

VANCOUVER RECITAL SOCIETY

AND

VANCOUVER OPERA

present

SAMUEL RAMEY

Bass

WARREN JONES

Piano

ORPHEUM THEATRE

SUNDAY, JANUARY 8, 1995

VANCOUVER OPERA

1995 CALENDAR HIGHLIGHTS

PETER GRIMES by Benjamin Britten

"The story of a man doomed by the tyranny of the rabble."

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Soprano **KATHLEEN BATTLE** performs in recital April 4, 1995

MADAMA BUTTERFLY by Giacomo Puccini

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April 29, May 2, 4, 6, 8, 11 & 13, 1995

VANCOUVER RECITAL SOCIETY

1995 HIGHLIGHTS

EVELYN GLENNIE (Percussion) Sunday, January 29, 1995

"Renowned as the world's most brilliant percussion virtuoso, she has proven that there is far more to percussion than just loud noises." **Sold Out**

One performance only: mezzo-soprano **CECILIA BARTOLI** in concert with the CBC Vancouver Orchestra with Mario Bernardi, conductor. February 14, 1995 **Sold Out**

JAMES EHNES (Violin) Sunday, February 19, 1995

"It was his superior musicianship together with his engaging personality that won him this year's newly inaugurated \$25,000 Ivan Galamian Memorial Prize."

CONNIE SHIH (Piano) Sunday, March 26, 1995

"A national treasure, her natural ability and innate musicianship bring audiences to their feet."

ACKNOWLEDGEMENTS

The Government of Canada through the Department of Canadian Heritage.

The Canada Council.

The Government of British Columbia, through the Ministry of Small Business, Tourism and Culture.

The City of Vancouver.

The Greater Vancouver Regional District.

PROGRAMME

The artists kindly ask that the audience not applaud between individual songs but at the end of each song group.

I

George Frideric Handel
(1685-1759)

Sibillar gli angui d'Aletto (from *Rinaldo*)

II

Wolfgang Amadeus Mozart
(1756-1791)

Così dunque tradisci...Aspri rimorsi atroci, K.432

Giacomo Carissimi
(1605-1674)

Vittoria, mio core!

Christoph Willibald Gluck
(1714-1787)

O del mio dolce ardor (from *Paride ed Elena*)

Giovanni Legrenzi
(1626-1690)

Che fiero costume

III

Franz Schubert
(1797-1828)

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Samuel Barber
(1910-1981)

Sea-Snatch

Bessie Bobtail

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I Hear an Army

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Charles Tomlinson Griffes
(1884-1920)

An Old Song Re-Sung

Evening Song

Song of the Dagger

VI

George Gershwin
(1898-1937)

They All Laughed

Embraceable You

It's Just Another Rhumba

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The Vancouver Sun

The Steinway piano is made available courtesy of Tom Lee Music.

SAMUEL RAMEY

American-born bass Samuel Ramey is today one of the world's most acclaimed opera stars. His commitments with the world's major opera houses, symphonies and recording companies extend well into the next five seasons with new productions at La Scala, Covent Garden, the Vienna Staatsoper, the Lyric Opera of Chicago, the San Francisco Opera and the Metropolitan Opera, in addition to the opera companies of Hamburg, Berlin, Florence, Venice, Geneva, Paris and the Salzburg Festival. He has single-handedly expanded the repertoire of each of these companies by offering a reason to present works written specifically for basses such as Verdi's *Attila*, Rossini's *Maometto II* and Massenet's *Don Quichotte*.

Part of Samuel Ramey's international success lies in his dazzling technical virtuosity which leaves him well-suited to the coloratura demands of Handel, Rossini, and Bellini as well as the lyric and dramatic works of Mozart, Verdi and much of the French repertoire.

