



HIGH SCHOOL SOLOISTS RECITAL

**June 7, 2023
New England Conservatory
Williams Hall**

HANDEL+HAYDN SOCIETY

HIGH SCHOOL SOLOISTS RECITAL

Wednesday, June 7, 2023 at 7:30pm
NEC Williams Hall
30 Gainsborough Street

2,613th Concert

Yukiko Oba, *piano*

Il mio ben quando verrà

Giovanni Paisiello
(1740-1816)

Frühlingsglaube

Franz Schubert
(1797-1828)

Aidan Kane, *soloist*

Danza Danza Fanciulla Gentile

Francesco Durante
(1684-1755)

The Sky Above the Roof

Ralph Vaughan Williams
(1872-1958)

Margo Fan, *soloist*

O dio amato ben

Stefano Donaudy
(1659-1695)

Time Stands Still

John Dowland
(1563-1626)

Ryan Krishna, *soloist*

If music be the food of love

Henry Purcell
(1659-1695)

“Tout cede a vous doux appas” from Les Saisons

Pascal Colasse
(1649-1709)

Lejos de ti

Manuel M. Ponce
(1882-1948)

Emma McQuade, *soloist*

“Ma rendi pur contento” from Sei ariette No. 6

Vincenzo Bellini
(1801-1835)

“How could I ever know” from A secret garden

Lucy Simon (1940-2022)
and Marsha Norman (b. 1947)

Consuelo de Montserrat Reyes-Bricio, *soloist*

Nacht und Träume

Schubert

“Surrey with the Fringe on Top” from Oklahoma

Richard Rodgers
(1902-1979)

Joseph Powers, *soloist*

"Der Mond Kommt Still Gegangen" from *Sechs Lieder (Op. 13)* Clara Schumann
(1819-1896)
"Down in the Forest" from *A Cycle of Life* Landon Ronald
(1873-1938)

Simiran Gandhi, *soloist*

La Pastorella

Schubert

"Somewhere" from *West Side Story*

Leonard Bernstein
(1918-1990)

Sofia Zay, *soloist*

Il Mio Bel Foco

Francesco Bartolomeo Conti
(1681-1732)

Song of the Open

Frank La Forge
(1879-1953)

Anna Lussault, *soloist*

PERFORMANCE BY THE 2023
CANDACE MACMILLEN ACHTMAYER AWARD RECIPIENT

"Sure on this shining night," from *Four Songs, Op. 13, No. 3*

Samuel Barber
(1910-1981)

"Già il sole dal Gange" from *L'honestà negli amori*

Alessandro Scarlatti
(1660-1725)

Francis Mendes, *soloist*

PERFORMANCE BY THE 2023
BARBARA E. MAZE AWARD FOR MUSICAL EXCELLENCE RECIPIENT

"Dove sono i bei momenti" from *Le Nozze di Figaro*

Wolfgang Amadé Mozart
(1756-1791)

Zueignung

Richard Strauss
(1864-1949)

Kelsey Moisan, *soloist*

Presented in partnership with NEC Preparatory School.



We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert. Food and beverages are not permitted in the hall.

The concert runs approximately 90 minutes with no intermission.

HIGH SCHOOL SOLOISTS

High School Soloists are dedicated and curious singers who immerse themselves in vocal study to deepen their understanding of their instrument in both solo and ensemble settings. In addition to singing with an HHYC choral ensemble and participating in an H+H musicianship class, High School Soloists receive weekly private voice lessons and group diction classes at the New England Conservatory (NEC) Preparatory School, participate in vocal workshops, and perform in solo recitals.

Margo Fan is from Newton, MA, and is currently a sophomore at Newton South High School. This year is her fifth year with the Handel and Haydn Society. She started in the Youth Chorale with Dr. Kane and joined the Concert Choir in her second year of H+H. She has sung in all past concerts and traveled with the Concert Choir to perform at the 2020 ACDA conference. Earlier this season, she performed with the Chorus of Sopranos and Alto before Handel and Haydn's performance of Beethoven's *Eroica*. As a participant in High School Soloists, her ongoing goals include learning stable vibrato, improving her confidence in singing solos, and learning about the diversity of vocal music sung throughout the choruses. After high school graduation, Margo intends to continue her musical studies in the hope of having a career as a professional singer. H+H has been an incredible and inspiring experience for her, as she has gained much more knowledge of choral music. She thanks Mr. Oesterling, her teacher this year who has enabled her to begin to find and expand her true voice, the conductors and other educators for their encouragement, and her mother for her support.

