

Program Notes, Texts and Translations for the Senior Recital of Hope Moore and Michelle Austin

Deh vieni, non tardar
from *Le nozze di Figaro* (1786) [da Ponte]

Wolfgang Amadeus Mozart
(1756–1791)

Le nozze di Figaro (*The Marriage of Figaro*) was one of Mozart's most successful operas. The first of three collaborations between Mozart and Italian librettist Lorenzo da Ponte, the opera's libretto is adapted from Beaumarchais' play, *Le mariage de Figaro*. The action follows a day in the life of Count Almaviva who has taken an interest in Susanna, who is engaged to Figaro. Cherubino, the count's page has become enamored with Countess Almaviva. When the Count learns of Cherubino's affection for his wife, he sends Cherubino away. Then, the Countess, Figaro, and Susanna concoct a plan to expose the Count's own infidelity and humiliate him, which leads to a night in the garden full of humorous mistaken identities and culminates in the Count's humiliation and the Countess' forgiveness. Susanna pretends to sing this aria directly to her "beloved" (the Count) while Figaro is in earshot. Figaro falls for the ruse, as was Susanna's intent all along, and declares his love for her.

Deh vieni, non tardar

Giunse alfin il momento
Che godrò senz'affanno
In braccio al idol mio
Timide cure uscite dal mio petto!
A turbar non venite il mio diletto
O come par che all'amoroso foco
L'amenità del loco,
La terra e il ciel risponda.
Come la notte i furti miei risponda.

Deh vieni, non tardar, o gioia bella
Vieni ove amore per goder t'appella
Finche non splende in ciel notturna face
Finche l'aria e ancor bruna,
E il mondo tace.
Qui mormora il ruscel, qui scherza l'aura
Che col dolce susurro il cor ristaura
Qui ridono i fioretti e l'erba e fresca
Ai piaceri d'amor qui tutto adescà.
Vieni, ben mio, tra queste piante ascose.
Vieni, vieni!
Ti vo' la fronte incoronar di rose.

Oh come, don't be late

The moment finally arrives
When I'll enjoy [experience joy] without haste
In the arms of my beloved...
Fearful anxieties get out of my heart!
Do not come to disturb my delight.
Oh, how it seems that to amorous fires
The comfort of the place,
Earth and heaven respond,
As the night responds to my ruses.

Oh come, don't be late, my beautiful joy
Come where love calls you to enjoyment
Until night's torches no longer shine in the sky
As long as the air is still dark
And the world quiet.
Here the river murmurs and the light plays
That restores the heart with sweet ripples
Here, little flowers laugh and the grass is fresh
Here, everything entices one to love's pleasures
Come, my dear, among these hidden plants.
Come, come!
I want to crown you with roses.

[Translation by Naomi Gurt Lind]

Samson... Amour! Viens aider ma faiblesse!
from *Samson et Dalila* (1877) [Lemaire]

Camille Saint-Saëns
(1835–1921)

The second act of the opera *Samson et Dalila* opens with this aria. Dalila is a beautiful Philistine who loves Samson, chieftain of the Hebrews. Samson has victoriously revolted against Dalila's brethren, and has also been unable to resist her charms. At this point in the opera, Dalila waits for Samson in her garden. In the original score, it states that Dalila "seems to be in a dreamy mood"; but as the introduction is played in the piano, it is apparent that her dream is not a pleasant one. When she begins singing, she is quick to reveal what is on her mind. Although she has introduced Samson to come back to her arms, her goal is vengeance. Dalila wants revenge not only for herself but for her gods, a goal of a much greater scope. She has not betrayed her brethren, and her pretended love for Samson is only a ruse. The moment has come when she will need all of her strength to defeat Samson, and in order to put all the powers on her side, she will pray to the God of Love for help. That is the burden of the aria. From the text of the aria it is easy to understand that Dalila knows and respects the irresistible physical powers of Samson the man and the warrior, but also that she is sure of her hold on him through his infatuation with her. She asks the God of Love to maintain and even to increase that hold until love has triumphed over strength.

Samson, recherchant ma présence,
ce soir doit venire en ces lieux.
Voici l'heure de la vengeance
Qui doit satisfaire nos dieux.

