



Arizona State University

**School of Music**

Studio 303

# DUETS



Monday March 5, 2001 Organ Hall 7:30 pm

## PROGRAM

### **Les Pêcheurs de perles**

Georges Bizet (1838-1875)

Duet: *Au fond du temple saint* (Zurga/Nadir)

Darrell Rowader, tenor

James Newman, baritone

Michael Dauphinais, piano

### **Tales of Hoffman**

Jacques Offenbach (1819-1880)

Duet: *Belle nuit, ô nuit d'amour* (Giulietta-Nicklaus)

Miranda Crispin, soprano

Marcie Goldstein, mezzo soprano

Billie Whittaker, piano

### **Cox and Box**

Arthur Sullivan (1842-1900)

Duet: *Stay, bouncer, stay!* (Cox/Bouncer)

Erik Gustafson, tenor

John Miller, baritone

Shu Wen Wen, piano

### **Hansel und Gretel**

Engelbert Humperdinck (1854-1921)

Duet: *Evening Prayer* (Hansel/Gretel)

Suzanne Emanuel, soprano

Elizabeth Maben, mezzo soprano

Keith Molberg, piano

### **Merry Wives of Windsor**

Otto von Nicolai (1810-1849)

Duet: *Letter Scene* (Mistress Ford/Mistress Page)

Melissa Nelson, soprano

Michelle Murray, soprano

David Murray, piano

### **Lakmé**

Léo Delibes (1836-1891)

Duet: *Viens, Mallika* (Lakmé/Mallinka)

Katie Jones, soprano

Miranda Crispin, soprano

Christina Bausman, piano

### **The Barber of Seville**

Gioacchino Rossini (1792-1868)

Duet: *Dunque io son* (Rosina/Figaro)

Heidi Yost, soprano

Michael Cavalieri, baritone

Ren Anderton, piano

### **Madame Butterfly**

Giacomo Puccini (1858-1924)

Duet: *Bianca....tutta la primavera* (Cho Cho San/Suzuki)

Dena Holland, soprano

Marcie Goldstein, mezzo soprano

Ann Nagell, piano

### **Acis and Galatea**

Georg Fridrich Händel (1685-1759)

Duet/Chorus: *Happy, Happy We* (Galatea/Acis)

Katie Jones, soprano

Wade Baker, tenor

Christina Bausman, organ

Dr. Jeffrey Bush, percussionist

## INTERMISSION

### **Into the Woods**

Stephen Sondheim (b. 1930)

Duet: *Agony* (Cinderella's Prince/Rapunsel's Prince)

Jacob W. Herbert, baritone

Christopher Johnstone, baritone

Billie Whittaker, piano

**On the Town**

Leonard Bernstein (1918-1990)

Duet: *Come up to my place* (Hildy/Chip)

Lauren Chapman, soprano

Ramsey Margison, tenor

Rubia Santos, piano

**The Secret Garden**

Lucy Simon (b. 1940)

Duet: *Lilly's Eyes* (Archibald/Nevel)

Wade Baker, tenor

Michael Cavalieri, baritone

Robert Mills, piano

**Crazy for You**

George Gershwin (1898-1937)

Duet: *What Causes That?* (Bobby/Bela)

Christopher Ayres, tenor

Matthew Sopha, tenor

Ren Anderton, piano

**Company**

Stephen Sondheim (b. 1930)

Duet: *Barcelona* (April/Robert)

Michelle Murray, soprano

Christopher Johnstone, baritone

David Murray, piano

**Kiss Me Kate**

Cole Porter (1891-1964)

Duet: *Brush up your Shakespeare* (Two Gangsters)

Ramsey Margison, tenor

Jacob W. Herbert, baritone

Rubia Santos, piano

**Guys and Dolls**

Frank Loesser (1910-1969)

Duet: *Sue Me* (Adelaide/Nathan)

Lauren Chapman, soprano

Matthew Sopha, tenor

Billie Whittaker, piano

**Secret Garden**

Lucy Simon (b. 1940)

Duet: *How Could I Ever Know* (Lilly/Archibald)

Melissa Nelson, soprano

Christopher Ayres, tenor

Ren Anderton, piano

**Yeomen of the Guard**

Arthur Sullivan (1842-1900)

Duet/Chorus: *I have a song to sing O!* (Elsie/Jack)