Simi Gandhi is a junior at Phillips Academy in Andover, MA, and is thrilled to be performing in her third recital as a High School Soloist. Since joining H+H two years ago, Simi has enjoyed participating in the Chorus of Sopranos and Altos and was named a High School Soloist in August of 2021. Before leaving HHYC, Simi would like to create music with the Youth Chorale and hopes to perform some of her favorite duets and trios with other High School Soloists. She plans to continue her journey in classical voice after high school and is considering a minor in music degree. Simi would like to thank her family, friends, and incredible voice teacher, Deborah Williams, for all of their support.

Aidan Kane is a senior at Algonquin Regional High School in Northborough, MA, and will attend Emory University this fall to study vocal performance and business. Aidan is proud to have been a member of the Handel and Haydn Youth Choruses for nine years. Some of her favorite HHYC highlights include performing for the American Choral Director's Association in Rochester, NY, performing the national anthem at the Red Sox game, and performing *Domine, ad adjuvandum me festina* in Symphony Hall. Aidan looks forward to participating in Emory's choirs, directed by Dr. Eric Nelson, and is excited to continue her journey through voice. She would like to thank her mother, Dr. Jennifer Kane, her HHYC choir director, Alyson Greer, the outstanding H+H faculty, and her NEC soloist instructor, Deborah Williams, for the opportunities she has experienced at HHYC.

Ryan Krishna lives in Winchester, Massachusetts and attends Winchester High School. In his eight years at H+H, he has been fortunate to have so many wonderful opportunities to sing with both his peers and with professional singers. Ryan has also had the ability to showcase his voice in a solo setting. He has fond memories of performing as a soloist on behalf of H+H, singing the National Anthem at the Norfolk Hunt Club Polo in the Country event. Following high school, he wants to remain involved in vocal performance and ensure that he keeps training his voice throughout college. He would like to participate in the opera program at his college and sing in an aria competition. Ryan would like to thank, first, his wonderful voice teacher Corey Hart, whom he has been working with for over two years. Ryan would also like to thank his incredible and supportive family, especially his older brother Neal.

Anna Lussault lives in Amesbury, MA and is a junior at Amesbury High School. This is her second year at H+H and her first year as a Soloist! Anna studies with Deborah Williams. She thoroughly enjoyed working with the H+H professionals last year in Beethoven's 9th Symphony at Boston's Hatch Shell, and singing the National Anthem at Fenway Park. She can't wait to participate in future H+H performances and events, Soloist recitals, and support this wonderful program. She is looking forward to pursuing music in college, using the skills that her time at H+H has brought to her. She would like to give a special thanks to her conductor Ms. Greer for putting so much effort, trust and love into the Chorus of Sopranos and Altos and Chamber Choir, and for supporting her music career in any way.

Emma McQuade is currently living in Lexington and is a sophomore at Lexington High School. She has been part of HHYC since 2020 and has participated in many concerts. This is her first year in Soloists and before she leaves HHYC, she'd like to continue in Soloists and hopes to participate in the HHYC international tour in June 2024. After high school, she hopes to become a singer or music teacher or therapist, as she enjoys singing and wants to share the joy of music with the next generation. She would like to give special thanks to Ms. D'Anna Fortunato, her NEC voice teacher, and to her family, especially her mom, who takes her to HHYC every Saturday.