His roles encompass literally every style from Handel's *Rinaldo* (the vehicle for his Metropolitan Opera debut in 1984) to Bartok's *Bluebeard's Castle* (a new production at the Met televised by PBS). Endowed with a versatile theatrical sense, Samuel Ramey has proven himself not only to be a master of the comedic but somewhat of a specialist in portraying opera's many evil characters: all four villains in Offenbach's *The Tales of Hoffmann*; the sinister Nick Shadow in Stravinsky's *The Rake's Progress*, as well as three different incarnations of the devil Mefistofeles in Berlioz' *La Damnation de Faust*, Boito's *Mefistofele* and Gounod's *Faust*.

With the vast number of recordings he has made for CBS Masterworks, Philips, Deutsche Grammophon, Angel, London/Decca and RCA Erato, he has become the most recorded bass in history. He has committed to record nearly all of his operatic roles as well as collections of arias, symphonic works with bass and crossover discs of popular American music. His exposure on television and video is no less impressive with films of the Metropolitan's *Carmen* and *Bluebeard's Castle*, San Francisco's *Mefistofele*, Glyndebourne's *The Rake's Progress* and Salzburg's *Don Giovanni* to his credit.

Following his phenomenal success in opera, concert and recordings (audio and video), Samuel Ramey's sold-out Carnegie Hall recital in 1987 added a fourth dimension to his already acclaimed career; he is in great demand as a recitalist throughout North America and Europe. As a result, Samuel Ramey has established himself as one of the most versatile musical artists performing today.

After an absence of twenty years, Samuel Ramey makes a welcome return to Vancouver.



Samuel Ramey appears by arrangement with
Columbia Artists Management Inc. 165 West 57th Street, N.Y., N.Y. 10019.

Mr. Ramey records for Philips, Deutsche Grammophon, Angel, RCA-Erato, DBS. London/Decca and Teldec.

WARREN JONES

Pianist Warren Jones frequently performs with many of today's most well-known artists including Marilyn Horne, Carol Vaness, Barbara Bonney, Samuel Ramey, Håkan Hagegård, Olaf Bär and James Morris; in the past he has partnered such great singers as Kathleen Battle, Judith Blegen, Tatiana Troyanos, and Martti Talvela. Bernard Holland of the *New York Times* remarks that he is "an absolutely splendid pianist whose deeply communicative playing raises the art of accompaniment to full partnership."

In addition to being a frequent guest artist at Carnegie Hall, Lincoln Centre, the festivals of Tanglewood, Ravinia, Caramoor and the Mostly Mozart Festival in New York City, his international travels have taken him in recital to Salzburg, Milan, Paris, London, Vienna and throughout Scandinavia, Japan and Korea. Mr. Jones has appeared on nationwide television

in the U.S. with Luciano Pavarotti, and in 1992 President and Mrs. George Bush invited Carol Vaness and Mr. Jones to perform at a state dinner and concert at the White House in honor of the President of Russia and Mrs. Boris Yeltsin.

Among Mr. Jones' numerous releases on disc is a recording of Copland and Ives songs with Samuel Ramey for Decca/Argo which was nominated for a 1992 Grammy Award. On Deutsche Grammophon video he can be heard with Kathleen Battle in their concert from the Metropolitan Museum of Art. Most recently a survey of the Grieg songs with Håkan Hagegård has been issued by RCA/BMG, and on the same label, a new recording of the songs of Fauré as well as those of Brahms and Sibelius are planned. This year has seen the release of two new RCA Victor discs: *Strange Hurt* with soprano Harolyn Blackwell, and *Divas in Song*, a live recording of Marilyn Horne's 60th birthday concert from Carnegie Hall.

Mr. Jones has recently joined the faculty at the Manhattan School of Music in New York City, and teaches and performs each summer at the Music Academy of the West in Santa Barbara; he also holds the rank of Visiting Professor at Duquesne University in Pittsburgh, Pennsylvania. In addition, he has served on the juries of numerous prominent competitions that include the Walter Naumburg Foundation Awards, the American Council for the Arts, and the Metropolitan Opera Auditions. For ten years, Mr. Jones was the Assistant Conductor at the Metropolitan Opera and for three seasons served in the same capacity at San Francisco Opera.



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Seniors & Students \$17.00
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NOTES & TRANSLATIONS

Please turn page quietly only after the song and its accompaniment have ended. The artists kindly ask that the audience not applaud between individual songs but at the end of each song group.