Dena Holland, Soprano

Matthew Paustian, bass

Robert Mills, piano

## Concert Personnel

Ren Anderton	BM/PF	Richfield, UT
Christopher Ayres	BM/MT	Overland Park, KS
Wade Baker	MM/PF	New York, NY
Christina Bausman	DMA/PF	Wellsburg, IA
Michael Cavalieri	MM/MT	Oak Forest, IL
Lauren Chapman	BM/MT	Scottsdale, AZ
Miranda Chrispin	MM/MT	Terre Haute, IN
Michael Dauphinais	MM/PF	Port Huron, MI
Suzanne Emanuel	BM/PF	Osceola, IA
Erik Gustafson	BM/PF	Portland, OR
Marcie Goldstein	BM/TP	El Paso, TX
Jacob Herbert	BM/CG	Portland, OR
Dena Holland	MM/PF	Riggins, ID
Christopher Johnstone	BM/PF	Grand Rapids, IA
Katie Jones	BM/PF	Wenatchee, WA
Elizabeth Maben	DMA/PF	Trevoze, PA
Ramsey Margison	BM/MT	Champaign, IL
John Miller	BM/PF	Gresham, OR
Robert Mills	MM/PF	Annapolis, MD
Keith Molberg	MM/PF	Red Deer, AB Canada
David Murray	DMA/PF	Chandler, AZ
Michelle Murray	BM/CG	Newington, CT
Ann Nagell	DMA/PF	Mohnton, PA
Melissa Nelson	BM/PF	Placerville, CA
James Newman	MM/MT	Redmond, OR
Matthew Paustian	MM/MT	Laramie, WY
Rubia Santos	DMA/PF	Saõ Paulo, Brazil
Matthew Sopha	BM/MT	Overland Park, KS
Billie Whittaker	BM/PF	Phoenix, AZ
Shu-Wen Wen	MM/PF	Taipei, Taiwan
Heidi Yost	MM/MT	Eugene, OR



ARIZONA STATE UNIVERSITY

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**EVENTS INFORMATION  
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## Pearle Fishers: Au fond du temple saint

Act I: The coast of Ceylon. Zurga, the newly elected leader of the little world of Cingalese fishermen, sees Nadir, a long lost friend of his youth. In the duet: "Au fond du temple saint", they sing of the moment when they both fell in love with Leila, a beautiful priestess in the temple of Brahma. Believing themselves to be cured of this old infatuation, they swear eternal friendship.

Au fond du temple saint  
 pare de fleurs et d'or  
 Une femme apparait  
 Je crois la voir encor  
 La foule proster née  
 La regarde éton née  
 Et murmure tout bas  
 Voyez c'est la déesse  
 Qui dans l'ombre se dresse  
 Et vers nous tend les bras  
 Son voile se soulève  
 O vision! O reve!  
 La foule est a genoux

Oui, c'est elle,  
 C'est la déesse  
 plus charmante et plus belle,  
 Oui, c'est elle,  
 C'est la déesse  
 qui descend parmi nous  
 Son voile se soulève  
 Et la foule est a genoux

Mais a travers la foule  
 elle s'ouvre un passage  
 Son long voile  
 déjà nous cache son visage  
 Mon regard hélas  
 La cherche en vain

Oui, c'est elle,  
 C'est la déesse  
 En ce jour  
 qui vient nous unir  
 Et fidèle a ma promesse  
 Comme un frère  
 Je veux te chérir!  
 C'est elle,  
 C'est la déesse  
 qui vient nous unir  
 Oui, partageons le meme sort,  
 Soyons unis jusqu'a la mort.

From far inside the temple  
 arrayed in flowers and gold  
 a girl then appeared  
 I think (I) can see her again  
 The crowd kneels in prayer  
 They are amazed to see her  
 And murmur together  
 Look it is the Goddess  
 She is there in the darkness  
 And her arms are raised  
 Her veil is parted slightly  
 O vision! O dream!  
 The crowd is bowing

Yes, it's her,  
 It's the Goddess  
 very charming and beautiful,  
 Yes, it's her,  
 It's the Goddess  
 who descends to us below  
 Her veil is parted slightly  
 and the crowd is bowing

Now she moves through the crowd  
 she prays as she passes  
 Her long veil  
 again conceals her face  
 My glances alas  
 They search in vain

Yes, it's her,  
 It's the Goddess  
 Who today  
 led you to me  
 And now I'll keep my promises  
 How like brothers  
 I know we'll be!  
 It's her,  
 It's the Goddess  
 led you to me  
 Yes, partners for all time,  
 United until death.

Translation: James Newman

Act II: The setting is evening at Giulietta's palace in Venice where Niclausse and Giulietta sing a duet in praise of this coming night of adventure and romance.