Francis Mendes is a tenor vocalist from Wellesley, Massachusetts currently attending Wellesley High School as a twelfth grader. He has sung with HHYC's Chorus of Tenors and Basses for five years, and the Chamber Choir for two. In that time, he has sung Mozart Requiem and Beethoven Symphony No. 9 with the professional H+H Chorus, toured Ireland, and now works as an intern with H+H's finance and administration department. He intends to pursue a career in arts administration. Special thanks to his voice teacher, Joshua Conyers, for helping him select this repertoire, learn it, and perfect it all in time for college pre-screening due dates. He would also like to thank his parents for supporting him through the whole process, and to his choir directors Dr. McDonald, Ms. Greer, and Ms. Conners, for making his vocal journey possible.

Joseph Powers comes from a musical family and has been a musician since a very young age. He sang with the Treble Chorus of New England for many years as well as the Boston Children's Chorus. He started playing viola when he was 12 and was a member of the Portsmouth Symphony Youth Orchestra and is currently the principal violist in the Ipswich High School Chamber Orchestra. As principal violist, he performs on a Ming-Jiang Zhu viola donated to the Ipswich Music Program. This is Joey's second year singing with HHYC and his first as a High School Soloist. He studies with Corey Gaudreau. Joey resides in Ipswich with his two cats and enjoys listening to music and swimming.

Consuelo De Montserrat Reyes-Bricio is of the 2024 Lexington High School Class in Lexington, Massachusetts. Consuelo is passionate about singing, and is new to HHYC and High School Soloists this season. As Consuelo continues her studies through H+H, she provides low income students with free singing classes and studies through the New England Conservatory to complete her level three vocal certification. She can accomplish this and more thanks to her vocal coach, Clara Sandler, and her family.

Sofia Zay currently resides in Natick, Massachusetts and is a junior at Natick High School. Sofia's earliest musical experiences were of singing songs, playing piano, and listening to music as a part of her daily activities. After being a member of several youth choirs, in the fall of 2018 Sofia auditioned for HHYC and was accepted into the Youth Chorale and the Concert Choir under the direction of Dr. Jennifer Kane. Some of Sofia's fondest memories singing with her choir mates and Dr. Kane were the premiere of Jonathan Woody's *Nigra sum sed formosa* as well as a very special performance at the ACDA Eastern Conference. Sofia joined the Chorus of Sopranos and Altos in 2020, Chamber Chor in 2021 under the direction of Ms. Alyson Greer, and High School Soloists in 2022. Her notable performances include Beethoven's Symphony No. 9 with the H+H Orchestra and Chorus on the Esplanade under the direction of Marin Alsop, and Haydn's *The Creation* with the MIT Concert Choir and Orchestra under the direction of Andrew Clark. Sofia is excited to be attending the 2023 Austria Summer Music Festival and is planning to pursue music in college as a vocalist. Sofia is grateful to her former voice teacher Ms. Carey Shunskis, her current voice teacher Ms. Jessica Bloch, her piano teacher Kanako Nishikawa as well as her family for their encouragement and support.

PROGRAM SPONSORS

The Education Program is funded in perpetuity by Karen S. and George D. Levy.

The H+H Youth Choruses program is supported in part by: Eaton Vance, Mollie Baldwin Foley Charitable Trust, Hamilton Company Charitable Foundation, Miss Wallace M. Leonard Foundation, Timothy and Deborah Moore, the Parker Family Foundation, Carolyn and Dana Pope, John and Janis Raguin, Emily Schabacker, and Seth Sprague Educational and Charitable Foundation.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

H+H YOUTH CHORUSES SCHOLARSHIP AWARDS

Congratulations to the recipients of the 2023 H+H Youth Choruses Scholarship Awards!

Samuel Higgins is a 2023 recipient of the Barbara E. Maze Award for Musical Excellence. Sam is a 2021 graduate of the H+H Youth Choruses and now studies voice with Julia Faulkner at the Curtis Institute of Music in Philadelphia.

Juliette Kaoudji is the recipient of a 2023 H+H Youth Choruses Achievement Award. Juliette is a 2016 graduate of the H+H Youth Choruses. She recently completed the Graduate Diploma program at the New England Conservatory with a focus in vocal performance.

Ryan Krishna is the 2023 recipient of the Evangelyna Etienne Award. He is a senior at Winchester High School and studies with Corey Hart in the High School Soloists program. He will study at the University of Connecticut in the fall.

