager Nemorino is in love with Adina, and is upset with her apparent indifference to him. In hope of enhancing his attractiveness to her, he buys a bottle of “magic love elixir”—actually, just cheap Bordeaux—from the quack Dr. Dulcamara. His confidence and spirits boosted by the drink, Nemorino confronts the mocking Adina in the sprightly duet *Caro elisir*. Nemorino persists in his suit, however, and before the curtain falls, he wins Adina’s love and the couple are betrothed.

Giuseppe Verdi (1813–1901) Overture to *La Forza del Destino*

Composed in 1861. Premiered on November 17, 1862, in St. Petersburg.

La Forza del Destino is set in 18th-century Spain. Alvaro has accidentally killed the father of his beloved, Leonora, during the lovers’ attempted elopement. Separately, they flee. Leonora’s brother, Carlo, swears vengeance on both her and their father’s murderer. Leonora first seeks refuge at a convent, and then goes to live as a hermit in a cave. Carlo and Alvaro meet during a military encounter, and Carlo discovers the true identity of his adversary just after Alvaro is carried away, wounded. Alvaro joins the Church as a monk, but he is followed by Carlo who enrages him to the point of a duel. They fight near Leonora’s cave, interrupting her prayers, and she goes to see what is causing the commotion. As she emerges from her cave, the lovers recognize

each other, and Alvaro cries that he has spilled the blood of yet another of her family. She rushes off to help her fatally wounded brother, but Carlo, with his last bit of strength, stabs Leonora, and she dies in Alvaro’s arms.

For this melodramatic tale, Verdi provided one of his most richly expressive scores. The Overture, utilizing several themes from the opera, reflects the strong emotions of the work, though it does not follow the progress of the story. It opens with a stern summons of six unison notes, after which appears the agitated theme that Verdi intended to represent Fate. This motto recurs throughout both the Overture and the opera as a symbol of the workings of destiny on the principal characters. The brief introduction is followed by an expressive, lyrical melody for woodwinds over pizzicato string accompaniment (sung later in the opera by one of Alvaro’s fellow priests) under which are heard the mutterings of the Fate theme. The violins then give an impassioned phrase from Leonora’s Act II prayer. The Fate theme reappears in a menacing guise before the woodwinds sing a reminder of the priest’s melody. Another of Leonora’s themes, given by clarinet over a rustling harp background, is interrupted as the brass intone a chorale. Leonora’s melody continues in a slower setting for full orchestra, and is then treated to another variation in staccato eighth notes combined with the Fate motive. An energetic coda brings this stirring Overture to a close.

Puccini Selections from *Tosca*

Composed in 1896–1899. Premiered on January 14, 1900, in Rome.

The painter Cavaradossi arrives at the church of Sant’ Andrea della Valle in Rome to resume work on his picture of the Virgin, and muses in the aria *Recondita armonia* that the image reminds him of his lover, the opera singer Florio Tosca, despite the differences in their appearances.

Tosca’s lover, the painter Cavaradossi, has been unjustly imprisoned by Scarpia, the treacherous chief of the Roman police. Scarpia summons Tosca

to share his dinner, and tells her that the only way Cavaradossi's life can be saved is if she submits to his wishes. In the aria *Vissi d'arte*, Tosca despairs that, after a life devoted to art, love and prayer, she should be faced with such a terrible choice.

Pietro Mascagni (1863–1945)
Cherry Duet (“Suzel, buon di”),
 from *L'Amico Fritz*

Composed in 1890–1891. Premiered on October 31, 1891, in Rome.

L'Amico Fritz (“My Friend Fritz”), the successor to Mascagni's wildly popular *Cavalleria Rusticana*, concerns the wealthy young Alsatian landowner Fritz Kobus, who professes that he will be a life-long bachelor. His friend David, the village match-maker, chides Fritz that even he is not immune to love, and wagers that he will some day be wed. Fritz stakes a vineyard to seal the bet. Suzel, daughter of Fritz's steward, stirs Fritz's amorous interest by first presenting him with a bouquet in honor of his birthday and later with a basket of cherries she has plucked from a tree on the estate. Fritz is, of course, smitten with her, and they sing of their growing love in the tender “Cherry Duet”—*She is like a spring flower, fragrant and rosy*. Before the final curtain, David wins his vineyard, which he gives to Suzel as a wedding gift.

Leonard Bernstein (1918–1990)
Overture to *Candide*

Composed in 1956. Premiered on October 29, 1956, in Boston.

Lillian Hellman conceived a theater piece based on Voltaire's *Candide* as early as 1950, but it was not until 1956 that the project materialized. She originally intended the work to be a play with incidental music, which she asked Leonard Bernstein to compose, but his enthusiasm for the subject was so great after re-reading Voltaire's novel that the venture swelled into a full-blown comic opera; Tyrone Guthrie was enlisted as director

and Richard Wilbur wrote most of the song lyrics. *Candide* was first seen in a pre-Broadway try-out at Boston's Colonial Theatre on October 29, 1956 (just days after Bernstein's appointment as co-music director of the New York Philharmonic had been announced for the following season), and opened at the Martin Beck Theatre in New York on December 1.

The Overture to *Candide* was taken almost immediately into the concert hall—Bernstein conducted it with the New York Philharmonic only six weeks after the musical opened on Broadway—and it has remained one of the most popular curtain-raisers in the orchestral repertory. Its music, largely drawn from the show, captures perfectly the wit, brilliance and slapstick tumult of Voltaire's novel. The group of first themes (the work is disposed, like many of Rossini's overtures, in sonatina form) comprises a boisterous fanfare, a quicksilver galop and a brass proclamation, used later in the show to accompany the destruction of Westphalia, the hero's home. Lyrical contrast is provided by a broad melody from the duet of *Candide* and his beloved Cunegonde, *Oh, Happy We*. These musical events are recounted, and the Overture ends with a whirling strain from Cunegonde's spectacular coloratura aria, *Glitter and Be Gay*.

Bernstein
Selections from *West Side Story*

Composed in 1957. Broadway opening on September 26, 1957; the Symphonic Dances premiered in concert on February 13, 1961, in New York, conducted by Lukas Foss.

In *West Side Story*, Riff, leader of the Jets, an “American” street gang, determines to challenge Bernardo, head of the rival Sharks, a group of young Puerto Ricans, to a rumble. Riff asks Tony, his best friend and a co-founder of the Jets, to help. But Tony has been growing away from the gang.

