

Graduate Vocal Arts Program  
Bard College Conservatory of Music

OPERA WORKSHOP

Stephanie Blythe and Howard Watkins, instructors

**“Thank you, do you have anything in German?”**

Friday, March 5 at 8pm

**Wo bin ich?**

from *Hänsel und Gretel*

Engelbert Humperdinck (1854 - 1921)

Diana Schwam, soprano

Ryan McCullough, piano

**Nimmermehr wird mein Herze sich grämen**

from *Martha*

Friedrich von Flotow (1812 - 1883)

Joanne Evans, mezzo-soprano

Elias Dagher, piano

**Glück, das mir verblieb**

from *Die tote Stadt*

Erich Wolfgang Korngold (1897 - 1957)

Jardena Gertler-Jaffe, soprano

Diana Borshcheva, piano

**Einst träumte meiner sel’gen Base**

from *Der Freischütz*

Carl Maria von Weber (1786 - 1826)

Kirby Burgess, soprano

Gwyon Sin, piano

**Witch’s Aria**

from *Hänsel und Gretel*

Humperdinck

Maximillian Jansen, tenor

Diana Borshcheva, piano

**Da Anagilda sich geehret... Ich bete sie an**

from *Die Macht der Tugend*

Reinhard Kaiser (1674 - 1739)

Chuanyuan Liu, countertenor

Ryan McCullough, piano

**Arabien, mein Heimatland**  
from *Oberon*

Weber

Micah Gleason, mezzo-soprano  
Gwyyon Sin, piano

**Da schlägt die Abschiedsstunde**  
from *Der Schauspieldirektor*

Wolfgang Amadeus Mozart (1756 - 1791)

Meg Jones, soprano  
Sung-Soo Cho, piano

**Mein Sehnen, mein Wähnen**  
from *Die tote Stadt*

Korngold

Louis Tiemann, baritone  
Diana Borshcheva, piano

**Wie du warst**  
from *Der Rosenkavalier*

Richard Strauss (1864 - 1949)

Melanie Dubil, mezzo-soprano  
Elias Dagher, piano

**Presentation of the Rose**  
from *Der Rosenkavalier*

Strauss

Samantha Martin, soprano  
Elias Dagher, piano

**Arie des Trommlers**  
from *Der Kaiser von Atlantis*

Viktor Ullman (1898 - 1944)

Sarah Rauch, mezzo-soprano  
Gwyyon Sin, piano

**Weiche, Wotan, weiche!**  
from *Das Rheingold*

Richard Wagner (1813 - 1883)

Pauline Tan, mezzo-soprano  
Sung-Soo Cho, piano

**Nun eilt herbei!**  
from *Die lustigen Weiber von Windsor*

Otto Nicolai (1810 - 1849)

Alexis Seminario, soprano  
Elias Dagher, piano

## SYNOPSES:

### **Wo bin ich?**

*Hänsel und Gretel*

Engelbert Humperdinck, Adelheid Wette, 1893

Gretel has just awakened from a deep sleep in the forest. Her brother, Hänsel, is sleeping next to her. At first, She is not sure where she is. She hears the birds whispering quietly in the trees as they begin to sing their morning song and she realizes how lovely it is here. So naturally, she joins in song with the birds around her and wakes her dear Hänsel!

### **Nimmermehr wird mein Herze sich grämen**

*Martha*

Friedrich von Flotow, Friedrich Wilhelm Riese, 1847

In 18th century rural England, Lady Harriet Durham is finding herself rather bored. Both Lady Harriet and her lady-in-waiting, Nancy, disguise themselves as peasant girls and head to the village fair where they are inadvertently bought as servants by two young farmers. Despite her resentment at being bossed around by the farmer, Plumkett, headstrong Nancy soon begins to feel the flutterings of love for the first time in her life.

### **Glück das mir verblieb**

*Die tote Stadt*

Erich Korngold, Paul Schott, 1920

Paul meets the beautiful dancer Marietta and, convinced that she is actually his recently-deceased wife Marie, has invited her to his home for a visit. Marietta accepts the invitation, however, is puzzled by this strange and attractive man who has a shrine to a past love and keeps calling her the wrong name. Marietta attempts to smooth over the uncomfortable situation by singing a dreamy and seductive song of love and loss.

