**Im Frühling**

Franz Schubert composed “Im Frühling” towards the end of his life. The poem comes from a set of 10 poems by Ernst Schulze. “Im Frühling” means “in spring” in German, and the song tells a story about sitting and reminiscing upon the past. How in spring they were once so happy and long for that contentment and happiness still.

Still sitz ich an des Hügels Hang,  I sit silently on the hillside.  
Der Himmel ist so klar, The sky is so clear,  
Das Lüftchen spielt im grünen Tal,  The breezes play in the green valley   
Wo ich beim ersten Frühlingsstrahl  Where once, in the first rays of spring,   
Einst, ach, so glücklich war. I was, oh, so happy.

Wo ich an ihrer Seite ging Where I walked by her side,

So traulich und so nah, So tender, so close,  
Und tief im dunkeln Felsenquell  And saw deep in the dark rocky stream   
Den schönen Himmel blau und hell,  the fair sky, blue and bright,  
Und sie im Himmel sah. And her reflected in that sky.  
Sieh, wie der bunte Frühling schon See how the colorful spring  
Aus Knosp’ und Blüte blickt! Already peeps from bud and blossom.  
Nicht alle Blüten sind mir gleich, Not all the blossoms are the same to me:  
Am liebsten pflückt’ ich von dem Zweig,  I like most of all to pluck them from the   
Von welchem sie gepflückt. Branch. from which she has plucked.  
Denn alles ist wie damals noch, For all is still as it was then,   
Die Blumen, das Gefild; The flowers, The fields;  
Die Sonne scheint nicht minder hell, The sun shines no less brightly,   
Nicht minder freundlich schwimmt im Quell  And no less cheerfully, swims in the stream,  
Das blaue Himmelsbild. The sky’s blue image  
Es wandeln nur sich Will und Wahn, Only will and delusion change,   
Es wechseln Lust und Streit, And joy alternates with strife;   
Vorüber flieht der Liebe Glück, Love’s happiness flies away  
Und nur die Liebe bleibt zurück,  And only the loves sorrow remains  
Die Lieb’ und ach, das Leid! The love and oh, the sorrow  
O wär ich doch ein Vöglein nur Oh, if only I were a bird,  
Dort an dem Wiesenhang! There on the sloping meadow!

Dann blieb’ ich auf den Zweigen hier,  Then I would stay on these branches here,   
Und säng ein süsses Lied von ihr,  And sing a sweet song about her  
Den ganzen Sommer lang. All summer long.

**Ganymed**

“Ganymed” is another lied from Franz Schubert, but this time using a poem by Goethe for his source material. It tells about a young man embarking into his first loving and deeply sensual relationship. This love story is potent and Schubert’s masterful compositional skills help in depicting Goethe’s images.

Wie im Morgenglanze How in the morning glow  
Du rings mich anglühst,  Your glow surrounds me  
Frühling, Geliebter! Spring, my beloved!  
Mit tausendfacher Liebeswonne  With a thousand times the joy of love  
Sich an mein Herze drängt  Pushing itself into my heart  
Deiner ewigen Wärme Your eternal warmth  
Heilig Gefühl, Holy Feeling  
Unendliche Schöne! Unending beauty  
Dass ich dich fassen möcht’ I want to hold you  
In diesen Arm! In these arms  
Ach, an deinem Busen Oh, and on your bosom  
Lieg’ ich und schmachte, I lay and languish  
Und deine Blumen, dein Gras  And your flowers, your Grass  
Drängen sich an mein Herz. Press themselves onto my heart  
Du kühlst den brennenden You cool the burning thirst  
Durst meines Busens, Within my chest  
Lieblicher Morgenwind! Lovely morning wind  
Ruft drein die Nachtigall As the nightingale calls  
Liebend mach mir aus dem Nebeltal.  Lovingly from the misty vale  
Ich komm’, ich komme! I come, I come!  
Ach wohin, wohin? Ah, but where, but where?  
Hinauf! strebt’s hinauf! Upwards, Striving upwards!  
Es schweben die Wolken The clouds are hovering  
Abwärts, die Wolken Down, the clouds  
Neigen sich der sehnenden Liebe.  Bow to longing love  
Mir! Mir! Me! Me!  
In euerm Schosse  In your lap  
Aufwärts! Upwards!