In advance of the rumble, the Jets and the Sharks meet at a dance in the gym, where Tony falls in love at first sight with Maria, Bernardo's sister. The couple are drawn to each other, dance together and—forgetting the tension in the room—fall in

love. An enraged Bernardo pulls his sister from Tony's arms and sends her home. Infatuated and elated, Tony finds Maria's building and serenades her outside her bedroom with *Maria*, promising her that he will try to stop the rumble.

Unable to prevent the inevitable eruption of violence, Tony becomes involved in the fighting and kills Bernardo. Maria learns that Tony has slain her brother. Tony returns to her apartment, but she cannot send him away, and they express their longing for a place free from prejudice in a dance performed while a woman's voice is heard singing *Somewhere*.

Ernesto De Curtis (1875–1937)
Torna a Surriento

Composed in 1904.

Though largely self-taught, Ernesto De Curtis became one of the leading Neapolitan composers of songs, which gained fame throughout Europe and America when the celebrated tenor Beniamino Gigli included them on his recitals. Indeed, so well did the talents of De Curtis match those of Gigli that he became the tenor's accompanist in 1921 and performed with him for the next 15 years. Among the most fondly remembered of De Curtis's songs is *Torna a Surriento* (“Come Back to Sorrento”), with a text by the composer's brother, Giambattista, a poet and painter who provided the poems for many of Ernesto's songs.

Richard Rodgers (1902–1979)
You'll Never Walk Alone, from *Carousel*

The opening of *Carousel* at the Majestic Theatre on April 19, 1945, confirmed the phenomenal success that Richard Rodgers and Oscar Hammerstein II had won on Broadway with *Oklahoma*, their first collaboration, two years before—the shows played across the street from one another for almost two years. Hammerstein adapted the book for *Carousel* from Ferenc Molnár's play *Liliom*, transferring its setting from Budapest in 1919 to coastal New England in 1873 as the vehicle for some of his

most powerful and poignant lyrics, which Rodgers matched with one of his greatest scores. The story, part realism and part fantasy, tells of Billy Bigelow, a ne'er-do-well carnival barker, who falls in love with the sweet Julie Jordan. They marry, but Billy, desperate for money to support his unborn child, is killed in an attempted robbery. After 15 years in Purgatory, Billy is allowed one day back on earth to redeem his soul by convincing his daughter and wife of his undying love for them. *You'll Never Walk Alone* is the show's inspirational closing number.

Georges Bizet (1838–1875)
Selections from *Carmen*

Composed in 1872–1875. Premiered on March 3, 1875, in Paris.

The seductive Carmen flirts with Don José, a guardsman in Seville's militia, during a break from her work at the cigarette factory. Carmen returns to the factory. A melee erupts; Carmen has stabbed one of the other girls. She is caught as she runs from the factory, bound, and left in the charge of Don José. In the alluring *Seguidilla*, she promises to meet him at a local tavern and reward him with her love if only he will untie her hands and help her to escape. He does, and is imprisoned. After his release, he seeks out Carmen, and tells her of the special pleasure that the flower she gave to him had during his prison term in the lovely “Flower Song”—*La fleur que tu m'avais jetée*. Carmen tells him that she loves now another, the toreador Escamillo. José tries repeatedly to gain her love, but he is rejected. He pursues her to the square in front of the city arena, where Carmen, radiant and magnificently dressed, enters on Escamillo's arm. Escamillo and the crowd file into the arena, revealing José, who is left alone with Carmen. At the beginning of the dramatic duet in which the tragedy reaches its climax, he says that he has not come to threaten her, but to beg her love. “All is over between us,” she responds. He pleads with her, but she is unmoved: “Free Carmen was born, and free she will die!” The crowd shouts the praises of Escamillo from inside the arena. Carmen moves to enter, but José blocks

her way. He implores her again to return to him, but she says that now she loves Escamillo. She tears a ring that José once gave her from her finger, and flings it in his face. Overcome with remorse and despair, he plunges his dagger into her heart while the crowd issues from the arena singing Escamillo's toreador song. José confesses his guilt, and throws himself on Carmen's lifeless body: "I have killed the one I love! She is dead! I my Carmen, how I loved you!"

Two of Bizet's masterful instrumental pieces for Carmen complement the vocal selections on this program. *The Dragoons of Alcala* (Entr'acte to Act II) is the marching music that precedes Don José's arrival among the Gypsies. The Entr'acte to Act III provides a quiet, lyrical foil to the surrounding events.

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Jules Massenet Pourquoi me réveiller

"Pourquoi me réveiller,
 ô souffle du Printemps?
 Pourquoi me réveiller?
 Sur mon front je sens tes caresses,
 et pourtant bien proche est le temps
 des orages et des tristesses!
 Pourquoi me réveiller,
 ô souffle du Printemps?
 Demain, dans le vallon,
 viendra le voyageur,
 se souvenant de ma gloire première.
 Et ses yeux vainement chercheront
 ma splendeur:
 ils ne trouveront plus que deuil
 et que misère!"
 Hélas! Pourquoi me réveiller,
 ô souffle du Printemps?

"Why awaken me,
 o breath of spring?
 Why awaken me?
 On my brow I feel thy caresses
 and yet close at hand is the time
 of storms and sorrows!
 Why awaken me,
 o breath of spring?
 Tomorrow, into the valley,
 will come the traveler
 remembering my former glory.
 And vainly will his eyes seek
 my splendor:
 they will find only misery
 and grief!"
 Alas! Why awaken me,
 o breath of spring?

Giacomo Puccini Tu che di gel sei cinta

Si, Principessa, ascoltami!
 Tu che di gel sei cinta,
 da tanta fiamma vinta,
 l'amerai anche tu!
 Prima di questa aurora,
 io chiudo stanca gli occhi,
 perchè Egli vinca ancora...
 Per non...per non vederlo più!
 Prima di questa aurora,
 io chiudo stanca gli occhi
 per non vederlo più!

Yes! O Princess, hear me!
 You who are girdled with ice,
 vanquished by such fire,
 you will love him, too!
 Before the break of day
 I shall close my tired eyes,
 that he may win yet again...
 Never...never to see him more!
 Before the break of day,
 shall close my tired eyes
 never to see him more!

