

KARAKA COLLECTIVE



Songs and Duets of Love and (In)fidelity

Tuesday 31st March 2020

St Peter's Anglican Church

Presented by
Tauranga Musica

in association with
**music
up
close**
Chamber Music
New Zealand

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Songs and Duets of Love and (In)idelity

Songs and Duets of Love and (In)idelity draws on the greatest music from across a wide range of genres, all reflecting on the themes of love discovered, understood, toyed with, relished, released and, occasionally, discarded. The programme contains two operatic duets—a funny, teasing scene between Sid and Nancy from Britten's *Albert Herring*, and a gripping marital dispute between the Duke and Duchess of Nottingham in *Roberto Devereux* by Donizetti—and concludes with a pair of lovers reuniting after attempting to live apart in "I'd give it all for you" from Jason Robert Brown's *Songs for a New World* (1995). Covering a range of styles, time periods and performed in a variety of languages, we hope you enjoy the performance!

BRITTEN *Tell me the truth about love*
GERSHWIN *Love walked in*
GURNEY *Thou didst delight my eyes*
BRAHMS Songs from *Duets*, op 28
“The Nun and the Knight”, “The Coquette and Her
Lover”,
“The Huntsman’s Farewell”

BEETHOVEN *Adelaide*, op 46
R. SCHUMANN *Meine Rose*, op 90, no 2
BRITTEN Songs from *Albert Herring*
“Tickling a trout, poaching a hare” (Sid), “Come
along, darling, come follow me quick” (duet: Sid and
Nancy)

FRANK BRIDGE *Love went a-riding*
TOSTI *L’ultima canzone* and *Ideale*

—interval—

WILLIAM BOLCOM *Waitin*
H. DUPARC *Chanson triste* and *Extase*
DONIZETTI Songs from *Roberto Devereux*

“Non sai che un nume vindice”, “All’ambascia ond’io
mi struggo” (duet: Sara, Duchess of Nottingham &
Duke of Nottingham)

K. WEILL *Je ne t’aime pas*

R. STRAUSS *Befreit*, op 39, no 4

C. SCHUMANN *Ich stand in dunkeln Träumen*, op 13, no 1

JOHN KANDER “All I care about is love” (Billy Flynn, from *Chicago*)

JASON ROBERT BROWN “I’d give it all for you” (duet from *Songs for a New World*)

Tell me the truth about love

Poem By W.H Auden 1907-75

Set by Benjamin Britten 1913-76

Love walked in

Poem by Ira Gershwin 1896-1983

Set by George Gershwin 1898-1937

Thou didst delight my eyes

Poem by Robert Bridges 1844-1930

Set by Ivor Gurney 1890-1937

Die Nonne und der Ritter The Nun and the Knight

Poem by Josef Karl Benedikt von Eichendorff 1788-1857

Set by Johannes Brahms 1833-97

Da die Welt zur Ruh' gegangen,
Wacht mit Sternen mein Verlangen,
In der Kühle muß ich lauschen,
Wie die Wellen unten rauschen!

"Fernher mich die Wellen tragen,
Die ans Land so traurig schlagen,
Unter deines Fensters Gitter,
Fraue, kennst du noch den Ritter?"

Ist's doch, als ob seltsam' Stimmen
Durch die lauen Lüfte schwimmen;
Wieder hat's der Wind genommen, -
Ach, mein Herz ist so beklommen!

"Drüben liegt dein Schloß verfallen,
Klagend in den öden Hallen,
Aus dem Grund der Wald mich grüßte,
's war, als ob ich sterben müßte."

Alte Klänge blühend schreiten;
Wie aus lang versunknen Zeiten
Will mich Wehmut noch bescheiden,
Und ich möcht' von Herzen weinen.

As the world goes to rest,
my yearning awakens with the stars;
I must listen in the cool night
as the waves roar below!

"I am brought here from afar by waves
that beat so mournfully against the land,
beneath the bars of your window.
Lady, do you still know this Knight?"

It is as if strange voices
are floating through the mild air;
once again the wind has taken them away
alas, my heart is so anxious!

"Over there lies your ruined castle
lamenting in its desolate halls;
the way the woods greeted me,
I felt as though I must die."

Old sounds burst forth,
As if from times long past;
Melancholy falls on me once again,
and I feel like weeping from my heart.

"Überm Walde blitzt's von weiten,
Wo um Christi Grab sie streiten;
Dorthin will mein Schiff ich wenden,
Da wird alles, alles enden!"