Francis Mendes is the 2023 recipient of the Candace MacMillen Achtmeyer Award. He is a senior at Wellesley High School and studies with Joshua Conyers in the High School Soloists program. Francis will attend the University of Michigan where he plans to double major in music and business.

Kelsey Moisan is a 2023 recipient of the Barbara E. Maze Award for Musical Excellence. Kelsey is a 2018 graduate of the H+H Youth Choruses currently pursuing a Master of Music at Longy School of Music of Bard College where she is a student of Angela Gooch.

These awards are presented annually by the H+H Education Committee to H+H Youth Choruses singers and alumni who demonstrate a high degree of achievement in and commitment to the vocal arts. To learn more about the remarkable women for whom these awards are named, visit handelandhaydn.org/education/hhyc/awards.

TEXTS + TRANSLATIONS

Paisiello: *Il mio ben quando verrà*

Text: Giambattista Lorenzi (1721-1807)

Translation: Theodore Baker (1851-1934)

Il mio ben quando verrà
A veder la mesta amica?
Di bei fior s'ammanterà
La spiaggia aprica.
Ma nol vedo, e il mio ben,
Ahimè! Non vien?

Mentre all'aure spiegherà
La sua fiamma, i suoi lamenti,
Miti augei v'insegnerà
Più dolci accenti.
Ma non l'odo. E chi l'udì?
Ah! il mio bene ammutolì.

Tu cui stanca omai già fe'
Il mio pianto, eco pietosa,
Ei ritorna e dolce a te
Chiede, chiede la sposa.
Pian, mi chiama; piano ahimè!
No, non mi chiama, oh Dio, non c'è!

When my beloved comes
to see his love in grief,
beautiful flowers will cover
the sunburnt shore.
But I do not see him,
alas, my beloved does not come.

When he tells the breezes
of his beloved and his grief,
gentle birds, then he will teach you
a sweeter song.
However, I do not hear him. Who
hears him?
Oh, my beloved has fallen silent.

Merciful echo, that at this point
has already exhausted my tears,
return to him
and he will gently ask you for his
bride.
Hush, now he's calling me, hush! Alas!
No, he is not calling me, o God, he is
not there.

Schubert: *Frühlingsglaube*

Text: Johann Ludwig Uhland (1787-1862)

Translation: Richard Wigmore (1952)

Die linden Lüfte sind erwacht,
Sie säuseln und weben Tag und Nacht,
Sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
Nun, armes Herze, sei nicht bang!
Nun muss sich Alles, Alles wenden.
Die Welt wird schöner mit jedem Tag,
Man weiss nicht, was noch werden mag,
Das Blühen will nicht enden.
Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiss der Qual!
Nun muss sich Alles, Alles wenden.

Balmy breezes are awakened;
they stir and whisper day and night,
everywhere creative.
O fresh scents, O new sounds!
Now, poor heart, do not be afraid.
Now all must change.
The world grows fairer each day;
we cannot know what is still to come;
the flowering knows no end.
The deepest, most distant valley is in
flower.
Now, poor heart, forget your torment.
Now all must change.

Durante: *Danza Danza Fanciulla Gentile*

Text: Anonymous

Translation: James Phillip Dunn (1884-1936)

Danza, danza, fanciulla,
al mio cantar.
Gira leggera, sottile al suono,
al suono dell'onde del mar.
Senti il vago rumore
dell'aura scherzosa
che parla al core
con languido suon,
e che invita a danzar
senza posa, senza posa,
che invita a danzar.
Danza, danza, fanciulla gentile,
al mio cantar.

Dance, dance, young girl
to my song;
Dance, dance, gentle young girl
to my song;
Twirl lightly and softly to the sound,
to the sound of the waves of the sea.
Hear the vague rustle
of the playful breeze
that speaks to the heart
with its languid sound,
and invites you to dance
without stopping, without stopping
that invites you to dance.
Dance, dance, gentle young girl
to my song.