I

GEORGE FRIDERIC HANDEL (1685-1759)

Handel's opera *Rinaldo*, commissioned by the Drury Lane Theatre shortly after his arrival in England, was a triumph that established his name in London. The libretto, written in English by Handel's friend, dramatist Aaron Hill and translated into Italian by Giacomo Rossi, is based on a poem by Tasso. Handel set it in only two weeks, re-using some of his earlier music. The plot concerns a siege of Jerusalem by the crusader Godfrey of Bouillon, aided by the hero Rinaldo. Argante, pagan King of Jerusalem, expresses his defiance in his brilliant entrance aria. In 1984 *Rinaldo* became the first Handel opera to be presented at the Metropolitan Opera, in a production borrowed from the National Arts Centre in Ottawa. In addition to providing Samuel Ramey's Metropolitan debut, the production featured two other artists who have recently appeared with Vancouver Opera: mezzo-soprano Marilyn Horne and conductor Mario Bernardi.

Sibillar gli angui d'Aletto (from *Rinaldo*; text: G. Rossi)

Sibillar gli angui d'Aletto,
e latrar vorace Scilla,
parmi udir d'intorno a me.
Rio velen mi serpe in petto,
nè ancor languida favilla
di timor, pena mi diè.

The hissing of Alecto's serpents,
the howling of voracious Scylla -
I seem to hear them all around me.
An evil venom seeps in my breast,
though never has a languid spark
of fear brought pain to me.

II

WOLFGANG AMADEUS MOZART (1756-1791)

This aria is believed to have been written for the famous bass Carl Ludwig Fischer (the first Osmin in *The Abduction from the Seraglio*) for insertion in another composer's opera. Fischer was noted for his wide vocal range which he liked to display with wide leaps from top to bottom and back. Mozart provided this secondary character, who is expressing his remorse at betraying his friend King Xerxes, with a powerful showpiece worthy of a lead role!

Così dunque tradisci...Aspri rimorsi atroci, K.432 (Text: Metastasio, from *Temistocle*)

Così dunque tradisci, dileal principessa . . .
Ah folle!
Ed io son d'accusarla ardito!
Sì lagna un traditor d'esser tradito!
Il meritai -
Fuggi, Sebaste, fuggi.
Ah, dove, dove fuggirò da me stesso?
Ah porto in seno il carnefice mio.
Dovunque io vada, il terror, lo spavento
sequiran la mia traccia;
la colpa mia mi starà sempre in faccia.

Aspri rimorsi atroci,
figli del fallo mio,
perchè sì tardi oh Dio,
mi lacerate il cor!
Perchè funeste voci,
ch'or mi sgridate appresso,
perchè v'ascolto adesso,
nè v'ascoltai finor!

Thus do you betray, disloyal princess . . .
Ah, foolish one!
And I am brash enough to accuse her!
A traitor complains of being betrayed!
I deserved it.
Flee, Sebaste, flee.
Ah, where, where will I flee from myself?
Ah, I carry in my breast my murderer.
Where I may go, terror, fear
will follow my trail;
my guilt will remain always with me.

Bitter, terrible remorse,
product of my sin,
why so late, O God,
is my heart being torn?
Why, mournful voices
that now reproach me,
why do I listen to you now
and have not listened before?

GIACOMO CARISSIMI (1605-1674)

This well-known aria is actually a very short cantata, one of about 150 written by Carissimi to be sung by professional singers in the homes of their noble patrons.

Vittoria, mio core!

Vittoria, vittoria, mio core!
non lagrimer più.
È sciolta d'Amore
la vil servitù.

Già l'empia a'tuoi danni
fra stuolo di sguardi,
con vezzi bugiardi
dispose gl'inganni;
le frode, gli affanni
non hanno più loco,
del crudo suo foco è
spento l'ardore!

Da luci ridenti
non esce più strale,
che piaga mortale
nel petto m'avventi:
nel duol, ne' tormenti
io più non mi sfaccio;
è rotto ogni laccio,
sparito il timore!