Umfangend umfangen!  Embracing and being embraced  
Aufwärts an deinen Busen,  Upwards into your bosom,  
Alliebender Vater! All-loving Father!

**Sonntag**

“Sonntag” was composed by Johannes Brahms. He used the poetry by Johann Uhland. The titles means Sunday and the song tells a story about missing the one you love. Instead of being constantly sad about that though, they look forward to when they will see her on Sunday at church again.

So hab’ ich doch die ganze Woche For an entire week, I have not been able  
Mein feines Liebchen nicht geseh’n, My fines love to see,  
Ich sah es an einem Sonntag I saw her last on a Sunday  
Wohl vor der Türe steh’n: Standing next to the door of the church  
Das tausendschöne Jungfräulein, My thousandfold beautiful girl  
Das tausendschöne Herzelein, My thousandfold sweetheart  
Wollte Gott, wollte Gott, ich wär’ heute bei ihr! I wish God, I wish God, I were near her  
So will mir doch die ganze Woche Yet I will be able for the entire week  
Das Lachen nicht vergeh’n, To laugh nonstop  
Ich sah es an einem Sonntag I saw her on a Sunday  
Wohl in die Kirche geh’n: As she goes to church  
Das tausendschöne Jungfräulein, My thousandfold beautiful girl  
Das tausendschöne Herzelein, My thousandfold sweetheart  
Wollte Gott, wollte Gott, ich wär’ heute bei ihr! I wish God, I wish God, I were near her

**Deh vieni alla finestra**

*Don Giovanni*

*Don Giovanni* was composed By W. A. Mozart and the lyrics are by Da Ponte, a librettist who worked often with Mozart on his operas. “Deh vieni alla finestra” translates to “come to the window”. In this aria the titular character, Don Giovanni, stands from outside of the window and seduces a maid. This maid in particular happens to work for one of his ex-lovers. He stands below the window she is looking through. He sings sweet, seductive words to her, eventually getting her to give into his whim.

Deh, vieni alla finestra, o mio tesoro, Ah, come to the window, my darling,  
Deh, vieni a consolar il pianto mio. Ah, come and console my tears.  
Se neghi a me di dar qualche ristoro, If you deny to give me relief,  
Davanti agli occhi tuoi morir vogl'io! I want to die before your eyes!  
Tu ch'hai la bocca dolce più del miele, You with a mouth sweeter than honey,  
Tu che il zucchero porti in mezzo al core! You who carry sugar in the middle of your Non esser, gioia mia, con me crudele! Heart!

Lasciati almen veder, mio bell'amore! Don’t be cruel to me, my joy! At least let me see you, my beautiful love

**La ci darem la mano**

*Don Giovanni*

*with Tiffani Jernigan – Soprano*

Before this duet, Don Giovanni crashes a local wedding. He demands the party move to his castle, and he promises the groom, Masetto, that he will deliver the bride, Zerlina, there himself. “La ci darem la mano” means “there we will hold hands,” and it begins as Don Giovanni employs his usual tactics of smooth talking. The two go back and forth as he tries his best lines. She does her best, but eventually she is convinced and happily goes along with his plan.

*Don Giovanni*: Quel casinetto e mio, Don Giovanni: That little house is mine,

Soli saremo. E la, giojello mio, ci sposeremo We will be alone. And there, my jewel, we

La ci darem la mano, La mi dirai di sì: will get married. There I will give you my hand,   
Vedi, non è lontano, Partiam, ben mio, da qui. There you will say yes: You see, it’s not far from  
Zerlina: Vorrei e non vorrei, Mi trema away, Pet’s leave, my dear, from here

un poco il cor, Felice, è ver, sarei, Zerlina: I would, and I wouldn’t like, my heart

Ma può burlarmi ancor! Trembles a little, Happy, it’s true, I would be  
Don Giovanni: Vieni, mio bel diletto! But he could still mock me!  
Zerlina: Mi fa pietà Masetto. Don Giovanni: Come my beautiful beloved!  
Don Giovanni: Io cangierò tua sorte. Zerlina: I feel sorry for Masetto  
Zerlina: Presto... non son più forte. Don Giovanni: I will change your fate.  
Don Giovanni: Andiam! Zerlina: Quickly… I lose my strength.  
Zerlina: Andiam! Don Giovanni: Let’s go  
Duet: Andiam, andiam, mio bene, Zerlina: Let’s go  
a ristorar le pene d’un innocente amor. Duet: Come, Come, my darling, to restore our

Pleasure of an innocent love

**When I was One and Twenty**

“When I Was One and Twenty” is a British art song. It composed by George Butterworth and he was used a poem of A. E. Housman’s creation for the lyrics. This song comes from Butterworth’s song cycle *Six Songs from A Shropshire Lad*, which he intended to be a statement against war. The character singing in this piece tells about how he was given wisdom from an older man and how he did not take it to heart. As he has grown and seen more however, he comes to realize how true the man’s words were.