### **Einst träumte meiner sel'gen Base**

*Der Freischütz*

Carl Maria von Weber, Friedrich Kind, 1821

In this piece, Ännchen is comforting her dear friend (the anxiously superstitious) Agatha, who has just woken up in terror from a terribly ominous nightmare – one she's taken as a bad sign for her upcoming wedding. In the recitative, Ännchen relates by telling a story about a dream her late cousin had of a "monster" that was, in reality, merely a beloved family pet. She spends the aria joyfully nudging Agathe toward the excitement and happiness one might feel on the path toward married life.

### **Witch's Aria**

Having tricked Hänsel and Gretel into her gingerbread house, the Witch, under the guise of Rosine Leckermaul, casts a magic spell on the children, freezing them in place, and locks Hänsel in a cage. She releases Gretel and with thinly veiled delight, lays out her sly plan to turn them both into gingerbread and eat them. The witch dances and sings with glee as she prepares for her feast!

### **Da Anagilda sich geehret...Ich bete sie an**

*Die Macht der Tugend*

Reinhard Keiser, Friedrich Christian Bressand, 1700

Anagilda becomes the mistress of Fernando, King of Castille, while still being affianced to Alfonso. Alfonso, although in despair and feels neglected and betrayed, cannot put blame on her because he is still deeply in love with her. Even though Anagilda might hate him right now, Alfonso still wants to follow her and care for her.

### **Arabien, mein Heimatland**

*Oberon*

Carl Maria von Weber, James Robinson Planché, 1826

Set in the same world as Shakespeare's *A Midsummer Night's Dream*, the events in Weber's opera *Oberon* hinge largely on the whims and delights of the fairy king Oberon, his wife Titania, and the mischievous Puck. When Fatime, lady in waiting to the princess Reiza, sings this aria, she has recently fallen victim to a shipwreck caused by Puck, and has been sold as a slave to the Emir of Tunis. She begins with a nostalgic lament about her homeland, but the tone of the aria quickly changes as she starts to envision her escape, hopeful that help will come soon.

### **Da schlägt die Abschiedsstunde**

*Der Schauspieldirektor*,

Wolfgang Amadeus Mozart, Gottlieb Stephanie, 1786

Diva soprano Madam Herz is indulging herself throughout an audition for a role she knows she's born to play (and that pays the most). In a Vienna theater in 1786, Madam Herz turns up the drama to prove she is meant to have the spotlight and touch the souls of each and every audience member.

### **Mein Sehnen, mein Wähnen**

In act two of the opera, we enter the world of Pauls imagination where people in his life take part as *Comedia dell'Arte* characters. Frank, now playing the part of Pierrot has been asked to sing a song to entertain Marietta and the troupe. In this, he explains how he came to be part of the troupe and the toll that this life has had on him.

**Wie du warst**

*Der Rosenkavalier*

Richard Strauss, Hugo con Hofmannsthal, 1911

Count Octavian is aglow after a long, exciting night with his lover, the Marschallin. He is flattering her and expressing his love for her, as well as pondering on what their relationship might mean.

**The Presentation of the Rose**

Sophie von Fainal, the daughter of a wealthy merchant is participating in the ceremonial presentation of the rose, a proposal of marriage by the Baron Ochs. However, she finds herself deeply in love with the rose bearer, Octavian.

**Trommlers Aria**

*Der Kaiser von Atlantis*

Viktor Ullmann, Peter Kien, Composed 1945, Premiered 1975

This one-act opera was created as a collaboration between composer Viktor Ullmann and writer Peter Kien during their time interned in the Nazi concentration camp, Theresienstadt. It presents the allegorical story of a world in which the Emperor Overall has declared total war for domination, and in which Death, feeling misused, has resigned his post and refuses to allow anyone to die. In this aria, the Trommler, who is the public voice of the Emperor, announces Overall's decree for total war and conscription of all his subjects to fight for the glory of their empire.

**Weiche, Wotan, Weiche**

*Das Rheingold*

Richard Wagner, 1869

This aria appears towards the end of Wagner's opera. Sung by the Earth goddess, Erda, this aria is her only appearance in the opera and she comes out of nowhere in the middle of the turmoil that has ensued among the rest of the characters because of the Ring. In this aria, she urges Wotan to give up the ring, warning him of the repercussions should he keep it in his possession.

**Nun eilt herbei**

*Die lustigen Weiber von Windsor*

Otto Nicolai, Salomon Hermann Mosenthal, 1849

In this playful aria, Frau Fluth boasts about her ability to outsmart men, such as the foolish Sir John Falstaff. She is plotting her revenge because he thinks he can woo not only her, but her friend Frau Reich into falling in love with him. We will see about that.