Beautiful night, oh night of love  
Mystic shadows bless us  
Might and heaven high above  
Oh, beautiful night of love  
Time is fleeing away and will not return  
The tenderness which will pass us  
Far from this enchanted shore  
Gentle winds embrace you  
With beloved caresses and  
Remembered kisses.

Translation: Marcie Goldstein

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**Cox and Box: Stay, Bouncer, Stay!**

Box and Cox are white collar working men who do not know each other . They both pay rent for what they think as separate apartments to Bouncer: a retired British Military Sergeant. Bouncer neglects to tell them that they both rent the same room and do not know it: One works at night the other at day they only time they ever see each other is on their way out for work. In the end they find out that they are married to the same woman, and are both long lost brothers.

John Miller

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**Hansel and Gretel: Evening Prayer**

The children Hansel and Gretel are lost in the forest as night falls. The Sandman appears and throws sleep dust in their eyes and before they fall asleep, they pray for fourteen angels to watch over them. Suzanne Emanuel

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**Merry Wives of Windsor: Letter Duet**

The story begins with Mrs. Page, who is upset after having received a love letter from Sir John Falstaff, a knight who has seen better days. She confides the incident to her friend, Mrs. Ford, who is shocked to learn that Mrs. Page's letter is identical to one she also received from Falstaff. The women vow to punish him for his impertinence.

Michelle Murray

**Lakmé: Viens, Mallika!**

In 1883, Lakme, composed by Leo Delibes, had its premiere at the Opera Comique in Paris. It became a great success to a large degree because of its difficult and highly melodic leading coloratura soprano role, and remains popular to this day. In the first act, Lakmé and her companion Mallika stroll through the remote gardens surrounding the hidden temple where Lakme's father, the High Priest Nilakantha, presides. They join in an exquisite duet observing the tranquil beauty of the gardens. Then, for a moment, Lakme expresses concern that her father may be protected from harm. The mood passes and the duet draws to a close as the companions wander to a nearby stream to bathe.

Katie Jones

LAKMÉ

Come, Mallika!! The creeping flowers  
Are already casting their shadow  
on the sacred stream that runs, calm and somber,  
awakened by the song of noisy birds.

MALLIKA

Oh Mistress!  
It's the moment when I see you smile,  
That blessed hour when I can read Lakmé's ever closed heart.

BOTH

Under the thick dome, where the white jasmine  
A the rose assembles  
A bank of flowers, fresh morning  
We call together  
Ah! Let's glide following  
The fleeting current  
In the quivering wave  
Of a casual hand  
Let's climb the bank  
Where the bird sings, the bird, the bird sings, etc.

LAKMÉ

But I don't understand this sudden fear,  
That takes possession of me,  
When my father goes alone to that accursed city  
I tremble, I tremble with terror!

MALLIKA

The God Ganeça will protect him,  
While we joyfully frolic in the pool  
The swans with wings of snow,  
Go to gather the blue lotus.

BOTH

Under the thick dome, where the white jasmines, etc.

Translation: Miranda Crispin

**Barber of Seville: Dunque io son**

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Figaro has just informed Rosina that she is the object of Lindoro's affection. She feigns surprise, but comments to herself that she already knew. Figaro then encourages her to write a note to Lindoro indicating that she returns the affection, but Rosina is two steps ahead of Figaro - she has already written just such a note!  
Heidi Yost

ROSINA:

Dunque io son \ Then it's I  
Tu non m'inganni \ You would not deceive me?  
Dunque io son \ Then it's I  
La fortunata! \ how fortunate!  
(Gia me l'ero immaginata \ This is really not surprising  
La sapevo pria dite \ Since I knew what you would say!)

FIGARO:

Di Lindoro il vago oggetto siete voi, bella Rosina \ Your Lindoro knows the  
object you are, beautiful Rosina  
(Oh che volpe so praffina/ That excellent vixen  
Ma l'avra da far con me/ He will come if you but call)

ROSINA

Senti, senti.../ You feel, you feel  
Ma a Lindoro per parlarvi come si fa?/ But Lindoro will come for us to  
speak?

FIGARO

Zitto, zitto qui Lindoro per parlarvi or or sara/ Here, here that Lindoro  
will be for you to speak

ROSINA

Per parlarvi? Bravo, bravo!/ For me to speak? Bravo, bravo!  
Venga pur, ma con prudenza;/ He comes, but with caution  
Io gia moro, io gia moro d'impazienza/ I already wait with eagerness  
Ma che tarda, cosa fa?/ But what if he is late, then what?