**Is My Team Ploughing**

“Is My Team Ploughing” is another song from Butterworth’s song cycle *Six Songs from A Shropshire Lad*. In this, two characters have a conversation. While these young men catch up with each other, the story unfolds, telling of a life lost too soon and beautifully illustrating how cruel war is.

**I Never Knew**

“I Never Knew” is published in the *AIDS Quilt Songbook*. The songbook is an ongoing compilation of art song shedding light on the AIDS crisis. It is meant to help spread awareness as well as allow those who experienced AIDS-related losses the opportunity to grieve. I Never Knew is composed by Ricky Ian Gordon and the words are also of his creation. The singer tells about experiencing the loss of those around you from complications of HIV/AIDS. Very often, one never knew what another was going through, and how that affects them.

**Walt Whitman in 1989**

“Walt Whitman in 1989” is another selection from the *AIDS Quilt Songbook*. It was composed by Chris DeBlasio. He features the work of Perry Brass as his lyrics. The song draws connections between the AIDS crisis and war, invoking the name of the antiwar poet Walt Whitman. Brass’ poem makes a comparison between how Whitman took care of the wounded of the Civil War to how, if he were present in the 1980s, he might care for the dying people in hospital AIDS wards.

**Avant de quitter ces lieux**

*Faust*

Charles Gounod composed *Faust* in the French grand opera style, with the libretto by Michel Carré and Julies Barbier. “Avant de quitter ces lieux”, which means “before I leave this place,” is sung by Valentin while he prays to God as goes off to war for the first time. He begs that his sister, Marguerite, be protected. He asks God to watch over him as well as he proudly goes into the heat of battle.

O sainte médaille qui me vient de ma O holy medal which comes to me from my sister

Soeur Au jour de la bataille, pour écarter On the day of the battle, to ward off death,

la mort, reste la sur mon Coeur Stay there on my heart

Avant de quitter ces lieux Before I leave this place  
Sol natal de mes aïeux Soil native to my ancestors  
A toi, seigneur et Roi des cieux To you, Lord and King of heaven  
Ma sœur je confie My sister I trust  
Daigne de tout danger Deign of all danger  
Toujours, toujours la protéger Always, always protect her  
Cette sœur si chérie! This sister so dear!  
Délivré d'une triste pensée Deliver me from a sad thought   
J’irai chercher la gloire, I will seek glory

La gloire au seins des ennemis The glory in the bosom of enemies  
Le premier, le plus brave au fort de The first, the most brave in the thick of   
La mêlée j'irai combattre pour mon pays The melee I will go and fight for my country  
Et si vers lui, Dieu me rappelle And if God should call me back   
Je veillerai sur toi fidèle I shall watch over you faithfully  
O, Marguerite! Oh, Marguerite!

**When I Think Upon the Maidens**

“When I Think Upon the Maidens” is an American art song. It was composed by Michael Head and the lyrics are by Philips Ashbrooke. In this song, the singer tells of his many escapades with women. After many years of not settling down he still finds himself single, but it does not seem that the situation he finds himself in spurs him to change.

**Agony**

*Into the Woods*

*With Ricky Dubuisson – Baritone*

“Agony” is from Stephen Sondheim’s musical *Into the Woods*. It is sung by two princes. These two are used to getting what they want, especially when it comes to women. Yet, they have met two women, separately, who challenge them. They sing of the agony that this causes them, eventually coming to the decision that marriage is what they seek.

**Losing My Mind**

*Follies*

Stephen Sondheim is also the composer of “Losing my Mind.” It comes from his musical *Follies*, which follows people who used to perform in the “Weismann’s Follies.” They have returned to the theatre for a final reunion before it is torn down. In this song, which comes towards the end of the show, one of the main characters sings to their husband about how much they love them still even though their relationship is tumultuous.