Gaetano Donizetti Caro elisir

NEMORINO
 Caro elisir! sei mio!
 sì, tutto mio.
 Com'esser dee possente la tua virtù, se,
 non bevuto ancora,
 di tanta gioia già mi colmi il petto!
 Ma perchè mai l'effetto
 non ne poss'io vedere
 prima che un giorno inter
 non sia trascorso?
 Bevasi.

NEMORINO
 Dear elixir! You're mine!
 Yes, all mine,
 How powerful your strength must be if,
 without having drunk any yet,
 you fill my breast with so much joy!
 But why ever can't
 I can see any effect
 until a whole day
 has gone by?
 Let's drink.

(He drinks.)

Oh! buono! Oh! caro!
un altro sorso.

Oh! qual di vena in vena
dolce calor mi scorre!
Ah! forse anch'essa,
forse la fiamma istessa
incomincia a sentir.
Certo la sente,
me l'annunzia la gioia
e l'appetito
che in me si risvegliò
tutto in un tratto.

Lallarallara, la, la, la, la.

ADINA

Chi è mai quel matto?
Traveggo? O è Nemorino?
Così allegro! e perchè?

NEMORINO

La, la, la.

Diamine! è dessa.

Ma no, non ci appressiam.
De' miei sospiri non si stanchi per or.
Tant'è...domani adorar mi dovrà
quel cor spietato.

ADINA

Non mi guarda neppur!
Com'è cambiato!

NEMORINO

Lallarallara la la la, ecc.

ADINA

Non so se è finta o vera
la sua giocondità.

NEMORINO

Lallarallala la, etc.

Oh, it's good! Oh, its lovely!
Another sip.

(He has another drink.)

Oh, what a pleasant warmth
thrills through my veins!
Oh, perhaps she too,
perhaps she will begin
to feel the same fire.
Of course she will feel it.
This I know from the happiness
and hunger
that have suddenly
awakened in me.

Lallarallara, la, la, la, la.

(He sits down on the bench outside the inn: he takes some bread and fruit out of a bag, and sings as he eats.)

ADINA

Whoever is that madman?
Am I mistaken or is it Nemorino?
So cheerful! Why?

NEMORINO

La, la, la.

(He sees her.)

The devil! It's her.

(He gets up to run to her, then...)

But no, let's not get close.
Let her not tire of my sighs yet.
Anyway...tomorrow that pitiless heart
will have to adore me.

ADINA

He isn't looking at me!
How he has changed!

NEMORINO

Lallarallara la la la, etc.

ADINA

I don't know whether his cheerfulness
is a pretence or real.

NEMORINO

Lallarallala la, etc.

Finora amor non sente.
Lalleralla la, ecc.

ADINA

Vuol far l'indifferente.

NEMORINO

Finora amor non sente.

NEMORINO

Esulti pur la Barbara
per poco alle mie pene!
Domani avranno termine,
domani m'amerà, la barbara,
domani m'amerà sì, m'amerà.

ADINA

Spezzar vorria lo stolido,
gettar le sue catene;
ma gravi più del solito
pesar le sentirà,
lo stolido, pesar le sentirà.

NEMORINO

Esulti pur, perfida!
domani m'amera, la perfida!
Esulti pur la barbara, ecc.

ADINA

Spezzar vorria lo stolido, ecc.

NEMORINO

Lallarala la la la la.

ADINA

Bravissimo! La lezion ti giova,
la lezion ti giova.

NEMORINO

È ver: la metto in opera
così per una prova.

ADINA

Dunque il soffrir primiero?

NEMORINO

Dimenticarlo io spero.

ADINA

Dunque l'antico foco?

She's not in love with me yet.
Lalleralla la, etc.

ADINA

He's pretending he doesn't care.

NEMORINO

She's not in love with me yet.

(Adina bursts out laughing.)

NEMORINO

Let the cruel thing laugh
at my sufferings for a while!
Tomorrow they will be over,
tomorrow the cruel creature will love me,
tomorrow she'll love me, yes, she'll love me.

ADINA

The idiot would like to shatter
and throw off his chains;
but he will feel them weigh
heavier than usual,
the idiot, he will feel them weigh heavier.

NEMORINO

Let the faithless creature laugh!
Tomorrow she will love me, the faithless creature!
Let the cruel creature laugh, etc.

ADINA

The idiot would like to shatter, etc.

NEMORINO

Lallarala la la la la.

(slapping him)

Very good! You're profiting from the lesson,
you're profiting from the lesson.

NEMORINO

Indeed: I'm putting it into practice
just to give it a trial.

ADINA

So your former suffering?

NEMORINO

I hope to forget it.

ADINA

Then the old fire?

NEMORINO

Si estinguerà fra poco.
Ancora un giorno solo
e il core guarirà.

ADINA

Davver? Me ne consolo.
Ma pure, si vedrà.

NEMORINO

Un giorno solo.

ADINA

Si vedrà, si vedrà

NEMORINO

Esulti pur la Barbara
per poco alle mie pene, ecc.

ADINA

Spezzar vorria lo stolido,
gettar le sue catene, ecc.

Puccini

Recondita armonia

Recondita armonia
di bellezze diverse!
È bruna Floria,
l'ardente amante mia.

E te, beltade ignota,
cinta di chiome bionde!
Tu azzurro hal l'occhio,
Tosca ha l'occhio nero!

L'arte nel suo mistero
le diverse bellezze insiem confonde
Ma nel ritrar costei
il mio solo pensiero,
ah, il mio sol pensiero sei tu!
Tosca sei tu!

Puccini

Vissi d'arte

Vissi d'arte, vissi d'amore,
non feci mai male ad anima viva!
Con man furtive
quante miserie conobbi, aiutai.
Sempre con fè sincera la mia preghiera
ai santi tabernacoli sali

NEMORINO

Will soon be extinguished.
Just one more day
and my heart will be cured.

ADINA

Really? I'm glad to hear it.
However, we shall see.

NEMORINO

Just one day.

ADINA

We shall see, we shall see.

NEMORINO

Let the cruel thing laugh
at my sufferings for a while, etc.

ADINA

The idiot would like to shatter
and throw off his chains, etc.

Mysterious harmony
of unlike beauties!
Floria is dark-haired,
my passionate love.

And you, unknown beauty,
crowned with golden hair!
Your eyes are blue,
Tosca's eyes are black!

Art in its mysterious way
blends all kinds of beauty.
But as I paint this other,
my only thought,
ah, my only thought is of you!
Tosca, it is of you!