Samson, desirous of my presence,
tonight will come to this place.
The hour of vengeance is here,
which will satisfy the gods.

Amour, viens aider ma faiblesse!
Verse le poison dans son sein!
Fais que, vaincu par mon adresse,
Samson soit enchaîné demain!

Love, come help my weakness!
Pour the poison is his heart!
See that, defeated by my skill,
Samson be in chains tomorrow!

Il voudrait en vain de son âme
Pouvoir me chaser, me bannir!
Pourrait-il éteindre la flame
qu'alimente le souvenir?
Il est à moi, c'est mon esclave!
Mes frères craignent son courroux;
Moi seule, entre tous, je le brave
Et le retiends à mes genoux.

He wishes in vain
To chase and banish me from his soul
Could he ever quench the flame
which memories nourish?
He is mine, he is my slave!
My brethren fear his wrath;
I alone among all, I defy him
and hold him down at my knees.

Amour, viens aider ma faiblesse!
Verse le poison dans son sein!
Fais que, vaincu par mon adresse,
Samson soit enchaîné demain!

Love, come help my weakness!
Pour the poison in his heart!
See that, defeated by my skill,
Samson be in chains tomorrow!

Contre l'amour sa force est vaine;
et lui, le fort parmi les forts,
lui qui d'un peuple rompt la chaîne
succombera sous mes efforts!

Against love his strength is vain;
and he, the strongest among the strong
he who breaks the chain of a nation
will succumb under my efforts!

[Translation by Robert Glaubitz]

La pajarita (1845) [Blasco]

Cristobal Oudrid
(1825–1877)

Cristobal Oudrid was a well-known conductor, pianist, and composer. He had no formal training in harmony or counterpoint and taught himself the fundamentals of music. In doing so, he eventually became one of the more flamboyant figures involved in reviving the tradition of the zarzuela, a Spanish form of light opera that combined witty libretti with music of high quality and diversity. After its birth during the Baroque period, the zarzuela practice died away until Oudrid and his contemporaries resuscitated it during the mid-nineteenth century. Today, zarzuelas are famous for their varied combinations of genres and styles. Many of them are reflective of life in Madrid: flavorful, laid back, and amorous. This piece is no exception. In the accompaniment, the listener hears broken chords, bringing to mind the picture of a man plucking his guitar strings in a passionate serenade to make his feverish love known. The singer tells the story of a man who begs a little bird to tell him of the thoughts and musings of the woman he loves.

La pajarita

Tengo yo una pajarita, chiquitita,
que me cuenta lo que pasa,
y responde a me clamor.
¿Piensa en mí la niña mía?
Sí, señor, sí señor.
Si me voy por media hora,
la impaciencia me devora.
Pajarita dime, dime,
no acrecientes me dolor.
¿Piensa en mí la morenita?
Sí, señor, sí, señor
Pajarita, no me engañes por favor
Prefiero que no digas ni si ni no.
¿Piensa la niña en mí?
Sí señor. Se entibiará su amor,
no señor, ay! que gusto, ay!
bendito sea Dios.

The Little Bird

I have a little bird, little one,
that to me she tells that which happens,
And she responds to my shout.
Does she think about me the girl mine?
Yes sir, yes sir.
If I go away for half an hour,
the impatience me it devours.
Little bird, tell me, tell me,
no you increase my pain.
Does she think of me the little brunette?
Yes sir, yes sir.
Little bird, no me you may deceive please.
I prefer that no you say neither yes nor no.
Does she think the girl about me?
Yes sir. It will cool her love,
no sir, oh! what pleasure, oh!
Blessed be God.