Vaughan Williams: *The Sky Above the Roof*

Text: Mabel Dearmer (1872-1915),

Original poem by Paul Verlaine (1844-1896)

The sky above the roof
Is calm and sweet
A tree above the roof
Bends in the heat
A bell from out the blue
Drowsily rings
A bird from out the blue
Plaintively sings
Ah God! A life is here,
Simple and fair
Murmurs of strife are here
Lost in the air
Why dost thou weep O heart
Poured out in tears?
What hast thou done O heart,
With thy spent years?

Donaudy: *O del mio amato ben*

Text: Donaudy

Translation: Donna Breitzer

O del mio amato ben perduto incanto!
Lungi è dagli occhi miei
chi m'era gloria e vanto!
Or per le mute stanze
sempre lo cerco e chiamo
con pieno il cor di speranze?
Ma cerco invan, chiamo invan!
E il pianger m'è sì caro,
che di pianto sol nutro il cor.

Mi sembra, senza lui, triste ogni loco.
Notte mi sembra il giorno;
mi sembra gelo il foco.
Se pur talvolta spero
di darmi ad altra cura,
sol mi tormenta un pensiero:
Ma, senza lui, che farò?
Mi par così la vita vana cosa
senza il mio ben.

Oh, lost enchantment of my dearly
beloved!

Far from my eyes is he
who was, to me, glory and pride!
Now through the empty rooms
I always seek him and call him
with a heart full of hopes?
But I seek in vain, I call in vain!
And the weeping is so dear to me,
that with weeping alone I nourish my
heart.

It seems to me, without him, sad every
where.

The day seems like night to me;
the fire seems cold to me.
If, however, I sometimes hope
to give myself to another cure,
one thought alone torments me:
But without him, what shall I do?
To me, life seems a vain thing
without my beloved.

Dowland: *Time stands still*

Text: Anonymous

Time stands still with gazing on her face,
Stand still and gaze, for minutes, hours and years to her give place.
All other things shall change but she remains the same,
Till heavens changed have their course and Time hath lost his name.
Cupid doth hover up and down, blinded with her fair eyes,
And Fortune captive at her feet contemned and conquered lies.

Whom Fortune, Love, and Time attend on,
Her with my fortunes, love and time I honour will alone.
If bloodless Envy say Duty hath no desert,
Duty replies that Envy knows herself his faithful heart.
My settled vows and spotless faith no fortune can remove,
Courage shall show my inward faith, and faith shall try my love.

Purcell: If music be the food of love

Text: Colonel Henry Heveningham (1651-1700)

If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere,
Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are;
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

Colasse: “*Tout cede a vous doux appas*” from *Les Saisons*

Text: Colasse

Translation: Frank La Forge (1879-1953)

Tout cède à vos doux appas, Déesse,
Tout cède à vos doux appas!
Quand par vos yeux l'amour blesse,
Quel cœur ne se soumet pas?
Les ris, les jeux, la jeunesse. Sans cesse
suivent vos pas!

To thy fair charm all yield, O Goddess,
All yield to thy fair charm!
When love by your glance doth wound
us, What heart would not bow with
joy?
The smiles of pleasure, of youth. They
follow for aye your steps!

Ponce: *Lejos de ti*

Text: Ponce

Translation: Anonymous

Lejos de ti la vida es un martirio sin
alegría a sin luz.
Es la existencia cruel loco delirio
porque me faltas tú.
Es triste la mañana sonriente, la tarde,
el cielo azul.
Todo esta gris y lúgubre en mi mente
porque me faltas tú.

Away from you this life is a martyrdom
without joy or without light.
Existence is a cruel crazy delirium
because I miss you.
The smiling morning is sad, the
afternoon, the blue sky.
Everything is gray and lugubrious in
my mind because I miss you.

Bellini: “Ma rendi pur contento” from *Sei ariette No.6*

Text: Pietro Antonio Domenico Bonaventura Trapassi (1698-1782)

Translation: Barbara Miller (b. 1978)

Ma rendi pur contento
della mia bella il core,
e ti perdono, amore,
se lieto il mio non è.

Only make happy
The heart of my beautiful (lady)
And I will pardon you, love
If my own heart is not glad

Gli affanni suoi pavento
più degli affanni miei,
perché più vivo in lei
di quel ch'io vivo in me.

