

Daylight Express

Monday 3 March, 12:30pm

Title: Claire de Sévigné: From Mozart to the Merry Widow

Duration: 1 hour, no interval

Performers: Claire de Sévigné, soprano
Michael Ierace, piano
Lloyd Van't Hoff, clarinet

Program:

Wolfgang Amadeus Mozart (1756–1791)

"Deh Vieni, non tardar"
Susanna's aria from *Le Nozze di Figaro*, Act 4
Text by Lorenzo da Ponte (1749–1838) 4'

Claude Debussy (1862–1918)

Quatre Chansons de Jeunesse 12'

I. Pantomime
Text by Paul Verlaine (1844–1896)

II. Clair de lune
Text by Paul Verlaine

III. Pierrot
Text by Théodore de Banville (1823–1891)

IV. Apparition
Text by Stéphane Mallarmé (1842–1898)

Franz Schubert (1797–1828)

Shepherd on the Rock D.965 13'

I. "Der Berghirt" (The Mountain Shepherd)
Text by Wilhelm Müller (1794–1827)

II. "Nächtlicher Schall" (Nightly Sound)
Text by Karl August Varnhagen von Ense (1785–1858)

III. "Liebesgedanken" (Love Thoughts)
Text by Wilhelm Müller

with **Lloyd Van't Hoff**, clarinet

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| George Frideric Handel (1685–1759) | "Oh Sleep, Why Dost Thou Leave Me" From <i>Semele</i> <i>Text by Handel</i> | 3'30 |
| Mikhail Glinka (1804–1857), transcribed Mily Balakirev (1837–1910) | <i>The Lark</i> for solo piano | 5'30 |
| Franz Lehár (1870–1948) | Vilja's Song from <i>The Merry Widow</i> <i>Text by Viktor Léon (1858–1940) & Leon Stein (1861–1921)</i> | 6' |
| Frederick Loewe (1901–1988) | I Could Have Danced All Night from <i>My Fair Lady</i> <i>Lyrics by Alan Jay Lerner (1918–1986)</i> | 3'30 |

Wolfgang Amadeus Mozart (1756–1791)

"Deh Vieni, non tardar", Susanna's aria from *Le Nozze di Figaro*, Act 4

Text by Lorenzo da Ponte (1749–1838)

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 adesca.
Vieni, ben mio, tra queste piante ascose.
Vieni, vieni!
Ti vo' la fronte incoronar di rose.

The moment finally arrives
When I'll 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.

- I. Pantomime
- II. Clair de lune
- III. Pierrot
- IV. Apparition

I. Pantomime

Text by Paul Verlaine (1844–1896)

Pierrot, qui n'a rien d'un Clitandre,
Vide un flacon sans plus attendre,
Et, pratique, entame un pâté.

Pierrot, who has nothing of a Clitandre,
empties a flask without any more ado,
and, ever practical, digs into a paté.

Cassandre, au fond de l'avenue,
Verse une larme méconnue
Sur son neveu déshérité.

Cassandre, at the end of the avenue,
pours a little known tear
over her disinherited nephew.

Ce faquin d'Arlequin combine
L'enlèvement de Colombine
Et pirouette quatre fois.

That rogue of a Harlequin plans
the abduction of Colombine
and pirouettes four times.

Colombine rêve, surprise
De sentir un cœur dans la brise
Et d'entendre en son cœur des voix.

Colombine dreams, surprised
to feel a heart in the breeze
and to hear voices in her heart.

II. Clair de lune

Text by Paul Verlaine

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques,
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

Your soul is a choice landscape
where charming masks and bergamasks pass by,
playing the lute and singing and quasi
sad beneath their fantastical disguises.

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au claire de lune,

Even as they sing in the minor mode
of victorious love and timely life,
they do not seem to believe their good fortune
and their song mingles with the moonlight,

Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.

with the calm moonlight, sad and beautiful,
which makes the birds in the trees dream
and makes the water fountains sob with ecstasy,
the tall slender water fountains amidst the marble
statues.