"Over the wood lightning flashes from afar,
where they're fighting over Christ's grave;
There will I steer my ship,
and there will everything end!"

Geht ein Schiff, ein Mann stand drinnen,
Falsche Nacht, verwirrst die Sinne!
Welt Ade! Gott woll' bewahren,
Die noch irr im Dunkeln fahren!

A ship leaves with a man upon it;
false night, you bewilder the mind!
Farewell, world! May God protect
those who wander madly in darkness!

Vor der Tür

Folk text

Set by Johannes Brahms 1833-97

Tritt auf den Riegel von der Tür,
Wie gern käm ich herein,
Um dich zu küssen.

Before the door

Pull the bolt back from the door,
I'd love to come in
to kiss you.

"Ich laß dich nicht herein.
Schleich immer heim ganz sacht
Auf deinen Füßen."

"I won't let you in.
Creep away home,
Softly on your feet."

Wohl kann ich schleichen sacht
Wie Mondenschein,
Steh nur auf, laß mich ein:

I can creep as softly
as moonlight;
just get up and let me in –

Das will ich von dir haben.
O Mägdlein, dein'n Knaben
Laß ein!

This is what I ask of you-
O maiden, let your
lad come in!

Der Jäger und sein Liebchen *The Hunter and his Girlfriend*

Poem by August Heinrich Hoffmann von Fallersleben 1798-1874

Set by Johannes Brahms 1833-97

Ist nicht der Himmel so blau?
Steh' am Fenster und schau!
Erst in der Nacht, Spät in der Nacht
Komm' ich heim von der Jagd.

"Isn't the sky so blue?
Stand at the window and look!
Not until night, Late at night,
Will I come home from the hunt

"Anders hab' ich gedacht,
Tanzen will ich die Nacht!
Bleib' vor der Tür, Spät vor der Tür

"But I planned differently -
I want to dance tonight.
Stay by the door, Late, by the door

Willst du nicht tanzen mit mir!"

If you won't go dancing with me!

Mädchen, der Himmel ist blau,
Bleib' am Fenster und schau'.
Bis in der Nacht, Spät in der Nacht,
Heim ich [komm]² von der Jagd.

"Maiden, the sky is blue -
Stay at the window and look.
Until night, Late at night,
I will return home from the hunt."

"Ist auch der Himmel so blau,
Steh' ich doch nimmer und schau'
Ob in der Nacht, Spät in der Nacht
Heim du kehrst von der Jagd."

"The sky may be blue,
But I will never stay and look,
If at night, Late at night
You return home from the hunt."

Adelaide

Poem by Friedrich von Matthisson 1761-1831

Set by Ludwig van Beethoven 1770-1827

Einsam wandelt dein Freund
im Frühlingsgarten,
Mild vom lieblichen Zauberlicht
umflossen,
Das durch wankende Blütenzweige
zittert,
Adelaide!

Alone does your friend wander
in the Spring garden,
Mildly encircled by magic light
That quivers through swaying,
blossoming boughs,
Adelaide!

In der spiegelnden Fluth,
im Schnee der Alpen,
In des sinkenden Tages [Goldgewölken] |,
Im Gefilde der Sterne
strahlt dein Bildniß,
Adelaide!

In the mirroring stream,
in the snow of the Alps,
In the dying day's golden clouds,
In the fields of stars,
your image shines,
Adelaide!

Abendlüftchen im zarten
Laube flüstern,
Silberglöckchen des Mais
im Grase säuseln,
Wellen rauschen und Nachtigallen flöten:
Adelaide!

Evening breezes whisper in the
tender leaves,
Silvery lilies-of-the-valley
rustle in the grass,
Waves murmur and nightingales pipe:
Adelaide!

Einst, o Wunder!
entblüht, auf meinem Grabe,
Eine Blume der Asche meines Herzens;
Deutlich schimmert auf jedem
Purpurblättchen:
Adelaide!

One day, o wonder!
upon my grave will bloom
A flower from the ashes of my heart;
And clearly on every purple leaf
will gleam:
Adelaide

Meine Rose

Poem by Nikolaus Lenau 1802-50

Set by Robert Schumann 1810-56

Dem holden Lenzgeschmeide,
Der Rose, meiner Freude,
Die schon gebeugt und blasser
Vom heißen Strahl der Sonnen,
Reich' ich den Becher Wasser
Aus tiefem Bronnen.