[Translation by Suzanne Draayer]

from *Sieben frühe Lieder* (1908) (Seven Early Songs)

Alban Berg
(1885–1935)

- I. Nacht [Hauptmann]
- III. Die Nachtigall [Storm]
- IV. Traumgekrönt [Rilke]
- VII. Sommertage [Hohenberg]

Alban Berg's talent for composition manifested itself early; he composed some seventy songs between ages fifteen and twenty. Berg was musically self-taught for most of his life before he found Arnold Schoenberg, who later became his teacher. The musical aesthetics in Berg's compositions were determined by his love of literature, and the influences of composers such as Gustav Mahler and Richard Strauss. Berg's musical style effectively bridged the gap between the romantic past and the new atonal style. He was comfortable working in larger forms, which allowed his natural lyricism and

dramatic expression to have free rein. Berg's *Sieben frühe Lieder* were written in dedication to his wife, Helene. Musically these songs show influences of Debussy and impressionism more than techniques of his teacher Schoenberg. Unlike other composer's song cycles, Berg's songs do not form a cycle in the traditional sense; the texts that occur do not comprise a sequence of connected ideas. Rather, the poems that Berg chose reflect a variety of moods and images to which he responded with some intense and powerful music.

I. Nacht

Dämmern Wolken über Nacht und Tal
 Nebel schweben, Wasser rauschen sacht.
 Nun entschleiert sich's mit einemmal:
 Oh gib acht! Gib acht!
 Weites Wunderland ist aufgetan.
 Silbern ragen Berge, traumhaft groß,
 Still Pfade silberlicht talan
 Aus verborg' nem Schoß;
 und die hehre Welt so traumhaft rain.
 Stummer Buchenbaum am Wege steht
 Schattenschwarz, ein Hauch vom fernen Hain
 einsam leise weht,
 Und aud tiefen Grundes Dusterheit
 Blinken Lichter auf in stummer Nacht.
 Trinke Seele! Trinke Einsamkeit!
 O gib acht! Gib acht!

Night

Over night and vale the could grow dark,
 mists hover, waters softly murmur.
 Now, of a sudden, an unveiling:
 Oh, give heed, give heed!
 A vast wonderland opens.
 Silver soar mountains, dream-large,
 still paths, silver-bright, go valleywards
 from the hidden castle;
 And so dream-pure is the lofty world.
 A mute beech tree stands by the way,
 shadow-black; from the distant wood a breath
 blows solitary soft.
 And from the deep valley's gloom
 lights flash in the silent night.
 Drink, soul. Drink, solitude!
 Oh, give heed! Give heed!

III. Die Nachtigall

Das macht, es hat die Nachtigall
 De ganze Nacht gesungen;
 Da sind von ihrem süßen Schall,
 Da sin dim Hall und Widerhall
 Die Rosen aufgesprungen.
 Sie war doch sonst ein wildes Blut,
 Nun geht sie tief in Sinnen,
 Trägt in der Hand den Sommerhut
 Und duldet still der Sonne Glut
 Und weiß nicht, was beginnen.
 Das macht, es hat die Nachtigall
 De ganze Nacht gesungen;
 Da sind von ihrem süßen Schall,
 Da sin dim Hall und Widerhall
 Die Rosen aufgesprungen.

The Nightingale

It is because the nightingale
 all night has sung;
 and from her sweet noise,
 in echo and re-echo
 roses have sprung.
 Such a wild thing she was once,
 now she wanders deeply pensive,
 her summer hat in hand,
 and bears in silence the glow of the sun
 and knows not what to do.
 It is because the nightingale
 all night has sung;
 and from her sweet noise,
 in echo and re-echo
 roses have sprung.

IV. Traumgekrönt

Das war der Tag der weißen Chrysanthemem,
 Mir bangte fast vor seiner Pracht...
 Und dann, dann kamst du mir die Seele nehmen
 Tief in der Nacht.

Crowned in a Dream

That was the day of white chrysanthemums,
 its splendor made me feel almost afraid...
 And then you came to take my soul from me
 at dead of night.

Mir war so bang, und du kamst lieb und leise,
 ich hatte grad im Traum an dich gedacht
 du kamst, und leis' wie eine Märchenweise
 Erklang die Nacht.

I was so afraid, yet you came sweetly and softly,
 I had been thinking of you in my dreams
 you came, and soft as a fairy tune
 the night sounded.

VII. Sommertage

Nun ziehen Tage über die Welt,
gesandt aus blauer Ewigkeit,
im Sommerwind verweht die Zeit,
nun windet nächstens der Herr
Sternenkränze mit seliger Hand
Über Wander – und Wunderland.
O Herz, was kann in diesen Tagen
Dein hellstes Wanderleid denn sagen
Won deiner tiefen, tiefen Lust:
Im Wiesensang verstummt die Brust,
Nun schweigt das Wort, we Bild um Bild
Zu die zieht und dich ganz erfüllt.