III. Pierrot

Text by Théodore de Banville (1823–1891)

Le bon Pierrot, que la foule contemple,
Ayant fini les noces d'Arlequin,
Suit en songeant le boulevard du Temple.
Une fillette au souple casaquin
En vain l'agace de son œil coquin;
Et cependant mystérieuse et lisse
Faisant de lui sa plus chère délice,
La blanche Lune aux cornes de taureaux
Jette un regard de son œil en coulisse
A son ami Jean Gaspard Debureau.

The good Pierrot, whom the crowd observes,
having finished Harlequin's wedding,
follows the boulevard du Temple in a dream.
A little girl in a supple bodice
teases him, in vain, with her roguish eye;
and meanwhile, mysterious and smooth,
making of him her dearest delicacy,
the pale Moon with the bull's horns
darts a glance with her eye into the wings
to her friend Jean Gaspard Debureau.

IV. Apparition

Text by Stéphane Mallarmé (1842–1898)

La lune s'attristait. Des séraphins en pleurs
Rêvant, l'archet aux doigts, dans le calme des
fleurs
Vaporeuses, tiraient de mourantes violes
De blancs sanglots glissant sur l'azur des corolles.
C'était le jour béni de ton premier baiser.
Ma songerie aimant à me martyriser
S'enivrait savamment du parfum de tristesse
Que même sans regret et sans déboire laisse
La cueillaison d'un Rêve au cœur qui l'a cueilli.
J'errais donc, l'œil rivé sur le pavé vielli
Quand avec du soleil aux cheveux, dans la rue
Et dans le soir, tu m'es en riant apparue
Et j'ai cru voir la fée au chapeau de clarté
Qui jadis sur mes beaux sommeils d'enfant gâté
Passait, laissant toujours de ses mains mal
fermées
Neiger de blancs bouquets d'étoiles parfumées.

The moon was growing sad. Seraphim in tears,
dreaming, bow in hand, in the calm of the vaporous
flowers were, from dying violes, drawing
pale sobs sliding over the azure of the corollas.
It was the blessed day of your first kiss.
My reverie delighting in making a martyr of me
knowingly grew intoxicated with the perfume of sadness
that even without regret and without mischance leaves
the harvesting of a Dream to the heart which picked it.
So I was wandering, my eye fixed on the aging pavement
when with sun in your hair, in the road
and in the evening, laughing, you appeared to me
and I thought I saw the fairy with the hat of brightness
who formerly, on the beautiful nights of sleep of my spoilt
youth, passed, always letting white bouquets of fragrant
stars fall like snow from her barely closed hands.

- I. "Der Berghirt" (The Mountain Shepherd)
- II. "Nächtlicher Schall" (Nightly Sound)
- III. "Liebesgedanken" (Love Thoughts)

I. "Der Berghirt"

Text by Wilhelm Müller (1794–1827)

Wenn auf dem höchsten Fels ich steh',
In's tiefe Tal hernieder seh',
Und singe.

Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall
Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir wieder klingt
Von unten.

Mein Liebchen wohnt so weit von mir,
Drum sehn' ich mich so heiß nach ihr
Hinüber.

II. "Nächtlicher Schall"

Text by Karl August Varnhagen von Ense (1785–1858)

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

So sehnend klang im Wald das Lied,
So sehnend klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.

III. "Liebesgedanken"

Text by Wilhelm Müller

Der Frühling will kommen,
Der Frühling, meine Freud',
Nun mach' ich mich fertig
Zum Wandern bereit.

The Mountain Shepherd

When, from the highest rock up here,
I look deep down into the valley,
And sing.

Far from the valley dark and deep
Echoes rush through, upward and back to me,
The chasm.

The farther that my voice resounds,
So much the brighter it echoes
From under.

My sweetheart dwells so far from me,
I long hotly to be with her
Over there.

Nightly Sound

I am consumed in misery,
Happiness is far from me,
Hope has on earth eluded me,
I am so lonesome here.