Victory, victory, my heart!
Weep no more.
The lowly slavery to love
is at an end.

The false woman is already
sowing deceit against you
with glances
and false charms;
deceit and trouble
have no more place,
the passion of her cruel flame
has gone out!

No darts come
from her laughing eyes any more,
let a fatal wound
strike my breast;
I no longer think
of grief or torment;
all the chains are broken
and fear has gone.

CHRISTOPH WILLIBALD GLUCK (1714-1787)

This aria is sung by Paris as he approaches Sparta, seeking the love of its beautiful queen, Helen.

O del mio dolce ardor (from *Paride ed Elena*)

O del mio dolce ardor,
bramato oggetto, bramato oggetto
l'aure che tu respiri,
alfin respiro, alfin respiro.
Ovunque il guardo io giro,
le tue vaghe sembianze,
amore in me dipinge,
il mio pensier si finge,
le più liete speranze;
e nel desio che così m'empie il petto,
cerco te, chiamo te, spero e sospiro!

O del mio dolce ardor,
bramato oggetto, bramato oggetto
l'aure che tu respiri,
alfin respiro, alfin respiro!

Thou whom my soul cherishes
with fond devotion,
wildly my heart is beating,
for ah, once more I am near you.
Where ever I roamed,
your image followed fondly
and filled me with love,
and never ceased to tell me
that I would meet you again,

Love, O delight,
at last once more I am near you,
seeking you, calling you,
sighing: "Love, oh, hear me!"

GIOVANNI LEGRENZI (1626-1690)

Originally part of a short cantata, this aria was later re-used by Legrenzi in an opera with different words.

Che fiero costume

Che fiero costume d'aligero nume,
Che forza di pene si faccia adorrar!
E pur nell ardore il dio traditore
Un vago sembiante mi fe' idolatrar.
Che fiero costume d'aligero nume,
Che forza di pene si faccia adorrar!

Che crudo destino che un cieco bambino,
Con bocca di latte si faccia amar!
Ma guesito tiranno con barbaro inganno,
Entrando per gli occhi me fe' sospirar.
Che crudo destino che un cieco bambino,
Con bocca di latte si faccia amar!

How void of compassion is Cupid his fashion,
Who drives me by torment himself to adore!
And yet in my ardor I follow harder
The elusive vision he shadows before.
How void of compassion is Cupid his fashion,
Who drives me by torment himself to adore!

O Destiny senseless, a boy so defenseless,
Scarce wean'd yet can make us his favour implore!
A tyrannous mentor, our eyes he doth enter
With barbarous wiles 'till we sigh and give o'er.
O Destiny senseless a boy so defenseless,
Scarce wean'd yet can make us his favor implore!

III

FRANZ SCHUBERT (1797-1828)

Although many of Schubert's vast output of songs are well suited to light voices, there are a few 'big' songs that require a voice of operatic scale to make their full effect. *Aufenthalt*, *Der Atlas* and *Erkönig* are famous examples, which also share a similar musical construction – in each song the bass of the accompaniment is as important melodically as the vocal line with which it forms a musical dialogue. *Der Tod und das Mädchen* and *Erkönig* also require of the singer an ability to suggest several characters through changes in vocal colour.

Aufenthalt "Resting Place" (from *Schwanengesang*, text: Ludwig Rellstab)

Rauschender Strom, brausender Wald,
Starrender Fels mein Aufenthalt.
Wie sich die Welle an Welle reiht,
Fliesen die Tränen mir ewig erneut.

Hoch in den Kronen wogend sich's regt,
So unaufhörlich mein Herze schlägt,
Und wie des Felsen uraltes Erz,
Ewig derselbe bleibet mein Schmerz.

Raging river, roaring forest,
towering rock, my resting place.
As wave succeeds wave,
so my tears flow ever anew.

The high tree-tops surge and heave,
just as unceasingly throbs my heart,
and like the rock's age-old ore,
my grief stays ever the same.