Her troubles I fear
More than my own troubles
Because I live more in her
Than I live in myself.

Simon/Norman: “How could I ever know” from *A secret garden*

Text: Norman

How could I know I would have to leave you?
How could I know I would hurt you so?
You were the one I was born to love
Oh, how could I ever know?
How could I ever know?

How can I say to go on without me?
How, when I know you still need me so?
How can I say not to dream about me?
How could I ever know?

Forgive me
Can you forgive me?
And hold me in your heart,
And find some new way to love me
Now that we're apart?
How could I know I would never hold you?
Never again in this world, but oh
Sure as you breath, I am there inside you

Schubert: *Nacht und Träume*

Text: Matthäus Casimir von Collin (1779 –1824)

Translation: Richard Wigmore (b. 1952)

Heil'ge Nacht, du sinkest nieder;
Nieder wallen auch die Träume,
Wie dein Mondlicht durch die Räume,
Durch der Menschen stille Brust.
Die belauschen sie mit Lust;
Rufen, wenn der Tag erwacht:
Kehre wieder, heil'ge Nacht!
Holde Träume, kehret wieder!

Holy night, you sink down;
dreams, too, float down,
like your moonlight through space,
through the silent hearts of men.
They listen with delight,
crying out when day awakes:
come back, holy night!
Fair dreams, return!

Rodgers: “Surrey with the Fringe on Top” from *Oklahoma*

Text: Oscar Hammerstein II (1895–1960)

When I take you out, tonight, with me,
Honey, here's the way it's goin' to be:
You will set behind a team of snow white
horses,
In the slickest gig you ever see!
Chicks and ducks and geese better scurry
When I take you out in the surrey with
the fringe on top!
Watch that fringe and see how it flutters
When I drive them high steppin' strutters.
Nosey pokes'll peek thru' their shutters
and their eyes will pop!
The wheels are yellor, the upholstery's
brown,
The dashboard's genuine leather,
With isinglass curtains y' can roll right
down,
In case there's a change in the weather.
Two bright sidelight's winkin' and blinkin',
Ain't no finer rig I'm a-thinkin'
You c'n keep your rig if you're thinkin' 'at
I'd keer to swap
Fer that shiny, little surrey with the fringe
on the top! Did you say
the fringe was made of silk
Wouldn't have no other kind but silk
Does it really have a team of snow white
horses
One's like snow, the other's more like milk
All the world'll fly in a flurry
When I take you out in the surrey,
When I take you out in the surrey with

the fringe on top!
When we hit that road, hell fer leather,
Cats and dogs'll dance in the heather,
Birds and frogs'll sing all together and the
toads will hop!
The wind'll whistle as we rattle along,
The cows'll moo in the clover,
The river will ripple out a whispered song,
And whisper it over and over:
Don't you wisht y'd go on forever and ud
never stop
In that shiny, little surrey with the fringe
on the top!
I can see the stars gettin' blurry,
When we drive back home in the surrey,
Drivin' slowly home in the surrey with the
fringe on top!
I can feel the day gettin' older,
Feel a sleepy head on my shoulder,
Noddin', droopin' close to my shoulder,
till it falls kerpop!
The sun is swimmin' on the rim of a hill;
The moon is takin' a header,
And jist as I'm thinkin' all the earth is still,
A lark'll wake up in the medder.
Hush, you bird, my baby's a-sleepin'!
Maybe got a dream worth a-keepin'
Whoa! you team, and jist keep a-creepin'
at a slow clip clop.
Don't you hurry with the surrey with the
fringe on the top!

Schumann: “Der Mond Kommt Still Gegangen”

Text: Emanuel von Geibel (1815-1884)

Translation: Richard Stokes (b. 1945)

Der Mond kommt still gegangen
Mit seinem gold’nen Schein.
Da schläft in holdem Prangen
Die müde Erde ein.
Und auf den Lüften schwanken
Aus manchem treuen Sinn
Viel tausend Liebesgedanken
Über die Schläfer hin.
Und drunten im Tale, da funkeln
Die Fenster von Liebchens Haus;
Ich aber blicke im Dunklen
Still in die Welt hinaus.