A Summer's Day

Through the world now travel days
sent forth from blue eternity,
in the summer breeze, time drifts away,
the Lord at night now twines
with blessed hand, garlands of stars
Above wander – and wonderland.
Oh heart, what, in these days, can
your clearest wanderer's song then say
of your very deep delight:
in the meadow's song the heart is dumb
words cease where image upon image
comes to you and fills you wholly.

[Translation by George Bird and Richard Stokes]

Unruhiger Schlaf (c. 1820s) [Arnim]

Mein Stern (1846) [Serre]

Louise Reichardt
(1779–1826)

Clara Schumann
(1819–1896)

Germany is known for men who were geniuses of composition such as Schumann, Schubert, Wagner, and Mahler. Less recognized are the women of Germany who composed works equally as beautiful as those of their male counterparts. During the eighteenth and nineteenth centuries, women were discouraged as musicians in favor of fulfilling their marital and maternal duties. Those women who attempted careers as musicians were often met with resistance from a male-dominated society. Clara Schumann herself even said, “A woman must not wish to compose—there was never one able to do it. Should I expect to be the one?” This statement speaks volumes of the difficulties women composers faced in the 1800s. Some were, however, able to rise above the norms of the time and produce beautiful music that is still celebrated today.

The daughter of lesser-known German composer Johann Friedrich Reichardt, Louise Reichardt was a noted songwriter and singing teacher. Personally acquainted with Goethe, Tieck, Novalis, Brentano, and Arnim, the Reichardts regularly hosted these and other literary figures at their estate. Louise Reichardt was one of the first to set *Das Knaben Wunderhorn*, which was later made famous by Gustav Mahler. Her solo songs were written for voice and guitar or piano accompaniment. Reichardt's songs, which number over ninety, are most noted for their memorable melodies, which made them very popular with the German public. This song was written as a “musical supplement” to Achim von Arnim's novel *Gräfin Dolores*.

Clara Schumann, wife of Robert Schumann, was one of the most celebrated concert pianists of her time and is still recognized as one of the greatest female composers of all time. Her music is very typical of early Romanticism with its lyrical qualities and solid approach to form. Written in 1846, this piece demonstrates the composer's penchant for expressive accompaniments that compliment beautifully shaped melodies. Her style of composition reflects the influence of her husband, with whom she often collaborated. Over a 61-year career of composing and performing, Clara Schumann became known as the “high priestess of music.” She once said, “Composing gives me great pleasure...there is nothing that surpasses the joy of creation, if only because through it one wins hours of self-forgetfulness, when one lives in a world of sound.” Perhaps it was this great love for her art that allowed Clara Schumann to produce great lieder that are still celebrated today.

Unruhiger Schlaf

Der Kirschbaum blüht, ich sitze da im stillen;
Die blüte sinkt und mag die Lippen füllen
Auch sinkt der Mond der in der Erde schoß,
Und schien so munter, schien so rot und groß!
Die sternchen, blinken zweifelhaft im Blauen,
Und leidens Nicht, sie weiter anzuschauen.

Mein Stern

O du mein Stern, schau dich so gern,
wenn still im Meere di Sonne sinket,
Dein goldnes Auge so tröstend winket,
In meiner Nacht.
O du mein Stern, aus weiter Fern,
Bist du ein Bote mit Liebesgrüßen
Laß deine Strahlen mich durstig küssen
In banger Nacht!
O du mein Stern, verweile gern,
Und lächelnd führ auf des Lichts Gefieder
Der Träume Engel dem Freunde wieder
In seiner Nacht.

Restless Slumber

The cherry tree blooms, I sit in the stillness
The blossom drops and the flower falls apart,
The moon sinks too, into the lap of the earth
And shone so brightly, shone red and so large!
The stars blink timidly in the blue beyond
And do not wish us to look on them any longer!

