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Spring 4-21-2023

### Senior Vocal Recital: Benjamin Petropoulos (2023)

St. Norbert College Music Department

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~ PROGRAM ~

**If Music Be the Food of Love**.....Henry Purcell  
(1659-1695)

**Intorno all'idol mio**.....Antonio Cesti  
from *Oron tea* (1623-1669)

*Benjamin Petropoulos, baritone*  
*Barb Hinnendael, piano*

**Voi, che sapete che cosa è amor**.....Wolfgang Amadeus Mozart  
from *Le nozze di Figaro* (1756-1791)

**Come to the Fair**..... Easthope Martin  
from *Three More Songs of the Fair* (1882-1925)

*Isabella Puchalla, mezzo-soprano*  
*Barb Hinnendael, piano*

**Cinq mélodies populaires grecques**.....Maurice Ravel  
(1875-1937)

- I. Ξυπνήστε, ξυπνήστε πετροπέρδικα
- II. Κάτω σε Άγιο Σίδερο
- III. Ποιος άσκηση σαν κ'εμένα
- IV. Ω άγγελος είσαι μάτια μου
- V. Γιαρούμπι, έχεις γάμπες

*Benjamin Petropoulos, baritone*  
*Barb Hinnendael, piano*

**Santa Fe**.....Alan Menken  
from *Newsies* (b. 1949)

*Colton Lemanski, tenor*  
*Barb Hinnendael, piano*

**Duetto buffo di due gatti**..... Gioachino Rossini  
(1792-1868)

*Benjamin Petropoulos & Colton Lemanski*  
*Barb Hinnendael, piano*

~ *INTERMISSION* ~

**Il mare eterno nella mia anima**.....Taku Iwasaki  
(b. 1968)

**Die Nebensonnen**.....Franz Schubert  
from *Winterreise* (1797-1828)

**Erlkönig**.....Franz Schubert  
(1797-1828)

*Benjamin Petropoulos, baritone*  
*Barb Hinnendael, piano*

**Batti, batti, o bel Masetto**.....Wolfgang Amadeus Mozart  
from *Don Giovanni* (1756-1791)

**Tell Me on a Sunday**.....Andrew Lloyd Weber  
from *Song and Dance* (b. 1948)

*Hannah Dornfeld, soprano*  
*Tom Dong Hyeon Lee, piano*

**Empty Chairs at Empty Tables**.....Claude-Michel Schönberg  
from *Les Misérables* (b. 1944)

**Falcon in the Dive**.....Frank Wildhorn  
from *The Scarlet Pimpernel* (b. 1958)

*Benjamin Petropoulos, baritone*  
*Barb Hinnendael, piano*

**Dance a Cachucha**.....Sir Arthur Sullivan  
from *The Gondoliers* (1842-1900)

*Benjamin Petropoulos, Colton Lemanski, Isabella Puchalla, Hannah Dornfeld*  
*Barb Hinnendael, piano*

## ~ PROGRAM NOTES ~

### **If Music Be the Food of Love**

This song was composed by Henry Purcell in the early 1690s. Combining text from the first line of William Shakespeare's play *Twelfth Night* with text by Col. Henry Heveningham, Purcell composed three different settings of the song. The version used in this program is the first setting. The second setting has some minor rhythmic changes—such as the omission of some 16th note passages—while the third setting has quite a few 16th note (and even some 32nd note) runs.

### **Intorno all'idol mio**

Antonio Cesti composed this aria in 1656 for the opera "Oronthea." This piece was originally sung by a soprano. At this point in the opera, the eponymous Oronthea—the fictitious queen of Egypt—prays sweet dreams for the lowly painter Alidoro, whom she considers her idol. Since the young man is not of noble birth, he is forbidden to her. In the premiere cast, Antonio Cesti himself played the role of Alidoro.