Du Rose meines Herzens!
Vom stillen Strahl des Schmerzens
Bist du gebeugt und blasser;
Ich möchte dir zu Füßen,
Wie dieser Blume Wasser,
Still meine Seele gießen!
Könnst' ich dann auch nicht sehen
Dich auferstehen

My Rose

To the lovely jewelry of Spring,
to the rose, my delight,
that is already bowing and turning pale
from the hot beams of the sun,
I reach out a cup of water
from a [deep] I well.

You rose of my heart!
From the silent beam of pain
you bow and turn pale;
At your feet, I would like,
as this flower water does,
to silently pour my soul out,
even if I then might not see
you rise.

Albert Herring

Act I, Scene ii, Aria and Duet

Libretto by Eric Crozier 1914-94

Set by Benjamin Britten 1913-76

Love went a-riding

Poem by Mary E Coleridge 1861-1907

Set by Frank Bridge 1897-1941

L'ultima canzone

Poem by Francesco Cimmino 1862-1938

Set by Francesco Paolo Tosti 1846-1916

M'han detto che domani
Nina vi fate sposa,
Ed io vi canto ancor la serenata.
Là nei deserti piani
Là, ne la valle ombrosa,
Oh quante volte a voi l'ho ricantata!

Last Song

They told me that tomorrow
Nina, you will be a bride.
yet still I sing my serenade to you!
Up on the barren plateau,
down in the shady valley,
Oh, how often I have sung it to you!

Foglia di rosa
O fiore d'amaranto
Se ti fai sposa
Io ti sto sempre accanto.

Domani avrete intorno
Feste sorrisi e fiori
Nè penserete ai nostri vecchi amori.
Ma sempre notte e giorno
Piena di passione
Verrà gemendo a voi la mia canzone.

Foglia di menta
O fiore di granato,
Nina, rammenta
I baci che t'ho dato!

Ah! ... Ah! ...

Rose-petal
O flower of amaranth,
though you marry,
I shall be always near.

Tomorrow you'll be surrounded
by celebration, smiles and flowers,
and will not think for our past love;
yet always, by day and by night,
with passionate moan
my song will sigh to you.

Mint-flower,
O flower of pomegranate,
Nina, remember
the kisses I gave you!

Ah! ... Ah! ..

Ideal

Poem by Carmelo Errico 1848-92

Set by Francesco Paolo Tosti 1846-1916

Io ti seguii come iride di pace
Lungo le vie del cielo:
Io ti seguii come un'amica face
De la notte nel velo.
E ti sentii ne la luce, ne l'aria,
Nel profumo dei fiori;
E fu piena la stanza solitaria
Di te, dei tuoi splendori.

In te rapito, al suon de la tua voce,
Lungamente sognai;
E de la terra ogni affanno, ogni croce,
In quel [sogno]¹ scordai.
Torna, caro ideal, torna un istante
A sorridermi ancora,
E a me risplenderà, nel tuo sembiante,
Una novella aurora.

Ideal

I followed you like a rainbow of peace
along the paths of heaven;
I followed you like a friendly torch
in the veil of darkness,
and I sensed you in the light, in the air,
in the perfume of flowers,
and the solitary room was full
of you and of your radiance.

Absorbed by you, I dreamed a long time
of the sound of your voice,
and earth's every anxiety, every torment
I forgot in that dream.
Come back, dear ideal, for an instant
to smile at me again,
and in your face will shine for me
a new dawn

Waitin'

Poem by Arnold Weinstein 1927-2005

Set by William Bolcom 1938—

Chanson Triste

Poem by Henri Cazalis 1840-1909

Set by Henri Duparc 1848-1933

Dans ton cœur dort un clair de lune,
Un doux clair de lune d'été,
Et pour fuir la vie importune,
Je me noierai dans ta clarté.

J'oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste cœur et mes pensées
Dans le calme aimant de tes bras.

Tu prendras ma tête malade,
Oh ! quelquefois, sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous ;

Et dans tes yeux pleins de tristesse,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que peut-être je guérirai.

Sad Song

A gentle moonlight of summer;
And to escape the troubles of life,
I will lose myself in your brightness.
In the loving tranquility of your arms.

I will forget past griefs,
My love, when you rock
My unhappy heart and my thoughts
In your heart moonlight lies dormant,

You will lay my anxious head,
Oh! - upon your lap,
And you will utter to it a ballad
That will seem to speak of us;

And from your eyes so full of sadness,
From your eyes I will then drink
So many kisses and tenderness
That perhaps at last I will be healed.

Extase

Poem by Henri Cazalis 1840-1909

Set by Henri Duparc 1848-1933

Sur ton sein pâle mon cœur dort
D'un sommeil doux comme la mort :
Mort exquise, mort parfumée
Du souffle de la bien aimée :
Sur un lys pâle mon cœur dort ...