FIGARO

Egli attende qualche segno/ I will give a sign  
Poverin, del vostro affeto/ poor one, of your affection  
Sol due righe di biglietto/ there are two parts of a note  
gli mandate e qui verra/ one when sent and when returned  
Che ne dite?/ What do you say?

ROSINA

Non vorrei.../I don't want...

FIGARO

Su, coraggio.../ you, have courage!

ROSINA

Non saprei.../ I don't know...

FIGARO

Sol due righe.../ There are two parts...

Continued

ROSINA

Mi vergogno.../ I am ashamed...

FIGARO

Ma di che? Si sa!/ But of what? It is known!  
Presto qua il biglietto/ Quickly with the note!

ROSINA

Un biglietto? Eccolo qua./ A note? Like this one?

FIGARO

Gia era scritto!/ She wrote already  
Ve che bestia!/ That beast  
Il maestro faccio a lei!/ The teacher will learn from her

ROSINA

Fortunati affetti miei/ my fortunate affections  
Io co mincio a respirar/ I begin to breathe

FIGARO

Ah che in cattedra costei di malizia pou dettar/ and in that chair I will  
dictate

ROSINA

Ah tu solo, amor/ Only you, love  
Tu sei che mi devi consolar/ you know that you must console to me

FIGARO

Donne, donne, eterni Dei/ Eternal women of the Gods  
Chi va arriva a indovinar/ That go to arrive at indecision

ROSINA

Senti, senti, ma Lindoro.../ You feel, but Lindoro

FIGARO

Qui verra/ That is true  
A momenti per parlarvi qui sara/ In a moment for you to talk of feelings

ROSINA

Venga pur, ma con prudenza/ He also comes, but with caution...

FIGARO

Zitto, zitto qui vera/ Here that he will come!

Translation: Michael Cavalieri

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### Madame Butterfly: Flower Duet

While in Japan a U. S. Navy officer, Lieutenant Pinkerton indulges himself by buying a marriage with a Japanese girl, Madama Butterfly (or Cio-Cio San). For Pinkerton, the time with Butterfly is a fleeting pleasure, but for Butterfly the marriage is no frivolity. She gives her whole heart and life to him, even to the point of giving up her family's gods and worshiping God, because it was his God and the "the American God." Her family disowns her, but she cares only for her new husband. He soon returns to his ship, the U. S. Abraham Lincoln, telling her he will return the next Spring, "when the cherry tree blooms again."

Meanwhile she has a son by Pinkerton. Three years pass with her persisting in believing, though everyone tells her to give up, that he won't come back. She spends her days at the window or a hedge in the garden looking out to sea for his return. At the beginning of this duet she sees his ship and, at some moments almost hysterical with joy and weak with emotion, she and her maid Suzuki spread flowers in anticipation of his arrival at their nuptial house. (After this duet, he does return, but with an American wife. He offers to take their son back to America to raise him with all of the opportunities he and his American wife can offer. Butterfly, completely heartbroken, prepares their son for him to pick up and then stabs herself fatally.)

Suzuki: A war-ship!

Butterfly: White, white... an American ship! (a ship of the stars)  
It's coming into port.

(to Suzuki) Steady my hand so that I can read the name (of the ship), the name... the name ... There it is: Abraham Lincoln. They were all liars, everyone, everyone! Only I knew, only I who love him.

Now look, see how idiotic your doubting was? He's coming, he's coming!  
He's coming! Just when you were all saying "weep and give up."

My love triumphs! My love; my faith triumphs completely. He returns to my love!

Shake the branches of the cherry tree and inundate me with flowers. I want to plunge in the perfumed rain and cool my burning brow.

Suzuki: Signora, quiet yourself.. these tears...

Butterfly: No; I'm laughing, laughing! When do you think he will get up here? What do you think? An hour?

Suzuki: A little longer.

Butterfly: Two hours maybe. All, all (of this room) be full of flowers as the night is of sparks. Go get the flowers.

Suzuki: All the flowers?

Butterfly: All the flowers ... all, all. Peach, violets, jasmine, all of the blooms on the shrubs or the trees or the grass.

Suzuki: The garden will be as desolate as it is in winter.

Butterfly: All the spring, I want all the perfume in here.

Suzuki: The garden will be as desolate as it is in winter.  
(Handing flowers to butterfly) For you, signora.

Butterfly: Pick some more.

Suzuki: Often at this hedge you would come and look into the distance, weeping into the vast immensity.

Butterfly: The expected one arrives, nothing more will I ask from the sea. I gave my tears to the earth, it has given me its flowers.

Continued

Suzuki: The orchard is bare.