### **Intorno all'idol mio**

*Intorno all'idol mio spirate pur,  
spirate,  
Aure, aure soavi e grate,  
E nelle guancie elette  
Baciatelo per me,  
Cortesi, cortesi aurette!  
Al mio ben che riposa su l'ali della  
quiete,  
Grati, grati sogni assistete  
E il mio racchiuso ardore  
Svelate gli per me,  
O larve, o larve d'amor!*

### **Around my idol**

*Around my idol breathe, simply  
breathe,  
Sweet and gracious winds,  
And on the favored cheeks  
Kiss them for me,  
Courteous breezes!  
In my love who rests on wings of  
peace,  
Pleasant dreams provoke  
And my hidden ardor  
Reveal to them for me,  
O specters, o specters of love!*

Text: Giacinto Andrea Cicognini

Translation: Katherine McGuire

### **Voi, che sapete che cosa è amor**

This aria comes from Mozart's 1786 opera *Le nozze di Figaro*. It is the second aria in Act II, and the 11th song in the opera. At this point in the story, Cherubino—the adolescent page to Count Almaviva—is urged by Susanna to sing before the Countess. He has an obvious crush on all women, but especially with the Countess. At the end of Act I, Cherubino was told that he would be dispatched for service in the army by order of the Count. In most performances of the opera, the role of Cherubino is referred to as a breeches role, wherein a female singer plays the role of a male character.

## **Voi, che sapete che cosa è amor**

*Voi che sapete che cosa è amor,  
Donne, vedete s'io l'ho nel cor.  
Quello ch'io provo vi ridirò,  
È per me nuovo, capir nol so.*

*Sento un affetto pien di desir,  
Ch'ora è diletto, ch'ora è martir.*

*Gelo e poi sento l'alma avvampar,  
E in un momento torno a gelar.*

*Ricercò un bene fuori di me,  
Non so chi'l tiene, non so cos'è.*

*Sospiro e gemo senza voler,  
Palpito e tremo senza saper,*

*Non trovo pace notte né dì,  
Ma pur mi piace languir così.*

Text: Lorenzo Da Ponte

## **You who know what love is**

*You who know what love is,  
Ladies, see if I have it in my heart.  
I'll tell you what I'm feeling,  
It's new for me, and I understand  
nothing.*

*I have a feeling, full of desire,  
Which is by turns delightful and  
miserable.*

*I freeze and then I feel my soul go up in  
flames,*

*Then in a moment I turn to ice.*

*I'm searching for affection outside of  
myself,*

*I don't know how to hold it, nor even  
what it is.*

*I sigh and lament without wanting to,  
I twitter and tremble without knowing  
why,*

*I find peace neither night nor day,  
But still I rather enjoy languishing this  
way.*

Translation: Naomi Gurt Lind

## **Come to the Fair**

This song was composed in 1917 as a part of the collection *Three More Songs of the Fair*. Easthope Martin set Helen Taylor's poem of the same name to this song. It is the first song in the collection, followed up by "An Interlude" and "Hatfield Bells." The collection had two different publishers. In the United States and Canada, the company Boosey & Co., Ltd. (as it was known back then) published Martin's work. But in Paris, it was Enoch & Co. that published the collection.

## **Cinq mélodies populaires grecques**

Maurice Ravel composed songs for this collection between 1904-1906. The songs used traditional Greek texts which were translated into French by Michel-Dimitri Calvocoressi. Ravel was particularly fond of including folk motifs in his music.

Examples of this in his other works include *Deux mélodies hébraïques* (translation: "Two Hebrew Melodies") and *Chants populaires* (translation: "Folk Songs"). He had composed five other songs based on Greek folk texts, but most of them were either destroyed or lost to the sands of time. The only one of these other Greek songs that survived is «Τρίπατος.»

**Ξυπνήστε, ξυπνήστε πετροπέρδικα**

Ξυπνήστε, ξυπνήστε πετροπέρδικα,  
Τίναξε τα φτερά σου,  
Τρεις ελιές και μια βαμμένη,  
Την καρδιά μου έχεις καμένη.  
Χρυσή κορδέλα σου φερα,  
Να πλέξεις τα μαλλιά σου.  
Βρ'έλα να γινόμαστε τείρια,  
Και γονιοί μας συμπεθέρια.

Text: Greek traditional

**Wake up, wake up rock partridge**

Wake up, wake up rock partridge,  
Shake your wings,  
Three beauty marks, one painted,  
You have burned my heart.  
I brought you a golden ribbon  
To braid your hair.  
Let us be matched,  
And our parents be in-laws.