I lived for art, I lived for love,
I have never harmed a living soul!
Secretly I helped
the poor and unfortunate.
Ever with fervent faith, my prayers
ascended to the saints.

Ever with fervent faith,
I brought flowers to the altar.
In my hour of misery,
why, why, O Lord,
why do you repay me thus?
I gave jewels for the mantle of the Madonna,
and I offered my song to the stars,
to the heavens, for their greater radiance.
In my hour of misery,
why, why, O Lord,
ah, why do you repay me thus?

Sempre con fè sincera,
diedi fiori agli altar.
Nell'ora del dolore
perchè, perchè, Signore,
perchè me ne rimunerì così?
Diedi gioielli della Madonna al manto,
e diedi il canto agli astri,
al ciel, che ne ridean più belli.
Nell'ora del dolor
perchè, perchè, Signor,
ah, perchè me ne rimunerì così?

Pietro Mascagni

Cherry Duet ("Suzel, buon dì")

FRITZ

Suzel, buon dì!
D'un gaio rosignuolo
la voce mi svegliò.

SUZEL

Che dite mai?

FRITZ

Mi piace come canti.

SUZEL

Oh, Signor Fritz...
Canto così come mi vien dal core.

FRITZ (coming down the stairs)

Quei fiori son per me?

SUZEL

Per voi li ho colti...
Ed oltre i fiori
ho pronta una sorpresa...

FRITZ

Una primizia certo...

SUZEL

Le ciliege.

FRITZ

Ciliege! e son di già mature?

SUZEL

Han della porpora vivo il colore,
son dolci e tenere...

FRITZ

Good morning, Suzel!
I was woken up by the glad song
of a nightingale.

SUZEL

What can you mean?

FRITZ

I like your singing.

SUZEL

Oh, Master Fritz...
I sing what comes into my heart.

FRITZ (coming down the stairs)

Are those flowers for me?

SUZEL

I picked them for you...
And, besides the flowers,
I've a surprise for you...

FRITZ

Some early fruit, I'll be bound.

SUZEL

Cherries.

FRITZ

Cherries! Are they ripe already?

SUZEL

They're bright purple,
sweet and tender...

FRITZ

Di primavera somiglia a un fiore
fragrante e roseo...

SUZEL

Son pronta a coglierne un mazzolino.
Debbo gettarvele?

FRITZ

Gettale subito, bell'augellino.
Le saprò prendere.

FRITZ

Fresche scintillano, di brina ancora
son tutte roride...
Ma è da quell'albero che sull'aurora
pispiglia il passero?

SUZEL

Sì, da quell'albero...

FRITZ

Ciò ch'egli dice
non sai comprendere?

SUZEL

Io lo so intendere... ch'egli è felice,
nel canto mormora:
sa rami floridi ha i suoi piccini...
lieti l'aspettano;
agili scherzano dei bianco-spini,
tra i fiori candidi.

FRITZ

Come ne interpreti bene il linguaggio!

SUZEL

Sembra che parlino.
Sembra salutino coi fior il raggio
dell'aurora.

FRITZ

Tutto tace,
Eppur tutto al cor mi parla.
Questa pace,
Fuor di qui dove trovarla?
Tu sei bella,
O stagion primaverile!
Rinovella
Fiori e amor il dolce aprile!

FRITZ (*aside, watching her affectionately*)

She is like a spring flower,
fragrant and rosy...

SUZEL

I'm going to pick a handful...
Shall I throw you some down?

FRITZ

Throw them down, my pretty little bird,
I'll catch them.

*(Suzel goes out by the garden gate, climbs up a ladder on
the other side of the wall, picks some cherries and throws
them down to Fritz.)*

FRITZ

They sparkle with freshness,
still bedewed with hoarfrost.
But is that the tree
where the sparrow twitters at dawn?

SUZEL

Yes, that's the one...

FRITZ

Do you understand
what he says?

SUZEL

I do... he sings about
how happy he is:
in the flowery branches, his chicks
await him joyfully;
they play nimbly among
the white hawthorn blossoms.

FRITZ

How well you interpret his language!

SUZEL

The birds seem to talk.
They seem to greet, as the flowers do,
the sun's first rays.

FRITZ (*aside, downstage*)

All is silent,
yet it all speaks to my heart.
Where could one find
peace like this elsewhere?
How beautiful you are,
o springtime!
Sweet April renews
flowers and love alike!

*(Suzel comes back through the gate, her apron full of
cherries.)*

SUZEL

What enchantment lies
in the awakening of each flower!
Laughter or tears,
it all throbs with love!
The whole meadow
is carpeted with color...
From every heart
a hymn rises to the Lord.

SUZEL

Quale incanto
Nel risveglio d'ogni fiore!
Riso o pianto,
Tutto è palpito d'amore!
Tutto il prato
D'un tappeto s'è smaltato...
Al Signore
S'alza l'inno da ogni core!

Leonard Bernstein
Selections from *West Side Story*
Maria

Maria...
The most beautiful sound I ever heard:
Maria, Maria, Maria, Maria...
All the beautiful sounds of the world in a single word...
Maria, Maria, Maria, Maria...
Maria!
I've just met a girl named Maria,
And suddenly that name
Will never be the same
To me.
Maria!
I've just kissed a girl named Maria,
And suddenly I've found
How wonderful a sound
Can be!
Maria!
Say it loud and there's music playing,
Say it soft and it's almost like praying.

Maria,
I'll never stop saying Maria!

The most beautiful sound I ever heard.
Maria.

Somewhere

There's a place for us,
Somewhere a place for us.
Peace and quiet and open air
Wait for us
Somewhere. There's a time for us,
Some day a time for us,

Time together with time to spare,
 Time to look, time to care
 Some day!
 Somewhere
 We'll find a new way of living,
 We'll find a way of forgiving
 Somewhere.
 There's a place for us,
 A time and place for us.
 Hold my hand and we're halfway there.
 Hold my hand and I'll take you there
 Somehow,
 Some day,
 Somewhere!

Ernesto De Curtis Torna a Surriento

Vide 'o mare quant' è bello,
 Spira tantu sentimento,
 Comme tu a chi tiene mente,
 Ca scetato 'o faie sunnà.

Guarda, gua', chistu ciardino;
 Siente, sie' sti sciure arance:
 Nu profumo accussi fino
 Dinto 'o core se ne va...