The moon rises silently
With its golden glow.
The weary earth then falls asleep
In beauty and splendor.
Many thousand loving thoughts
From many faithful minds
Sway on the breezes
Over those who slumber.
And down in the valley
The windows sparkle of my beloved’s
house;
But I in the darkness gaze
Silently out into the world.

Ronald: “Down in the Forest” from *A Cycle of Life*

Text: Landon Ronald (1873-1938)

Down in the forest something stirred
So faint that I scarcely heard:
But the forest leapt at the sound,
Like a good ship homeward bound.

Down in the forest something stirred,
It was only the note of a bird.

Now in the morning of life I stand
And I long for the touch of your hand;
I am here at your door,
Oh love, we will wait no more!

Schubert: *La Pastorella*

Text: Carlo Goldoni (1707-1793)

Translation: Richard Wigmore (b. 1952)

La pastorella al prato
Contenta se ne va
Coll’ agnellino a lato
Cantando in libertà.
Se l’innocente amore
Grandisce il suo pastore
La bella pastorella
Contenta ognor sarà.

The shepherdess in the meadow
wanders happily,
the lambs at her side,
and sings blithely.
If her innocent love
pleases her shepherd,
the fair shepherdess
will always be happy.

Bernstein: “Somewhere” from *West Side Story*

Text: Stephen Sondheim (1930-2021)

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, someday a time for us.
Time together with time to spare, time to learn, time to care.
Someday, somewhere, we'll find a way of a new way of living.
We'll find a way of forgiving somewhere.

There's place for us, a time and place for us.
Hold my hand and we're half-way there,
Hold my hand and I'll take you there.

Somehow, someday, somewhere.

Conti: *Il Mio Bel Foco*

Text: Francesco Bartolomeo Conti (1681-1732)

Translation: Bertram Kottman

Il mio bel foco,
O lontano o vicino
Ch'esser poss'io
Senza cangiar mai tempre
Per voi, care pupille,
Arderà sempre.
Quella fiamma che m'accende
Piace tanto all'alma mia,
Che giammai s'estinguerà.
E se il fato a voi mi rende,
Vaghi rai del mio bel sole,
Altra luce ella non vuole
Nè voler giammai potrà.

My fire of love,
however far
or near I might be,
never changing,
will always be burning
for you, dear eyes.
That flame which kindled me
is so pleased with my soul
that it never dies.
And if fate entrusts me to you,
lovely rays of my beloved sun,
my soul will never be able
to long for any other light.

La Forge: Song of the Open

Text: Walt Whitman (1819-1892)

To your soul is it to wine,
As it is to mine,
Faring forth on a night of tumultuous might,
Forth in a tempest wildy wet,
After a sullen sun hath set,
After the sun hath set
Do you love the play
Of the foaming spray,
Where mad waves romp on the long low beach?
To stand just out of their frantic reach,
My hair blown free and the breath of me
Caught hard in the passionate breath of the sea,
With your hands in mine
It were ecstasy!

Barber: “Sure on this shining night” from *Four Songs*

Text by James Agee (1909-1955)

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

Scarlatti: “Già il sole dal Gange” from *L’honestà negli amori*

Text by Anonymous

Translation by Emily Ezust (b. 1972)

Già il sole dal Gange
Più chiaro sfavilla,
E terge ogni stilla
Dell'alba che piange.

Col raggio dorato
Ingemma ogni stelo,
E gli astri del cielo
Dipinga nel prato.

Already, from over the Ganges, the sun
Sparkles more brightly
And dries every drop
of the dawn, which weeps.

With the gilded ray
It adorns each blade of grass;
And the stars of the sky
It paints in the field.

Mozart: “Dove sono i bei momenti” from *Le Nozze di Figaro*

Text: Lorenzo Da Ponte (1749-1838); Translation: Stokes

E Susanna non vien! Sono ansiosa
di saper come il Conte
accolse la proposta: alquanto ardito
il progetto mi par, e ad uno sposo
si vivace e geloso...
Ma che mal c'è? Cangiando i miei
vestiti
con quelli di Susanna e i suoi co' miei...
al favor della notte... Oh cielo, a qual
umil stato fatale io son ridotta
da un consorte crudele che, dopo
avermi
con un misto inaudito
d'infedeltà, di gelosia, di sdegni
prima amata, indi offesa e alfin tradita,
fammi or cercar da una mia serva aita!