My Star

O star of mine, I gladly watch,
When still in the ocean the sun is sinking,
Your golden eye winks with faithful comfort
In my dark night.
O star of mine, from distance far,
You are a herald of loving greetings,
O let your beams give me thirsty kisses
In yearning night!
O star of mine, do tarry long,
And smiling travel on starlight's feathers
In dreams appear as my friend's bright angel
In his dark night.

[Translations by David Kenneth Smith]

Bess of Bedlam Z370 (1683) [anonymous]

Henry Purcell
(1659–1695)

Henry Purcell was a British composer who composed in all musical genres of the day, although most of his works are connected with the court. Purcell's songs endure as a cornerstone of British vocal music. Being a vocalist (a countertenor) himself, much of his music is natural and instinctively vocal with simple accompaniment lines. Purcell had the natural ability to compose vocal music that depicted human emotions in a real and touching dramatic way, which was a break-through in vocal music at the time and even still has rarely been equaled. "Bess of Bedlam" is a prime example of this. This piece was published in 1683 from *Orpheus Britannicus*, Vol. I, and depicts a woman driven insane by lovesick grief. The text used by Purcell describes one of poor Bess' hysterical delusions, transferring back and forth between dreamy recollections and her underlying sorrow. She has come here to grieve her departed lover and hopes to die there in the enchanted wood as well, the animals of the wood to provide her elegy. Her hallucinatory bliss, and her flashes of memory, offer ample expressive breadth for Purcell's evocative melodic lines and poetically paced declamation.

Kilingdans, Op. 67, No. 6 (1895) [Garborg]

**Edvard Grieg
(1843–1907)**

Средь шумного бала, Op. 38, No. 3 (1878) [Tolstoy]

**Pytor Ilyich Tchaikovsky
(1840–1893)**

**Once upon a Dream (1959) [Lawrence]
from *Sleeping Beauty***

**Sammy Fain
(1902–1989)**

Some of the greatest stories ever told are of beautiful princesses, fairies, a handsome prince, and an evil villain. *Cinderella* is no exception. Since I was a child, my favorite fairytale has always been the one with the pretty girl and the glass slipper and the Fairy Godmother. To reflect my love of the Cinderella story, I've chosen three pieces and put them together to tell the story in my own special way.

Edvard Grieg was a Norwegian composer known for his celebration of Norwegian culture, especially the poetic verse. The song set from which this piece comes is Grieg's fourth collaboration with a poet from Grieg's own native land. When Grieg read Garborg's *Haugtussa*, he said, "It is quite a brilliant book, where the music is already composed. One just needs to write it down." Of the seventy-one poems that make up *Haugtussa*, Grieg set eight. The entire work centers on a "girl whose spirits live in the hill." As mentioned by the first song in the set, the girl is eighteen years of age and goes to the hills to escape the torment of her daily life. In parallel with *Cinderella*, this song is about a maiden whose life is less than perfect; however, she finds joy in the ordinary, mundane occurrences of each day.

Perhaps one of the greatest mistakes Tchaikovsky ever made was marrying his wife Antonina Miliukova, a decision that put him in emotional turmoil due to his hidden homosexuality. After his marriage ended in disaster, Tchaikovsky experienced an extreme flow of creative energy. In February 1878, after the completion of his fourth symphony and *Yevgeny Onegin*, Tchaikovsky's creativity began to recede. He expressed his desire to "compose a variety of small pieces" which wouldn't require great constructive abilities and asked two friends to collect texts for a set of romances. Soon, Tchaikovsky had a list of texts by numerous poets, but he found particular pleasure in the writing of Aleksei Tolstoi. Inspired by this text, Tchaikovsky created a hauntingly beautiful composition. The key of B minor and the triple meter reminiscent of a waltz transport the listener into a dream, the memory of an unknown lover at the ball. Tchaikovsky uses an exquisitely delicate melody to further lull the listener in. Carol Kimball writes, "The melodic phrases are intensely lyric, but interspersed with repeated falling intervals—the musings of a poet, remembering the grandeur of the ballroom..." Though the song was not written to tell the Cinderella story, it poignantly depicts the mystery of Cinderella's encounter with the prince and the desperation of their unfinished love story.