E tu dice: "I' parto, addio!"
 T' alluntane da stu core...
 Da sta terra dell' ammore...
 Tiene' o core 'e nun turnà?

Ma nun me lassà,
 Nun damre stu turmiento!
 Torna a Surriento,
 Famme campà!

E tu duce: "I' parto, addio!" ecc.

Richard Rodgers You'll Never Walk Alone

When you walk through a storm
 hold your head up high
 And don't be afraid of the dark.
 At the end of a storm is a golden sky
 And the sweet silver song of a lark.
 Walk on through the wind,
 Walk on through the rain,
 Tho' your dreams be tossed and blown.
 Walk on, walk on with hope in your heart

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Look at the sea in all its beauty,
 Filling our hearts with so much joy!
 Like the sight of your sweet face,
 Which makes me dream of you each day!

Smell the scent of orange blossoms,
 Borne along on the gentle breeze,
 A sweet fragrance from the garden,
 Filling my heart with so much love...

Yet you say: "Farewell, I'm going!"
 You'd desert this heart of mine...
 You'd leave behind this land of love...
 And never return to my arms again!

Don't go away and leave me,
 Don't torment me any longer!
 Come back to Sorrento and my love,
 And let me live once more!

Yet you say: "Farewell, I'm going!" etc.

And you'll never walk alone,
 You'll never, ever walk alone.
 Walk on, walk on with hope in your heart
 And you'll never walk alone,
 You'll never, ever walk alone.

Georges Bizet Selections from *Carmen*

La fleur que tu l'avais jetée

La fleur que tu l'avais jetée
 dans ma prison l'était restée;
 flétrie et sèche, cette fleur
 gardait toujours sa douce odeur,
 et pendant des heures entières,
 sur mes yeux fermant mes paupières,
 de cette odeur je l'enivrais
 et dans la nuit je te voyais!
 Je me prenais à te maudire,
 à te détester, à me dire:
 Pourquoi faut-il que le destin
 l'ait mise là sur mon chemin?
 Puis je l'accusais de blasphème,
 et je ne sentais en moi-même,
 je ne sentais qu'un seul désir,
 un seul désir, un seul espoir:
 te revoir, ô Carmen, oui, te revoir!
 Car tu n'avais eu qu'à paraître,
 qu'à jeter un regard sur moi,
 pour t'emparer de tout mon être,
 ô ma Carmen! et j'étais une chose à toi!
 Carmen, je t'aime!

Seguidilla ("Près des remparts de Séville")

Près des remparts de Séville,
 Chez mon ami Lillas Pastia
 J'irai danser la Séguedille
 Et boire du Manzanilla.
 Oui, mais toute seule on s'ennuie,
 Et les vrais plaisirs sont à deux;
 Donc, pour me tenir compagnie,
 J'emmènerai mon amoureux!
 Mon amoureux... il est au diable,
 Je l'ai mis à la porte hier!
 Mon pauvre cœur très consolable,
 Mon cœur est libre comme l'air!
 J'ai des galants à la douzaine,
 Mais ils ne sont pas à mon gré.
 Voici la fin de la semaine:

The flower which you threw to me
 stayed with me while I was in prison;
 although withered and faded, this flower
 still retained its sweet perfume,
 and for hours on end,
 with my eyes closed,
 I would drink in its intoxicating perfume
 and see your face in the darkness!
 I found myself cursing you,
 hating you, saying to myself:
 Why did fate decree
 that she should cross my path?
 Then I accused myself of blasphemy,
 and felt within myself
 a single desire,
 a single desire, a single hope:
 to see you again!
 For you had only to appear,
 you had only to look at me,
 to take possession of my whole being,
 oh my Carmen! and I was yours!
 Carmen, I love you!

Close to the walls of Seville,
 at the place of Lillas Pastia,
 I'll go to dance the Seguidilla
 and to have a glass of Manzanilla.
 Yes, but by myself I'm bored,
 the only pleasure's one you share;
 so I'll take along my man,
 and then we'll make a cozy pair!
 But my lover's... gone to the devil!
 I showed him the door yesterday!
 My poor heart's longing to forget,
 my heart is as free as air!
 I have suitors by the dozen,
 but they are not to my liking.
 Here we are at the weekend:

Qui veut m'aimer? Je l'aimerai!
 Qui veut mon âme? Elle est à prendre!
 Vous arrivez au bon moment!
 Je n'ai guère le temps d'attendre,
 Car avec mon nouvel amant...
 Près des remparts de Séville...

Act IV Duet

CARMEN
 C'est toi!

JOSÉ
 C'est moi!

CARMEN
 L'on m'avait avertie
 que tu n'étais pas loin, que tu devais venir;
 l'on m'avait même dit de craindre pour ma vie
 mais je suis brave et n'ai pas voulu fuir.

JOSÉ
 Je ne menace pas, j'implore, je supplie;
 notre passé, Carmen, je l'oublie.
 Oui, nous allons tous deux
 commencer une autre vie,
 loin d'ici, sous d'autres cieux!

CARMEN
 Tu demandes l'impossible,
 Carmen jamais n'a menti;
 son âme reste inflexible.
 Entre elle et toi, tout est fini.
 Jamais je n'ai menti;
 entre nous, tout est fini.

JOSÉ
 Carmen, il est temps encore,
 oui, il est temps encore.
 O ma Carmen, laisse-moi
 te sauver, toi que j'adore,
 et me sauver avec toi!

CARMEN
 Non, je sais bien que c'est l'heure,
 je sais bien que tu me tueras;
 Mais que je vive ou que je meure,
 non, non, je ne te céderai pas!

JOSÉ
 Carmen, il est temps encore,
 ô ma Carmen, laisse-moi

Who'll love me? I'll love him!
 Who wants my heart? It's for the taking!
 You've come at the right moment!
 I can't wait a minute longer,
 for with my new lover...
 Close to the walls of Seville...

CARMEN
 It's you!

JOSÉ
 Yes, me!

CARMEN
 I'd been warned
 that you were about, that you might come here;
 I was even told to fear for my life
 but I'm no coward and had no intention of running away.

JOSÉ
 I'm not threatening, I'm imploring, beseeching;
 our past, Carmen—I have forgotten it!
 Yes, together we are going
 to begin another life,
 far from here, under new skies!

CARMEN
 You ask the impossible,
 Carmen has never lied;
 her mind is made up.
 Between her and you everything's finished.
 I have never lied;
 all's over between us.