Der Atlas "Atlas" (from *Schwanengesang*, text: Heinrich Heine)

Ich unglückselger Atlas! Eine Welt,
Die ganze Welt der Schmerzen muss ich tragen.
Ich trage Unerträgliches, und brechen
Will mir das Herz im Leibe.

Du stolzes Herz, du hast es ja gewollt!
Du wolltest glücklich sein, unendlich glücklich,
Oder unendlich elend, stolzes Herz,
Und jetzo bist du elend!

I, unhappy Atlas! A world,
the whole world of sorrow must I bear.
I bear what cannot be borne, and
my heart would break within me.

You, proud heart, you willed it!
You wished to be happy, boundlessly so,
or boundlessly wretched, proud heart,
and now are you wretched!

Der Tod und das Mädchen "Death and the Maiden" (Text: Matthias Claudius)

Das Mädchen:

Vorüber, ach, vorüber!
Geh, wilder Knochenmann!
Ich bin noch jung, geh, Lieber!
Und rühre mich nicht an.

Der Tod:

Gib deine Hand, du schön und zart Gebild!
Bin Freund und komme nicht zu strafen.
Sei guten Muts! Ich bin nicht wild,
Sollst sanft in meinen Armen schlafen.

The Maiden:

Go by, oh, go by,
harsh bony Death!
I am still young. Go, my dear,
and do not touch me.

Death:

Give me your hand, you fair gentle thing.
A friend I am and do not come to punish.
Be of good cheer. I am not harsh.
In my arms shall you sleep softly!

Erlkönig "The Erlking" (text: Goethe)

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh mit mir.
Gar schöne Spiele spiel' ich mit dir,
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein Kind,
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh' es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch' ich Gewalt."
"Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids getan!"

Dem Vater grauset's, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not;
In seinen Armen das Kind war tot.

Who rides so late through the night and the wind?
It is the father with his child;
he folds the boy close in his arms,
he clasps him securely, he holds him warmly.

"My son, why do you hide your face so anxiously?"
"Father, don't you see the Erlking?
The Erlking with his crown and his train?"
"My son, it is a streak of mist."

"Dear child, come, go with me,
I'll play the prettiest games with you.
Many colored flowers grow along the shore;
my mother has many golden garments."

"My father, my father, and don't you hear
the Erlking whispering promises to me?"
"Be quiet, stay quiet, my child;
the wind is rustling in the dead leaves."

"My handsome boy, will you come with me?
My daughters shall wait upon you;
my daughters lead off in the dance every night,
and cradle and dance and sing you to sleep."

"My father, my father, and don't you see there
the Erlking's daughters in the shadows?"
"My son, my son, I see it clearly;
the old willows look so gray."

"I love you, your beautiful figure delights me!
And if you are not willing, then I shall use force!"
"My father, my father, now he is taking hold of me!
The Erlking has hurt me!"

The father shudders, he rides swiftly on;
he holds in his arms the groaning child,
he reaches the courtyard weary and anxious:
in his arms the child was dead.

INTERMISSION

IV

SAMUEL BARBER (1910-1981)

Samuel Barber shares with Puccini the distinction of two premieres at the Metropolitan Opera - *Vanessa* in 1958 and *Antony and Cleopatra*, which opened the new house in 1966. His songs have become staples of the repertoire notable for their sweeping lyricism and frequent humour.

Sea-snatch (from *Hermit Songs*, Op.29; text: Medieval Irish)

It has broken us,
It has crushed us;
It has drowned us,
O King of the star bright Kingdom of Heaven;
The wind has consumed us, swallowed us,
as timber is devoured
by crimson fire from Heaven.

Bessie Bobtail (from *Three Songs*, Op.2; text: Stephens)

As down the road she rambled slow,
She had not got a place to go:
She had not got a place to fall
And rest herself no place at all!

She stumped along, and wagged her pate;
And said a thing was desperate.
Her face was screwed and wrinkled tight
Just like a nut and, left and right,
On either side she wagged her head
And said a thing; and what she said
Was desperate as any word
That ever yet a person heard.