Translation: Benjamin Petropoulos

**Κάτω σε Άγιο Σίδερο**

Κάτω σε Άγιο Σίδερο,  
Σε Άγιο, Παναγιά μου,  
Σε Άγιο Κωνσταντίνος,  
Μαζεύονται, σωριάζονται,  
Του κόσμου για τους άνδρες.

Text: Greek traditional

**Down to the church of St. Sidero**

Down to the church of St. Sidero,  
To the holy Virgin Mary,  
To St. Constantine,  
Gather, kneel,  
For the world of man.

Translation: Benjamin Petropoulos

**Ποιος άσκησε σαν κ'εμένα**

Ποιος άσκησε σαν κ'εμένα,  
σε παζάρι περπατά...  
καπετάνιος Βασιλική;  
Μέ πιστόλια δυό στη μέση  
και μέ καμπύλος σπαθί...  
Για σ'αγάπη μου χρυσή.

Text: Greek traditional

**Who compares to me**

Who compares to me,  
Walking into the bazaar...  
Captain Vasiliki?  
With two pistols at the waist  
And with a curved sword...  
For my golden love.

Translation: Benjamin Petropoulos

**Ω άγγελος είσαι μάτια μου**

*Ω άγγελος είσαι μάτια μου,  
Ω αγγελικά χορεύεις,  
Ε αγγελικά πατάς στη γη,  
Η κι ολους τους νέος μαραίνεις.*

Text: Greek traditional

**O, you are an angel to my eyes**

*O, you are an angel to my eyes,  
O, you dance angelically,  
You tread the earth like an angel,  
And you make everything young to wilt.*

Translation: Benjamin Petropoulos

**Γιαρούμπι, έχεις γάμπες**

*Γιαρούμπι, έχεις γάμπες,  
τικ' ε τικ' χορεύεις,  
τα ποτήρια σπάνε, βάι βάναμε.*

Text: Greek traditional

**Yarubi, you have legs**

*Yarubi, you have legs,  
Tick eh tick you dance,  
All the cups we put break.*

Translation: Benjamin Petropoulos

## **Santa Fe**

“Santa Fe” is a popular song from *Newsies*. This song exists in both the movie and stage adaptations. Interestingly, the movie was released before the musical. The movie was released in April 1992, while the stage adaptation first premiered in September 2011. The version used in this program is from the movie version. At this point in the story, Jack Kelly—the informal leader of the Manhattan newsboys—is invited to dinner with David and Les’ family. After being offered to stay the night, Jack Kelly declines and proceeds to reflect on his solitude. This song serves as the primary “I Want” song that reveals Jack Kelly’s deepest desires.

## **Duetto buffo di due gatti**

This song dates back to 1825 and is most often sung by two sopranos. Despite being a comedic piece, the history behind it is unorthodox. It wasn’t composed in the traditional sense; it was compiled from three pieces of music. They were “Katte-Cavatine” by Christoph Ernst Friedrich Weyse, and a part of *Otello* and Jago’s duet in Act II of Gioachino Rossini’s 1816 opera *Otello*, and a part of “Ah, come mai non senti,” which also comes from *Otello*. Although Rossini is commonly credited as the composer of this piece, the identity of the true composer is still a mystery. The lyrics of this song are just “meow,” which leaves lots of room to interpret the dynamic between the two cats.

## Il mare eterno nella mia anima

“Il mare eterno nella mia anima” comes from the 2013 animated adaptation of *JoJo’s Bizarre Adventure*. It is used in Part 2—also known as *Battle Tendency*—as the theme of a major character. This song is more widely known for its use after the death of that character. Interestingly, the main melody of this piece sounds similar to “Nessun dorma,” a well-known tenor aria from the third act of Giacomo Puccini’s 1926 opera *Turandot*. It was the last opera he worked on. In fact, Puccini had died before completing the final act.