JOSÉ
 Carmen, there is still time,
 yes, there is still time.
 O my Carmen, let me
 save you, you I adore,
 and save myself with you!

CARMEN
 No, I'm well aware that the hour has come,
 I know that you are going to kill me;
 but whether I live or die,
 no, no, I shall not give in to you!

JOSÉ
 Carmen, there is still time,
 O my Carmen, let me

te sauver, toi que j'adore;
 ah! laisse-moi te sauver
 et me sauver avec toi!
 O ma Carmen, il est temps encore, etc.

CARMEN
 Pourquoi t'occuper encore
 d'un coeur qui n'est plus à toi?
 Non, ce coeur n'est plus à toi!
 En vain tu dis: "Je t'adore,"
 tu n'obtiendras rien, non, rien de moi.
 Ah! c'est en vain
 tu n'obtiendras rien, rien de moi!

JOSÉ
 Tu ne m'aimes donc plus?

Tu ne m'aimes donc plus?

CARMEN
 Non, je ne t'aime plus.

JOSÉ
 Mais moi, Carmen, je t'aime encore,
 Carmen, hélas! moi, je t'adore!

CARMEN
 A quoi bon tout cela? que de mots superflus!

JOSÉ
 Carmen, je t'aime, je t'adore!
 Eh bien, s'il le faut, pour te plaire,
 je resterai bandit, tout ce que tu voudras—
 tout, tu m'entends? Tout!
 mais ne me quitte pas,
 ô ma Carmen,
 ah! souviens-toi, souviens-toi du passé!
 Nous nous aimions, naguère!
 Ah! ne me quitte pas, Carmen,
 ah, ne me quitte pas!

CARMEN
 Jamais Carmen née cédera!
 Libre elle est née et libre elle mourra!

CHORUS
 Viva! viva! la course est belle!
 Victoire!

save you, you whom I adore;
 ah! let me save you
 and save myself with you!
 O my Carmen, there is still time, etc.

CARMEN
 Why still concern yourself
 with a heart that's no longer yours?
 No, this heart no longer belongs to you!
 In vain you say, "I adore you,"
 you'll get nothing, no nothing, from me.
 Ah! It's useless.
 You'll get nothing, nothing, from me!

JOSÉ
 Then you don't love me any more?

(Carmen is silent.)

Then you don't love me any more?

CARMEN
 No, I don't love you any more.

JOSÉ
 But I, Carmen, I love you still;
 Carmen, alas! I adore you!

CARMEN
 What's the good of this? What waste of words!

JOSÉ
 Carmen, I love you, I adore you!
 All right, if I must, to please you,
 I'll stay a bandit, anything you like—
 anything, do you hear? Anything!
 but do not leave me,
 O my Carmen,
 ah! remember the past!
 We loved each other once!
 Ah! do not leave me, Carmen,
 ah, do not leave me!

CARMEN
 Carmen will never yield!
 Free she was born and free she will die!

CHORUS *(in the arena)*
 Hurrah! hurrah! a grand fight!
 Victoire!

(During the chorus, Carmen and José remain silent... Both are listening... Hearing shouts of "Victory!" a cry of delight

escapes Carmen... José's eyes are fixed upon her. As the chorus over, she takes a step towards the main entrance of the ring.)

JOSÉ
Où vas-tu?

JOSÉ (*blocking her way*)
Where are you going?

CARMEN
Laisse-moi!

CARMEN
Leave me alone!

JOSÉ
Cet homme qu'on acclame,
c'est ton nouvel amant!

JOSÉ
This man they're cheering,
he's your new lover!

CARMEN
Laisse-moi! laisse-moi!

CARMEN
Leave me alone! Leave me alone!

JOSÉ
Sur mon âme,
tu ne passeras pas,
Carmen, c'est moi que tu suivras!

JOSÉ
By my soul,
you won't get past,
Carmen, you will come with me!

CARMEN
Laisse-moi, Don José, je ne te suivrai pas.

CARMEN
Let me go, Don José, I'm not going with you.

JOSÉ
Tu vas le retrouver. Dis...tu l'aimes donc?

JOSÉ
You're going to him. Tell me...you love him, then?

CARMEN
Je l'aime!
Je l'aime, et devant la mort même,
Je répéterai que je l'aime!

CARMEN
I love him!
I love him; and in the face of death itself,
I shall go on saying I love him!

(shouts and fanfares again from the arena)

CHORUS
Viva! la course est belle! etc.

CHORUS
Hurrah! A grand fight! etc.

JOSÉ
Ainsi, le salut de mon âme,
Je l'aurai perdu pour que toi,
pour que tu t'en ailles, infâme,
entre ses bras, rire de moi!
Non, par le sang, tu n'iras pas!
Carmen, c'est moi que tu suivras!

JOSÉ
So I am to lose
my heart's salvation so that you
can run to him, infamous creature,
to laugh at me in his arms!
No, by my blood, you shall not go!
Carmen, you're coming with me!

CARMEN
Non! non! jamais!

CARMEN
No! No! Never!

JOSÉ
Je suis las de te menacer!

JOSÉ
I'm tired of threatening you!

CARMEN
Eh bien! frappe-moi donc, ou laisse-moi passer!

CARMEN
All right, stab me then, or let me pass!

JOSÉ
Pour la dernière fois, démon,
veux-tu me suivre?

JOSÉ
For the last time, you devil,
will you come with me?

CARMEN
Non! non!
Cette bague autrefois,
tu me l'avais donnée, tiens!

CARMEN
No! No!
This ring that you
once gave to me—here, take it!

(She throws it away.)

JOSÉ
Eh bien, damnée!

JOSÉ (*advancing on Carmen, knife in hand*)
All right, damn you!

(Carmen draws back, José following, as fanfares sound again in the ring.)

CARMEN
Toréador, en garde!
Et songe bien, oui, songe en combattant,
qu'un oeil noir te regarde,
et que l'amour t'attend!

CARMEN
Toreador, on guard!
And remember, yes, remember as you fight
that two dark eyes are watching you,
and that love awaits you!

(José stabs Carmen; she falls dead. The curtains are thrown open and the crowd comes out of the arena.)

JOSÉ
Vous pouvez m'arrêter.
C'est moi qui l'ai tuée!

JOSÉ
You can arrest me.
I was the one who killed her!

(Escamillo appears on the arena steps. José throws himself upon Carmen's body.)