I walked behind her for awhile,
And watched the people nudge and smile:
But ever, as she went, she said,
As left and right she swung her head,
O God He knows: And, God He knows!
And surely God Almighty know!
And God He knows!

Sure on this Shining Night (from *Four Songs*, Op.13; text: J. Agee)

Sure on this shining night
Of stars made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.

I Hear an Army (from *Three Songs, Op.10*; text: James Joyce)

I hear any army, charging upon the land
And the thunder of horses plunging,
Foam about their knees.
Arrogant, in black armour, behind them stand,
Disdaining the reins with flutt'ring whips
The charioteers;
They cry unto the night their battle name.
I moan in sleep when I hear afar their whirling laughter;
They cleave the gloom of dreams, a blinding flame,
Clanging, clanging upon the heart as upon an anvil.
They come shaking in triumph their long green hair;
They come out of the sea and run shouting by the shore.
My heart, have you no wisdom thus to despair?
My love, my love, my love, why have you left me alone?

V

CHARLES TOMLINSON GRIFFES (1884-1920)

Born in New York State, Griffes studied in Berlin with, among others, Humperdinck (composer of *Hansel and Gretel*). He eventually became the foremost American composer writing in the Impressionist style. As well as his songs, he is remembered for the tone-poem *The Pleasure Dome of Kubla Khan* and the piano piece *The White Peacock*.

An Old Song Re-sung (text: J. Masfield)

A saw a ship a-sailing, a-sailing, a-sailing,
With emeralds and rubies and sapphires in her hold;
And a bosun in a blue coat bawling at the railing
Piping thro' a silver call that had a chain of gold;
The summer wind was failing and the tall ship rolled.

I saw a ship a-steering, a-steering, a-steering,
With roses in red thread worked upon the sails;
With sacks of purple amethysts, the spoils of buccaneering,
Skins of musky yellow wine and silks in balls,
Her merry men were cheering, bawling on the rails.

I saw a ship a-sinking, a-sinking, a-sinking,
With glittering sea water splashing on her decks,
With seamen in her spirit room singing songs and drinking
Pulling claret bottles down, and knocking off the necks;
The broken glass was chinking as she sank among the wrecks.

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Michael Charry, conductor — Cèleste Riendeau, mezzo-soprano

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PROGRAMME

La Gazza Ladra Overture **Rossini**

Fêtes from Nocturnes **Debussy**

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Budapest to May 24) Music & art focus. *Nabucco, Libuse, I Puritani, Le Nozze di Figaro, Makropoulos Case, Capriccio, Moses in Egypt* and others. Master musicians featured.

Italy May 26 - June 11 A feast of opera

and art. Venice, Florence, Genoa, Milan, Rome. *La Traviata, Madama Butterfly, Falstaff, Bluebeard's Castle, (2) Maggio Musicale* plus Verdi, Donizetti, Puccini sites.

Poland June 10 - 22 Cracow, Lodz,

Warsaw. *Mozart Opera Festival* including rarities. Chopin, Czesochowa, Zakopane +.

St Petersburg June 22 - July 1 White

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Evening Song (text: Lanier)

Look off, dear Love, across the sallow sands,
And watch yonder meeting of sun and sea,
How long they kiss in sight of all the lands.
Ah! longer, longer, we.
Now in the sea's red vintage melts the sun,
As Egypt's pearl dissolved in rosy wine,
And Cleopatra night drinks all.
'Tis done, Love, lay thine hand in mine.
Come forth, sweet stars, and comfort heaven's heart;
Glimmer, ye waves, round else unlighted sands
O night! divorce our sun and sky apart,
Never our lips, our hands.

Song of the Dagger (text: Rumanian Folksongs)

The dagger at my belt it dances whene'er I dance;
But when I drink the foaming winecup, then it grows sad;
For it is thirsty too, the dagger,
It thirsts for blood!

"Give me drink," it saith,
"O Master, for if I wear no stain of crimson,
The sunshine is ashamed to glitter upon my blade.
Then give that I too may be drunken with the warm
blood that flows from my wounds.
The maids will find Thy kisses sweeter when
Thou has quenched my thirst;
And I will dance, when thou art dancing,
more gaily at the belt."