## Il mare eterno nella mia anima

*Soffia dolcemente un venticello  
Spirate nel mio cor  
Mia dea Fortuna!  
Sulla volta celeste  
C'è il mare eterno nella mia anima.  
Con un sol fulmine  
Capirai tal leggenda.  
Quando pensi a me, sempre  
Bisbiglierò.  
Sulla volta celeste  
C'è il mare eterno nella mia anima.  
Ovunque tu vada  
Ovunque io vada  
C'è il mio amor nella tua vita  
C'è l'amor nella tua giornata.  
Basta un tuo sorriso  
Un tuo sol sorriso  
Non morirà l'anima mia. È immortale!  
Non serve versar lacrime.*

Text: Kano Kaori

## The eternal sea within my soul

*A gentle breeze blows  
Breathe into my heart  
My goddess Fortune!  
On the celestial vault  
There is the eternal sea within my soul.  
With one lightning bolt  
You will understand such a legend.  
When you think of me, I will always  
Whisper.  
On the celestial vault  
There is the eternal sea within my soul.  
Everywhere you go  
Everywhere I go  
My love is there in your life  
There is love in your day.  
A smile of yours is enough  
Just one smile  
My spirit will not die. It is immortal!  
It is no use shedding tears.*

Translation: Benjamin Petropoulos

## Die Nebensonnen

“Die Nebensonnen” is the 23rd song in Franz Schubert’s *Winterreise* song cycle. The song cycle, written in 1827, was one of his last few works before dying of typhoid fever. *Winterreise* is described as melancholic and harrowing, seen in its dark imagery and somber text courtesy of Wilhelm Müller. The only song Schubert liked in this cycle was “Der Lindenbaum,” the fifth song. “Die Nebensonnen” shows the narrator witnessing a parhelion, a meteorological phenomenon where it looks like two smaller suns are flanking the real sun. In response to this, the narrator sorrowfully wishes that all suns set and that he’d be better left in darkness.



## Die Nebensonnen

*Drei Sonnen sah ich am Himmel  
steh'n,  
Hab' lang' und fest sie angesehen;  
Und sie auch standen da so stier,  
Als wollten sie nicht weg von mir.  
Ach, meinen Sonnen seid ihr nicht!  
Schaut Andern doch in's Angesicht!  
Ja, neulich hatt' ich auch wohl drei:  
Nun sind hinab die besten zwei.  
Ging' nur die dritt' erst hinterdrein,  
Im Dunkeln wird mir wohler sein.*

Text: Wilhelm Müller

## The Parhelion

*I saw three suns in the sky,  
I gazed at them long and intently.  
  
And they, too, stood there so fixedly,  
As if unwilling to leave me.  
Ah, you are not my suns!  
Gaze into other people's faces!  
Yes, not long ago, I too had three suns:  
Now the best two have set.  
If only the third were to follow,  
I should feel happier in the dark.*

Translation: Richard Wigmore

## Erlkönig

In 1821, Franz Schubert set Johann Wolfgang von Goethe's poem of the same name to music. It is one of Schubert's most well-known compositions. In the song, there are four voices; the narrator (middle range), the father (lower range), the son (higher range), and the Erlkönig (middle range with lyrical flow). The poem tells of a father riding on horseback with his small son, who claims to see the encroaching Erlking. While the literal translation of Erlkönig is "alder-king," the word itself likely comes from the Danish *ellekonge* which means "king of the elves." Elves are seen as a force of death in Germanic folklore, which foreshadows the untimely fate of the child.

## Erlkönig

*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."*

## Erlking

*Who rides, so late, through night and wind?  
It is a father with his child.  
He has the boy well in his arm,  
He holds him safely; he keeps him warm.*

*"My son, why do you hide your face in fear?"*

*"Father, do you not see the Erlking?  
The Erlking with crown and train?"  
"My son, it is a streak of fog."*

*"You dear child, come, go with me!  
I'll play very lovely games with you.  
Some colorful flowers are on the beach,  
My mother has some golden robes."*

*“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,  
Sie 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 Müh’ und Not;  
In seinen Armen das Kind war tot.*

Text: Johann Wolfgang von Goethe

*“My father, my father, and do you not hear  
What Erlking quietly promises me?”  
“Be calm, stay calm, my child.  
The wind is rustling through dry leaves.”*

*“Do you, fine boy, want to go with me?  
My daughters shall wait on you finely;  
My daughters lead the nightly dance,  
And rock and dance and sing you to sleep,  
They rock and dance and sing you to sleep.”*

*“My father, my father, and don’t you see there  
Erlking’s daughters in the gloomy place?”*