Ah! Carmen! ma Carmen adorée!

Ah! Carmen! My adored Carmen!



Soprano **Nuccia Focile** was born in Militello, Sicily, and studied with Elio Battaglia at the Turin Conservatory. In 1983, she won the A. Belli competition of Spoleto, followed by the Teatro Regio di Torino competition in 1984, which resulted in her debut playing Mimi in *La Bohème*.

Her roles have included Nannetta in *Falstaff*, Violetta in *Traviata*, Oscar in *Un Ballo in Maschera*, Giulietta in *I Capuleti e i Montecchi*, Servilia in *La Clemenza di Tito*, Nedda in *Pagliacci*, Drusilla in *L'Incoronazione di Poppea*, Norina in *Don Pasquale*, Ascanio in *Lo Frate' Nnammorato*, Ilia in *Idomeneo*, Oscar in *Un ballo in Maschera*, Despina in *Così fan tutte*, Musetta and Mimi in *La Bohème*, Giulia in *La Scala di Seta*, Susanna in *Le Nozze di Figaro*, Tatiana in *Eugene Onegin*, Juliette in *Romeo et Juliette*, Pamina in *Die Zauberflöte*, Micaela in *Carmen*, Liu in *Turandot*, Amelia in *Simon Boccanegra*, the title role in *Kát'a Kabanová*, Donna Elvira in *Don Giovanni*, Elisabetta in *Don Carlo* and Nedda in *Pagliacci*.

Ms. Focile has appeared with many of the world's leading opera houses including Welsh National Opera; the Royal Opera House, Covent Garden; Metropolitan Opera; Bayrische Staatsoper; La Scala; Paris Opera; Teatro Colón; Philadelphia Opera; Hamburg Staatsoper; Teatro Massimo Palermo; Houston Grand Opera; Théâtre du Châtelet; Opéra Comique; Opéra de Nancy; New Israeli Opera; Dallas Opera; La Fenice; Seattle Opera; Opéra de Monte-Carlo; Deutsche Oper Berlin; Saito Kinen Orchestra; Teatro Comunale di Bologna; and Accademia di Santa Cecilia.

Her operatic recordings include *Eugene Onegin* with Semyon Bychkov; *Così fan tutte*, *Le Nozze di Figaro* and *Don Giovanni* with Sir Charles Mackerras; and *L'Asedio di Calais* with David Parry. Other recordings include Rossini's *Petite Messe Solennelle* with Sir Neville Marriner, Schumann's

Frauenliebe und -leben, Tosti songs, and a solo album of Donizetti, Verdi and Puccini songs. She has also performed with such illustrious maestri as Sir Colin Davis, Seiji Ozawa, Michel Plasson, James Levine, Riccardo Muti and Antonio Pappano.

Future engagements include Tatiana in *Eugene Onegin* and the title role in *Jenůfa* with Welsh National Opera; Verdi's Requiem and concerts of *Maria Golovin* at Manaus Opera House in Brazil; a concert of opera arias in Berkeley; Nedda in *Pagliacci* at the Metropolitan Opera and Michigan Opera Theatre; Mimi in *La Bohème* at the Deutsche Oper Berlin; Countess in *Figaro* and Alice Ford in *Falstaff* with L'Opéra National du Rhin; Despina in *Così fan tutte* at the Dallas Opera; Violetta in *La Traviata* at Seattle Opera; Cio Cio San in *Madama Butterfly* with the Royal Danish Opera; and concerts of Rachmaninoff's *The Bells* with the San Francisco Symphony conducted by Bychkov.



Born in Liverpool, **Paul Charles Clarke** (tenor) studied at the Royal College of Music (where he was a Peter Pears scholar) with Neil Mackie. He was awarded first prize in the 1989 Kathleen Ferrier Competition.

Mr. Clarke has appeared in many major theaters around the world. His past engagements include Jeník (*The Bartered Bride*), Kudryas (*Kát'a Kabanová*), Jaquino (*Fidelio*), Alfred (*Die Fledermaus*) and Cassio (*Otello*) at the Metropolitan Opera; Tybalt (*Romeo et Juliette*) and Jeník, Froh (*Das Rheingold*), Cassio and Alfredo (*La Traviata*) for the Royal Opera House, Covent Garden; Duke (*Rigoletto*), Alfredo, Tamino (*Die Zauberflöte*), Edgardo (*Lucia di Lammermoor*), Pollione (*Norma*), Anatol (*Vanessa*) and Don Jose (*Carmen*) for Seattle Opera; Macduff (*Macbeth*) and title role of *Faust* for Opera de Monte Carlo; the title role of *Faust* with Minnesota Opera and Deutsche Oper Berlin; the title role of *Don Carlos* with Minnesota Opera; Pinkerton (*Madama Butterfly*) and the title role of

Werther with the Deutsche Oper Berlin; Alfred with the Saito Kinen Orchestra; Duke for Santa Fe Opera; Pinkerton, Des Grieux (*Manon*) and Alfredo opposite Renee Fleming with the Houston Grand Opera; Nicias (*Thaïs*) for English National Opera; Jaquino (*Fidelio*) at the Teatro Carlo Felice di Genova conducted by Lorin Maazel; Don Jose (*Carmen*) for Glyndebourne Festival Opera; and the title role of *Benvenuto Cellini* for Opera du Rhin. Mr. Clarke is closely associated with Welsh National Opera, where his roles include Duke, Fenton (*Falstaff*), Alfredo, Faust, Pinkerton, Gabriele Adorno (*Simon Boccanegra*) and the title role in the French version of *Don Carlos*.

His concert work has seen him performed *Beethoven's Ninth Symphony* with the Orchestra of the Age of Enlightenment with Sir Simon Rattle and Scottish Chamber Orchestra, *Elijah* with the Accademia di Santa Cecilia conducted by Sir Andrew Davis, Dvořák's *Stabat Mater* at the BBC Proms, Verdi *Requiem* at the Teatro Real in Madrid and Gran Teatre del Liceu in Barcelona; Leicester in a critically acclaimed concert of Donizetti's *Maria Stuarda* with the Scottish Chamber Orchestra conducted by Mackerras; and concerts of Dvořák's *Stabat Mater* with the Philharmonia Orchestra.

His recordings include Tybalt with Slatkin for BMG; Arturo (*Lucia di Lammermoor*) with Mackerras for Sony; the title role in *Faust* with David Parry for Chandos; and Jeník for Chandos, conducted by Mackerras.