Unbeknownst to many, the entire musical from Disney's *Sleeping Beauty* (1959) is based on Tchaikovsky's 1890 ballet by the same name. Though "Once upon a Dream" was written for a different fairytale, it could end any of one of them because it still sustains the perpetual message of hope: "And they lived happily ever after..."

Killingdans

Å hipp og hoppe, og tipp og toppe på denne Dag;
Å nipp og nappe og tripp og trappe i slikt eit Lag.
Og det er Kjæl-i-Sol, og det er Spel-i-Sol,
Og det er Tit-ri-Li, og det er Glit-ri-Li,
Og det er Kjæte og Lurvelæte
ein solskinsdag.

Å nupp i Nakken, og stup i Bakken
og tipp på Tå;
Å rekk i Ringen og svipp i Svingen og hopp i hå.
Og det er Sleik-i-Sol, og det er Leik-i-Sol,
Og det er Glim-i-Li, og det er Stim-i-Li,
Og det er Kvitter og Bekkje Glitter
Og lognt i Krå.

Å trapp og tralle, og Puff i Skalle,
den skal du ha!
Og snipp og snute, og Kyss på Trute, den kan du ta.
Og det er Rull-i-Ring, og det er Sull-i-Sving,
Og det er Lett-på-Tå, og det er Sprett-på-Tå,
Og det er hei-san og det er hopp-san
Og tra-la-la!

Средь шумного бала

Средь шумного бала, случайно,
В тревоге мирской суеты,
Тебя я увидел, но тайна
Твои покрывала черты.

Лишь очи печально глядели,
А голос так дивно звучал,
Как звон отдалённой свирели,
Как моря играющий вал.

Мне стан твой понравился тонкий
И весь твой задумчивый вид,
А смех твой, и грустный, и звонкий,
С тех пор в моём сердце звучит.

В часы одинокие ночи
Люблю я, усталый, прилечь;
Я вижу печальные очи,
Я слышу веселую речь,

И грустно я, грустно так засыпаю,
И в грёзах неведомых сплю...
Люблю ли тебя, я не знаю,
Но кажется мне, что люблю!

Dance of the Little Goats

Oh hip and hop, and tip and top on such a day,
Oh nip and nap, and trip and trap in just this way.
And it's stay-in-the-sun, and it's play-in-the-sun,
And it's shimmer-on-the hill, and it's glimmer-on-the-hill,
And it's laughter and commotion
On a sunny day.

Oh a nip on the neck, and a dip to the slope,
and all on tiptoe.
Oh run in a ring, and trip and swing, and heigh-ho.
And it's lick-in-the-sun, and it's lie-in-the-sun,
And it's joy-on-the hill, and it's noise-on-the-hill,
And it's twittering and glittering
And a quiet corner.

Oh trip and trap, and a tap on the noggin
is what you'll get!
Oh snip and snap, and a kiss on the nose, this you can take.
And it's roll-in-a-ring, and it's song-in-a-swing,
And it's up-on-your-toes, and it's speed-on-your-toes,
And it's heisa, and it's hoppsa
And tra-la-la!

[Translation by Lynn Steele]

In the midst of the ball

In the midst of the noisy ball,
amid the anxious bustle of life,
I caught sight of you,
your voice, an enigma.

Only your eyes gazed sadly.
your divine voice
sounded like pipes from afar
like the dancing waves of the sea.

Your delicate form entranced me,
and your pensiveness,
your sad yet merry laughter,
has permeated my heart since then.

And in the lonely hours of the night,
when I do lie down to rest,
I see your pensive eyes,
hear your merry laugh.

And wistfully drifting
into mysterious reveries,
I wonder if I love you,
but it seems that I do!

[Translation by Matt Rolle]

The Saga of Jenny
from *Lady in the Dark* (1941) [Gershwin]

Kurt Weill
(1900–1950)

Kurt Weill was a German-turned-American composer, whose persistent experimentation with hybrid forms of musical theater produced some of the most simulating, expressive, and enduring musical theater works of the century. Weill and his wife fled Germany for Paris in 1933 after the Nazis banned his music, and left Europe for the United States where they lived until his death in 1950. In America, Weill found a new career as a composer for the Broadway stage. Weill is considered one of the most unique and genius musical theater composers of his time through his musical adaptation to three very diverse national cultures: German, French, and American. One of his American musical theater productions, *Lady in the Dark* (1941), had a wildly successful initial run of 467 performances. The heroine of the story is Liza Elliott, editor of a successful fashion magazine, whose emotional turmoil about personal relationships has brought her to an analyst's couch. Much of this musical is taken up by three large dream sequences. "The Saga of Jenny" takes place in one of these dream sequences in which the character of Liza Elliot begins defending her indecision about marriage by telling the story of an indecisive girl named Jenny "whose virtues were varied and many."