Did I but heed my dagger,
Now at night time I should go find Thee, love.
Beneath Thy shift I should seek out so deftly
The spot where beats Thy heart
And pour Thy blood's red warm out for my dagger,
Because Thy kiss, O love, Thou hast denied me,
And because I for that, Thy kiss, have thirsted
Even as the dagger thirsteth for Thy blood.

Then will the sunshine sparkle and be merry,
Seeing Thy red young blood,
Yea, and the merry sunbeams, they dry it,
together with my tears.
My tears and Thy blood shall flow together
mingling like rivers twain;
And tho' Thy blood be hot,
Yet it can never be as burning as my tears.
Nay but Thy blood will wonder when it feeleth
How burning are my tears.

VI

GEORGE GERSHWIN (1898-1937)

Brooklyn-born George Gershwin had somewhat of a double life as a composer. Achieving great fame with his popular songs and musical comedies, he continued to study traditional techniques of composition, eventually producing works such as *Rhapsody in Blue* and the opera *Porgy and Bess* - works which combined folk and jazz elements with classical structures.

They All Laughed (from the film *Shall We Dance*; Lyrics: Ira Gershwin)

The odds were a hundred to one against me.
The world thought that the heights were too high to climb.
But people from Missouri never incensed me.
Oh, I wasn't a bit concerned
For from history I had learned
How many, many times the worm had turned.

They all laughed at Christopher Columbus
When he said the World was round.
They all laughed when Edison recorded sound.
They all laughed at Wilbur and his brother,
When they said that man could fly.
They told Marconi wireless was a phony;
It's the same old cry.

They laughed at me wanting you,
Said I was reaching for the moon;
But oh, You came through
Now they'll have to change their tune.

They all said we never could be happy,
They all laughed at us and how!
But Ho, Ho, Ho!
Who's got the last laugh now?

They all laughed at Rockefeller Center.
Now they're fighting to get in.
They all laughed at Whitney and his cotton gin.
They all laughed at Fulton and his steamboat;
Hershey and his chocolate bar.
Ford and his Lizzy kept the laughs busy;
That's how people are.

They laughed at me wanting you,
Said it would be Hello, Good-bye;
But oh, You came through.
Now they're eating humble pie.

They all said we'd never get together,
Darling, let's take a bow,
For Ho, Ho, Ho!
Who's got the last laugh,
He, He, He!
Let's at the past laugh,
Ha, Ha, Ha!
Who's got the last laugh now?

Embraceable You (from *Girl Crazy*; Lyrics: Ira Gershwin)

Dozens of girls would storm up;
I had to lock my door.
Somehow I couldn't warm up
To one before.

What is it that controlled me?
What kept my love-life lean?
My intuition told me
You'd come on the scene.

Lady, listen to the rhythm of my heartbeat,
And you'll get just what I mean.

Embrace me, my sweet embraceable you!
Embrace me, you irreplaceable you!
Just one look at you, my heart grew tipsy in me;
You and you alone bring out the gypsy in me!

I love all the many charms about you;
Above all I want my arms about you.
Don't be a naughty baby,
Come to papa, come to papa, do!
My sweet embraceable you!

Just Another Rhumba (Lyrics: Ira Gershwin)

It happened to me
On a trip to the West Indies.
I'm jittery, I'm twittery,
I guess I'm done for,
I guess I'm through!
And it's something about which
there's nothing anyone can do.
It isn't love,
It isn't money trouble.
It's a very funny trouble.

It's Just Another Rhumba,
But it certainly has my numbah,
So much so that I can't eat or slumbah.
Can you imagine anything dumbah?

Why did I have to plan a
Vacation in Havana?
Why did I take that trip
That made me lose my grip?
Oh! that music laid me low.
There it goes again!

Just Another Rhumbah!
Which I heard only last Septembah!
I'm a wreck. Why did I have to succumbah?
Can you imagine anything dumbah?
Why did I have to succumbah to that rhumbah.

Notes by John Mitchell

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