Butterfly: The orchard is bare? Come, help me.

Suzuki: Roses shall cross the threshold. I want all of Spring, all of its perfumes, in here. Let us sow April around. ....

Butterfly: I want all of Spring, all of its perfumes, in here. Let us sow April around. I want all of Spring, all of its perfumes, in here

Suzuki: The lilies? The violets?

Butterfly: Spread them all around

Suzuki: Let us sow April all around.

Butterfly: Let us sow April all around. May his seat have garlands, have garlands of everywhere; spread lilies and violets around, let us sow April around!

Suzuki: Lilies and roses may be spread, all of Spring, spread lilies, violets, sow April all around!

Both: Let us throw violets and tuberoses with our hands full, corollas of verbena, petals of every flower!

Both: Corollas of verbena, petals of every flower!

Translation: Dena Holland

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### **Acis and Galatea: Happy, Happy We**

George Frideric Handel's *Pastorale Acis and Galatea* was widely performed during the composer's lifetime. His always dramatic use of the chorus is evident in this most joyous wedding scene featuring the two title characters with the ensemble. Years later, Wolfgang Amadeus Mozart was asked to 'update' this wonderful score. He added a familiar Mozartean touch as you will hear in this performance.

## **Part 2**

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### **Into the Woods: Agony!**

"Agony" is from the musical, *Into the Woods* which cleverly intertwines a number of popular fairy tales. In this scene, two princes are dueling over who experiences more "agony" from the women they are pursuing. The two women are Cinderella and Rapunzal.

Chris Johnstone

### On the Town: Come Up to My Place

Three sailors are in New York on a twenty-four hour shore leave and one of the them (Chip), wants to see all of the hot spots of the city. Though he finds out from his cab driver (Hildy), that everything he wants to see is outdated or changed, he fails to notice that she is *coming on* to him. Ramsey Margison

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### Secret Garden: Lily's Eyes

Two English brothers Archie and Dr. Neville Craven receive charge of their niece, Mary, after her parents die in a cholera epidemic in India. Upon her arrival, the brothers are stirred by her resemblance to Archie's long dead wife (and Craven's unrequited love), Lily. Wade Baker

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### Crazy for you: What Causes That?

Crazy For You, a new musical composed entirely of previously written (and some newly rediscovered) Gershwin tunes, exploded onto the Broadway stage nearly ten years ago. The success of this modern day musical proved the immense popularity of their music, which was primarily composed in the 20's and 30's. Among them, a little known song titled "What Causes That?" which was originally written for Treasure Girl in 1928. The song was placed in "Crazy For You" as a duet between Bobby Child and Bela Zangler, after both have been rejected by the women they're wooing. What do do? Get sloppy drunk and sing a song about it! Now what causes that? Christopher Ayres

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### Kiss Me Kate: Brush Up Your Shakespeare

Kiss me Kate is a production within a production. The interior play is Shakespeare's, "The Taming of the Shrew." Two Gangsters arrive on this scene looking to collect on a debt. Inadvertently, the gangsters end up on stage. In this duet, they each have an epiphany. They can woo more women by using the words of Bill Shakespeare. *Who knew* that "Measure for Measure" could have another meaning? Jacob Herbert

## **Guys and Dolls: Sue Me!**

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Nightclub singer Adelaide has been engaged to Nathan Detroit (a New York gambler and fixer of crap games), for almost fourteen years. Adelaide is not the brightest bulb in the box, but she's beginning to think that she's getting the run-around from him. She confronts him once more with her wishes to get married and he gives her a *genuine* excuse this time! Lauren Chapman

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## **Secret Garden: Where in the World/How Could I Ever Know?**

Based on the classic novel Secret Garden, this beloved musical takes you into the world of a magical garden, maintained and loved by Lily. Unfortunately, she falls from her rose tree and has an untimely death just after the birth of her son. Her husband, Archie, locks the garden up, as it reminds him of her too much, and it withers up and becomes lifeless. Several years pass and Archie is still very much tormented and emotionally confused by the loss of his wife and has no idea how to raise and care for their son. He runs away to France, only to find her still in his thoughts as he angrily sings "Where in the World" just before Lily reappears in spirit to console and guide him back to their son, and back to the garden. Christopher Ayres

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## **Yeoman of the Guard: I Have a Song to Sing, O!**

Jack Point and Elsie Maynard are two strolling Players. They travel around singing, dancing, and playing brief interludes to make a poor living. Here we see Jack and Elsie entertaining the village people. Matthew Paustian

*...thank you 303. db*