*“My son, my son, I see it clearly.  
There shimmer the old willows so grey.”*

*“I love you; your beautiful form excites me;  
And if you’re not willing, then I will use force.”*

*“My father, my father, he’s touching me now!  
Erlking has done me harm!”*

*It horrifies the father; he swiftly rides on,  
He holds the groaning child in his arms,  
Reaches the farm with great difficulty;  
In his arms, the child was dead.*

Translation: Hyde Flippo

## **Batti, batti, o bel Masetto**

This song comes from Wolfgang Amadeus Mozart’s 1787 opera *Don Giovanni*. It appears near the end of Act I. Here, Zerlina is trying to calm Masetto. Earlier in the story, Zerlina and Masetto were getting married, but Don Giovanni made advances toward Zerlina to drive Masetto away. At the opera’s 1788 Vienna premiere, it went by the title *Il dissoluto punito, ossia il Don Giovanni*, which is literally translated as “The Rake Punished, or Don Giovanni.” In storytelling, the rake (shortened from rakehell) is a character archetype that is defined by their debauchery and self-aggrandizing behavior.

## **Batti, batti, o bel Masetto**

*Batti, batti, o bel Masetto,  
la tua povera Zerlina:  
starò qui come agnellina  
le tue bòtte ad aspettar.  
Lascero straziarmi il crine,  
lascero cavarmi gli occhi;  
e le tue care manine  
lieta poi saprò baciar.*

## **Beat me, beat me, o dear Masetto**

*Beat me, beat me, o dear Masetto,  
Beat your poor Zerlina.  
I’ll stand here as meek as a lamb  
And bear the blows you lay on me.  
You can tear out my hair,  
Gouge out my eyes,  
Yet your dear hands  
Gladly I’ll kiss.*

*Ah, lo vedo, non hai core!  
Pace, pace, o vita mia!  
In contento ed allegria  
notte e di vogliam passar.*

*Ah, I see you've no mind to:  
Let's make peace, my dearest love!  
Into happiness and joy  
Let's pass our days and nights.*

Text: Lorenzo Da Ponte

Translation: Camila Argolo Freitas  
Batista

### **Tell Me on a Sunday**

“Tell Me on a Sunday” is a song composed by Andrew Lloyd Weber. It comes from the musical of the same name which made its debut in 1979. One thing to note about the musical was that it calls for only one person in the cast. In 1982, Weber debuted *Song and Dance* in West End, which used this very song. Here it was the first of two acts and was followed up by a ballet that was choreographed to *Variations*, a 1978 classical and rock fusion album composed by Andrew Lloyd Weber himself.

### **Empty Chairs at Empty Tables**

“Empty Chairs at Empty Tables” is the 44th musical number of *Les Misérables*. The musical itself originally debuted in French in 1980, while the English version debuted only five years later. The most common belief about *Les Misérables* is that it takes place during the French Revolution, but this is not true. Its true setting is the June Rebellion of 1832. At this point in the story, Marius is still healing from his injuries at the barricade. He mourns the loss of his allies, the Friends of ABC, in the wake of the failed revolution.

### **Falcon in the Dive**

“Falcon in the Dive” is the 7th musical number of *The Scarlet Pimpernel*. It debuted on Broadway in 1997. The musical was based on the book of the same name, written in 1905. It takes place during the Reign of Terror, which lasted from May 1793 to July 1794 in France. At this point in the story, Chauvelin—the main antagonist—is entrusted by Robespierre to uncover the identity of the eponymous Scarlet Pimpernel, a mysterious figure who’s been saving people from execution via guillotine. Ultimately, this song is Chauvelin’s vow to see the task to completion

### **Dance a Cachucha**

“Dance a Cachucha” is a song from the 1889 operetta *The Gondoliers; or, The King of Barataria*. It is the 15th song in the operetta. At this point in the story, couples are reunited after a long voyage from Venice, to which they party with a grand banquet, dancing, and drinking. Cachucha itself is a type of dance which is attributed to the Andalusian region of Spain, though it was first created in Cuba. The song mentions other Spanish dances, such as the fandango (a lively partner dance with octosyllabic verses) and the bolero (a dance style in triple meter that was succeeded by flamenco).