Ecstasy

Against your pale breast my heart sleeps
A sleep as sweet as death:
An exquisite death, a death perfumed
With the breath of the beloved:
Against a pale lily my heart sleeps

Roberto Deveraux

Act III, Scene i-iii, Scene and Duet

Libretto by Salvatore Cammareno 1801-52

Set by Gaetano Donizetti 1797-1848

SARA Roberto wrote! Oh Cruel misfortune!
 His death warrant is signed!
 Still...I'm being made aware...
 This ring is a sacred guarantee of his life!
 (The Duke!...What a menacing glance)

NOTTINGHAM You've received a letter?

SARA (Oh, heaven!)

NOTTINGHAM Sara, I want to see it.

SARA Husband! ...

NOTTINGHAM Husband! I order you: Give me that letter!

SARA (I am Lost!)

NOTTINGHAM So you can remove the axe from his head?
 He gave you a gem? When?
 In the shadows of the last night,
 when you placed on his breast
 a gold-embroidered scarf as a token of your love?

SARA (Oh, tremendous, unexpected blow! He knows everything!)

NOTTINGHAM Yes, Guilty one, everything, yes!
 Don't you know that betrayed husbands
 Have an avenging God in heaven?
 He rips away the veils of sin with a frightening hand!
 Yes, false woman, fear in me an avenging God

SARA Ah! Kill me!

NOTTINGHAM Wait, treacherous one: Roberto still lives.
 I had a great love for my friend,
 He who had a heavenly adoration of my wife.
 I would have for them fearlessly defied dangers and death itself.

Who cheats on me? Ah wretched me! My friend and my wife!
Foolish woman, no use crying...Blood and not tears I want!

SARA
Has cruel destiny such power over us?
Can an innocent man appear a guilty one?
Oh Thou, who can read my chaste
Soul prove to him that he is not a betrayer.
No, it isn't you friend, whom with neither a heartbeat
nor a thought has ever betrayed him. No, never!
Is that not the clanging of the fateful sound?

NOTTINGHAM
They're dragging him to the tower.

SARA
A fatal, mortal shiver courses through my veins!
The gallows are being prepared!
The time is near! God help me!

NOTTINGHAM
Sinful woman! Stop! Where are you going?

SARA
To the Queen

NOTTINGHAM
Do you still hope to save him?

SARA
Let go!

NOTTINGHAM
Oh anger! ... You dare?
...Hey there! Let my house be a prison to this woman.

SARA
Oh heaven! ...Mercy!
To the anguish with which I am tormented
please grant a single moment.
I swear to you I won't try to escape.
I'll soon return to your feet.
Then, one hundred times, if you want,
Run me through: Then bless me at your feet
with the hand that killed me.

NOTTINGHAM
My honor, ruined by the two of you
Burns and roars more terribly.
Every word that escapes you,
Every tear is a sin.
Ah! torture too short is the death he receives!
God punish eternally the soul that betrayed me.

Je ne t'aime pas

Poem by Maurice Magre 1877-1941

Set by Kurt Weill 1900-50

Retire ta main, je ne t'aime pas
Car tu l'as voulu,
tu n'es qu'un ami.
Pour d'autres sont faits le creux de tes
bras
Et ton cher baiser, ta tête endormie.

Ne me parle pas, lorsque c'est le soir
Trop intimement, à voix basse même
Ne me donne pas surtout ton mouchoir :
Il renferme trop le parfum que j'aime.

Dis-moi tes amours, je ne t'aime pas
Quelle heure te fut la plus enivrante ?
Et si elle t'aimait bien,
et si elle fut ingrate
En me le disant, ne sois pas charmant.

Je n'ai pas pleuré, je n'ai pas souffert
Ce n'était qu'un rêve et qu'une folie.
Il me suffira que tes yeux soient clairs
Sans regret du soir,
ni mélancolie.

Il me suffira de voir ton bonheur
Il me suffira de voir ton sourire.
Conte-moi comment elle a pris ton cœur
Et même dis-moi
ce qu'on ne peut dire.

Non, tais-toi plutôt... Je suis à genoux
Le feu s'est éteint, la porte est fermée
Ne demande rien,
je pleure... C'est tout.
je ne t'aime pas, o ma bien-aimée!

I don't love you

Take away your hand, I don't love you
You wanted it this way,
you're but a friend,
The hollow of your arm is made for
other people,
Your dear kiss, your slumbering head.