I Won't Dance
from *Roberta* (1934) [Hammerstein and Harbach]

Jerome Kern
(1885–1945)

Originally written for the 1934 musical, *The Three Sisters*, "I Won't Dance" was a collaboration of three great musical minds: Jerome Kern, Oscar Hammerstein II, and Otto Harbach. When the *The Three Sisters* flopped, Kern and Harbach decided to incorporate the song into their 1935 film *Roberta*. For the film, the lyrics were changed from the original ones by Hammerstein and Harbach. The song became a huge hit overnight, and since the movie premiered, the song has been incorporated into every stage revival and recording of *Roberta*. Over the years, "I Won't Dance" has been recorded by numerous singing legends such as Ella Fitzgerald, Frank Sinatra, Louis Armstrong, Jane Monheit and Michael Bublé.

I Can Cook Too
from *On the Town* (1944) [Comden/Green]

Leonard Bernstein
(1918–1990)

Leonard Bernstein was one of the most visible musicians on the American scene: a superstar composer, conductor, and teacher. Bernstein was able to educate millions of people through his television lectures, a man gifted with the talent to bring music to the general populace in an understandable way. Musically, Bernstein composed music in many different contexts: Broadway shows, operetta, revues, incidental music, opera, musicals, theater pieces, and songs or cycles for voice and piano. His best-known vocal compositions are found in his works for the American musical theater. *On the Town* was one of Bernstein's hit musicals that hit the Broadway stage in 1944. It tells the story of three American sailors on a 24-hour shore leave in New York City during wartime 1944. Each of the three sailors makes it their goal to find the perfect woman for them, and end up finding women and falling in love with the city of New York. "I Can Cook Too" is sung by the character of Hildy Esterhazy, an amorous and aggressive taxi driver who sings about her many benefits as a woman, including her superior skills in the kitchen.

Popular
from *Wicked* (2003) [Schwartz]

Stephen Schwartz
(b. 1948)

On May 15, 1900, printing presses stamped out the first edition of *The Wizard of Oz*, written by L. Frank Baum. The book was an instant bestseller. Fifty-nine years later, Metro-Goldwyn-Mayer produced the legendary movie starring Judy Garland. For over a century, children everywhere have heard the story of Dorothy's red slippers, the yellow brick road, lions and tigers and bears (oh, my!), the Wicked Witch of the West, and Glinda the Good Witch. But how did the Wicked Witch of the West get to be so wicked? In 2003, Stephen Schwartz's hit musical, *Wicked* (based on the 1995 Gregory Maguire novel *Wicked: The Life and Times of the Wicked Witch of the West*) opened at the Gershwin Theatre on Broadway and presented the story of how Elphaba and Galinda (pronounced "Guh-linda") became two of the most famous witches in the literary world. In this song, Galinda, the well-liked, perky blonde decides to make Elphaba, the awkward, green outcast her new project and help her be, well... popular!

Boom, Boom (1997) [Heisler]

Zina Goldrich
(b. 1964)

Collaborators since 1993, Zina Goldrich and Marcy Heisler are known for their witty songs and distinct musical theatre style. They have worked together on numerous projects for Disney, as well as several off-Broadway shows and their songbook, *The Goldrich and Heisler Songbook*. Currently, the duo is working on their first Broadway production, an adaptation of *Ever After*, which will be premiered in 2010. Although the duo's most famous song is "Taylor, the Latte Boy," their 2008 off-Broadway musical *Dear Edwina* spawned another hit, "Hola, Lola!" "Boom, Boom" is a piece from *The Goldrich and Heisler Songbook* and tells a humorous story about a love triangle that "plucks" at the listener's heartstrings.