Dove sono i bei momenti
di dolcezza e di piacer,
dove andaro i giuramenti
di quel labbro menzogner?

Perché mai se in pianti e in pene
per me tutto si cangiò,
la memoria di quel bene
dal mio sen non trapassò?

Ah se almen la mia costanza,
nel languire amando ognor,
mi portasse una speranza
di cangiar l'ingrato cor!

And Susanna doesn't come! I'm
anxious
to know how the Count
took the proposal. The scheme seems
too bold to me, and to a husband
so wild and jealous...
But what harm is there? Changing my
clothes
with those of Susanna and hers with
mine...
shielded by the night... oh heavens, to
what
humble and dangerous state am I
reduced
by a cruel husband, who, after
marrying me
with an unheard of mixture
of infidelity, jealousy and disdain
first loved, then offended and at last
betrayed me,
now makes me seek my maid for help!

Where are the beautiful moments
of sweetness and pleasure,
where are the promises gone
of that deceitful tongue?

Why has everything changed
into tears and pain for me,
why has the memory of that happiness
never left my breast?

Ah! If only my devotion
in longing for his love
could give me some hope
of changing that ungrateful heart!

Strauss: *Zueignung*

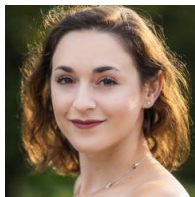
Text: Hermann von Gilm (1812-1864); Translation: Stokes

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.
Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.
Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank!

Yes, dear soul, you know
That I'm in torment far from you,
Love makes hearts sick –
Be thanked.
Once, reveling in freedom,
I held the amethyst cup aloft
And you blessed that draught –
Be thanked.
And you banished the evil spirits,
Till I, as never before,
Holy, sank holy upon your heart –
Be thanked.

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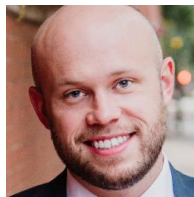
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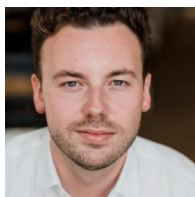
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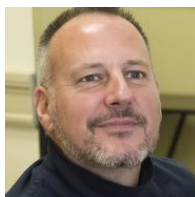
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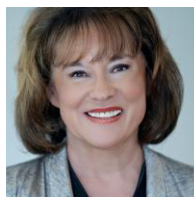
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Yukiko Oba, piano

Yukiko Oba has performed extensively as an accompanist for recitals, choruses, master classes, and composers' projects. Ms. Oba is a graduate of Kunitachi College of Music in Tokyo. She began playing piano at the age of six in her native Japan. She has been a member of the accompanying staff at Boston Conservatory at Berklee since 1996 and has performed with many acclaimed Boston area singers. As a professional accompanist, she has participated in the MIT concert choir since the fall of 2016 as a conductor. Dr. William Cutter, worked with the Worcester Schubertiad, and has been working with the Metropolitan Opera Guild for several years. Most recently, she performed Nico Muhly's pieces for countertenor with the Beth Morrison Project at the Isabella Stewart Gardner Museum. Ms. Oba resides in Weymouth, MA with her daughter and husband, with whom she frequently plays piano for four-hand pieces. In her leisure, she enjoys running, particularly marathons.

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Every week, NEC Prep draws more than 1,500 K-12 students from all over New England, each exploring their own unique musical path. Students are encouraged to pursue interests ranging from classical to jazz, composition, and contemporary improvisation. Prep students are part of a unique musical community where peer support and the sharing of ideas and talents are encouraged. NEC Prep strives to provide each student with a stimulating environment best suited to their age, education level, and learning style.

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Learn more at handelandhaydn.org/hhyc.

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A background photograph of several young students in a music classroom, focused on playing their violins. The image is partially obscured by graphic overlays.

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