Don't talk to me when it is evening
It's too intimate, In that low voice
And don't give me your handkerchief:
It holds too much of the scent I love.

Tell me of your loves, I don't love you,
Which hour made you intoxicated?
And if she loved you well,
or if she was ungrateful,
In telling me, don't be charming --

I haven't cried, I haven't suffered,
It was only a dream -- a kind of madness.
It is enough to see your clear eyes,
Without the evenings regret,
nor melancholy.

It is enough to see your joy,
It is enough to see your smile.
Tell me how she stole your heart,
And tell me especially
what shouldn't be told.

No, rather be silent... I am on my knees.
The fire has gone out, the door is closed.
Don't ask me anything,
I'm crying... that's all.
I don't love you, oh my beloved

Befreit

by Richard Fedor Leopold Dehmel 1863-1920

by Richard Georg Strauss 1864-1949

Du wirst nicht weinen. Leise, leise
wirst du lächeln: und wie zur Reise
geb' ich dir Blick und Kuß zurück.
Unsre lieben vier Wände!
Du hast sie bereitet,
ich habe sie dir zur Welt geweitet --
o Glück!

Dann wirst du heiß meine Hände fassen
und wirst mir deine Seele lassen,
läßt unsern Kindern mich zurück.
Du schenktest mir dein ganzes Leben,
ich will es ihnen wiedergeben --
o Glück!

Es wird sehr bald sein, wir wissen's beide,
wir haben einander befreit vom Leide;
so [geb]² ich dich der Welt zurück.
Dann wirst du mir nur noch im Traum
erscheinen
und mich segnen und [mit mir]³ weinen --
o Glück!

Release

You will not weep. Gently
you will smile, and as before a journey,
I will return your gaze and your kiss.
Our dear four walls you helped build;
and I have now widened them for you
into the world.
O joy!

Then you will warmly seize my hands
and you will leave me your soul,
leaving me behind for our children.
You gave me your entire life,
so I will give it again to them.
O joy!

It will be very soon, as we both know,-
we have freed each other from sorrow.
So I return you to the world!
You will then appear to me only in
dreams,
and bless me and weep with me.
O joy!

Ich stand in dunkeln Träumen / I Stood in Gloomy Daydreams

Poem by Heinrich Heine 1797-1856

Set by Clara Schumann, née Wieck 1819-96

Ich stand in dunkeln Träumen
Und starrte ihr Bildniß an,
Und das geliebte Antlitz
Heimlich zu leben begann.

I stood in gloomy daydreams
and gazed at her portrait,
and that well-beloved countenance
began furtively to come to life.

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmuthstränen
Erglänzte Augenpaar

About her lips there seemed to glide
a wondrous smile,
and, as if they were about to fill with
nostalgic tears, her eyes glistened.

Auch meine Thränen flossen
Mir von den Wangen herab -
Und ach, ich kann es nicht glauben,
Daß ich Dich verloren hab'!

And my tears flowed
down my cheeks -
and ah, I cannot believe
that I have lost you

All I care about is love from Chicago

Words by Fred Ebb 1928-2004

Set by John Kander 1927—

I'd give it all for you from Songs for a New World

Words and Music by Jason Robert Brown 1970—

Biographies

Mezzo-soprano **Wendy Dawn Thompson**'s opera highlights include the title role of *Isabella/L'italiana in Algeri* for New Zealand Opera, *Charlotte/Werther* for both Teatro Nacional de São Carlos in Lisbon and Vilnius City Opera, and *Magdalena/Die Meistersinger von Nürnberg* at the Edinburgh International Festival. Most recently Wendy featured as Teresa Salieri in two sold-out seasons of *Amadeus* at London's Royal National Theatre, broadcast worldwide with NT Live.

Baritone **James Harrison** has recently appeared in *Tosca*, *Candide*, *Trial By Jury*, and *Carmen* for New Zealand Opera. Previous opera highlights include *Conte Alamaviva/Le Nozze di Figaro* for Opera Sør in Norway, *Escamillo/Carmen* for Opera UpClose, *Bello/La Fanciulla del West* for Opera Holland Park, and *Hortensius/La Fille du Regiment* for Opera della Luna.

Pianist and music director **Lindy Tennent-Brown** returned to Aotearoa in 2018 to become Head of Music and New Zealand Opera. Before this she worked through the UK's major festivals and concert halls, performing with the likes of Ann Murray, DBE, Sir Simon Keenlyside, CBE, Michael Collins and Isabelle van Keulen. She specialises in curating and performing song recitals.