Mr. Clarke's future engagements include Lensky in *Eugene Onegin* for Welsh National Opera; Pinkerton in *Madama Butterfly* for Reis Opera and Teatro Municipal de Rio de Janeiro; Don Jose in *Carmen* and Pinkerton with the Royal Danish Opera; and Des Grieux in *Manon* for Scottish Opera.

Robert Cole (conductor) received his master of arts in music from the University of Southern California School of Music and studied conducting with Richard Lert and Ingolf Dahl in California, with Leonard Bernstein and Leon Barzin at the Tanglewood Music Center, and with Hans Swarowsky in Europe.

Maestro Cole has served as Director of Cal Performances at UC Berkeley since 1986. Early

on, he forged relationships with such major artists as Mark Morris, Mikhail Baryshnikov, Merce Cunningham, Laurie Anderson, Alvin Ailey, John Adams, Pina Baush, Yo-Yo Ma, Robert Lepage, Cecilia Bartoli and Peter Sellars; and with international arts institutions, including the Royal Opera and Ballet, Covent Garden; English National Opera; the Edinburgh Festival; and Lyon Opera Ballet. He is General Director of the Berkeley Festival & Exhibition, an international festival of early music which he founded in 1990, and the Berkeley Edge Fest of contemporary music, founded in 2003.

Prior to his appointment in Berkeley, Maestro Cole served as Executive Director of the Brooklyn Center for Performing Arts at Brooklyn College, and previously as Executive Director of the Bardavon Opera House in Poughkeepsie, New York. He was Music Director and Executive Director of the Ballet Society of Los Angeles from 1969–1973. In 1973, he was invited by Michael Tilson Thomas to become the Associate Conductor of the Buffalo Philharmonic Orchestra.

Maestro Cole has appeared as conductor for Mark Morris's *The Hard Nut* in Berkeley, at Sadler's Wells in London and at the Brooklyn Academy of Music in New York. He has also conducted concerts for the Lake Tahoe Summer Music Festival; the Florida Philharmonic Orchestra; the San Antonio, Sacramento, Pasadena and Chatauqua symphonies; and the Hartford Ballet. He has conducted symphony and ballet performances in various cities in Russia, Armenia and Georgia.

In 1995, Maestro Cole was made Chevalier of the Order of Arts and Letters by France's Minister of Culture and Francophone Affairs. In 1997, UC Berkeley Chancellor Chang-Lin Tien awarded him the Berkeley Citation, the campus's highest administrative award, bestowed on an individual who has "rendered distinguished or extraordinary service to the University." The following year, he received the William Dawson Award for Programmatic Excellence from the Association of Performing Arts Presenters.

Robert Cole is married to Susan Muscarella, founder and director of Berkeley's Jazzschool.

About the Artists

Berkeley Symphony Orchestra was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a young protégé of Sir Adrian Boult, the great English maestro. Reflecting the spirit of the times, the Promenade replaced tuxedos with informal dress and performed in unusual locations, such as the University Art Museum.

When Kent Nagano took over the orchestra in 1978, he charted a new course by offering innovative programming that included a good number of rarely heard 20th-century scores. Under Maestro Nagano, the orchestra also took measures to develop an image congruous with its more serious and sophisticated programming, first switching to formal concert dress and then, in 1981, changing its name to the Berkeley Symphony Orchestra. In 1989, the orchestra moved from the 750-seat First Congregational Church to UC Berkeley's 2,015-seat Zellerbach Hall.

In 1984, Berkeley Symphony's performances of works by Frank Zappa, featuring an augmented orchestra, life-sized puppets and moving stage sets, brought the orchestra international attention. Maestro Nagano and the orchestra have also championed several young composers, including Thomas Adès, whose opera, *Powder Her Face*, was performed here in a concert version in 1997, well before its much-heralded performances in Brooklyn, London and Chicago.

The orchestra has received ASCAP Awards for Adventurous Programming of Contemporary Music in five out of the past six seasons. They have recorded music by William Kraft, Jeff Beal, Peter Scott Lewis and Frank Martin for Harmonia Mundi, Tri-loka and New Albion records, respectively. Their most recent CD is *The Butterfly Tree*, released in 2003 and featuring Jean-Pascal Beintus's musical rendition of the two years Julia Butterfly Hill spent on a tiny platform 180 feet up in a redwood tree that was slated to be felled. The story is narrated by Ms. Hill and sung by folk music legend Joan Baez. Also on the disc is Beintus's charming setting of *The Bremontown Musicians*, narrated by noted Bay Area actress Joy Carlin.

Berkeley Symphony supports local composers through its informal *Under Construction* new

music events at the First Congregational Church. Berkeley Symphony also serves every public elementary school in Berkeley with its year-long, award-winning Music Education Program, which provides every student with the experience of becoming a performer.

New this season, Berkeley Akademie Ensemble debuts under the co-artistic directorship of Maestro Nagano and concertmaster Stuart Canin with two performances in December 2007 and May 2008 at First Congregational Church. Berkeley Akademie Ensemble will examine intimate works by Bach, Strauss, Mozart and others.

For more information on Berkeley Symphony's current season, please visit berkeleysymphony.org or call (510) 841-2800.

The **UC Alumni Chorus** is conducted by Dr. Mark Sumner, Director of UC Choral Ensembles (UCCE) at UC Berkeley. Dr. Sumner is in his 11th year as Director of UCCE, where he also leads the UC Women's Chorale, BareStage and Perfect Fifth and administers the UC Men's Chorale, the California Golden Overtones, the UC Men's Octet, the Cal Jazz Choir and Noteworthy. These various groups have contributed to recent Cal Performances events, such as the 2006 Centennial Gala & Celebration, Mark Morris's *The Hard Nut* and Yo-Yo Ma's Silk Road Project. The UC Alumni Chorus presented performances of the Brahms Requiem in April 2008 and are presently on tour to Argentina and Uruguay.

Tonight's chorus is augmented with singers from Perfect Fifth and the San Francisco Lyric Opera Chorus. Perfect Fifth will perform next week in the Berkeley Festival & Exhibition's American premiere performances of Alessandro Striggio's newly rediscovered Mass for 40 independent voices and a 60-voice part final Agnus Dei. The San Francisco Lyric Opera will open its season this week with Britten's *The Turn of the Screw* and will soon begin rehearsals for *Aida* to be presented in September.