So longingly did sound the song,
So longingly through wood and night,
Towards heaven it draws all hearts
With amazing strength.

Love Thoughts

The Springtime will come,
The Springtime, my happiness,
Now must I make ready
To wander forth.

George Frideric Handel (1685–1759)

"Oh Sleep, Why Dost Thou Leave Me" from *Semele*

Text by Handel

Oh sleep

Oh sleep, why dost thou leave me?

Why dost thou leave me?

Why thy visionary joys remove

Oh sleep

Oh sleep

Oh sleep, again deceive me

Oh sleep, again deceive me

To my arms

Restore my wand'ring love

My wand'ring love

Restore my wand'ring love

Again deceive me, oh sleep!

To my arms

To my arms

Restore my wand'ring love

Mikhail Glinka (1804–1857), transcribed **Mily Balakirev** (1837–1910)

The Lark for solo piano

Franz Lehár (1870–1948)

Vilja's Song from *The Merry Widow*

Text by Viktor Léon (1858–1940) & Leon Stein (1861–1921)

There once was a huntress a long time ago,
who's strayed from the path and got lost in the
snow.

But then, in a clearing, a beauty he spied,
the fire in her eyes made him melt deep inside.

Life would never be the same.
His heart was turned to ice and flame.
As he sighed, suddenly he knew her name.

Vilja, oh Vilja you magical child,
my aching heart is bewitched and beguiled
Vilja, oh Vilja I'll make you my own.
You will be mine, mine alone.
Vilja, oh Vilja, oh where have you flown?
How could you leave me alone?

She nodded her head, and the poor man obeyed,
and so he was led to a moon, dappled glade.
His head turned to fire with the heat of her kiss,
He knew that no mortal could love him like this.

He returned at break of day,
and everything was cold and gray.
Even now you can hear the poor man say.

Vilja, oh Vilja you magical child,
my aching heart is bewitched and beguiled
Vilja, oh Vilja I'll make you my own.
You will be mine, mine alone.
Vilja, oh Vilja, oh where have you flown?
How could you leave me alone?

Frederick Loewe (1901–1988)

I Could Have Danced All Night from *My Fair Lady*

Lyrics by Alan Jay Lerner (1918–1986)

Bed, bed I couldn't go to bed
My head's too light to try to set it down
Sleep, sleep I couldn't sleep tonight
Not for all the jewels in the crown
I could have danced all night
I could have danced all night
And still have begged for more
I could have spread my wings and done a thousand things
I've never done before
I'll never know what made it so exciting
Why all at once my heart took flight
I only know when he began to dance with me
I could have danced, danced, danced all night
I understand, dear
It's all been grand, dear
But now it's time to sleep
I could have danced all night, I could have danced all night
And still have begged for more
I could have spread my wings and done a thousand things
I've never done before
I'll never know what made it so exciting
Why all at once my heart took flight
I only know when he began to dance with me
I could have danced, danced, danced all night

About Claire de Sévigné

Named one of CBC's Top Canadian Classical Musicians, soprano Claire de Sévigné's recent performances have been hailed as "*remarkable in every way*". She looks forward to upcoming debuts with Vancouver Opera for her signature role of Adele in Strauss' *Die Fledermaus*, with Grand Philharmonic Choir for Handel's *Messiah*, and with NDR Elbphilharmonie Orchestra for Schönberg's *Die Seele Die Jakobsleiter*. She reprises her role of the Mother-in-law in Saariaho's *Innocence* with the Adelaide Festival, after making her San Francisco Opera debut with the production for its North American premiere in 2024.

The 2023/2024 season saw a debut with Opéra de Toulon and a return to Opéra Nantes Angers, both for Adele in Strauss' *Die Fledermaus*. She subsequently returned to Grand Théâtre de Genève for Messiaen's *Saint François d'Assise*, to great critical acclaim. On the concert stage, she sang Handel's *Messiah* under the baton of Nicholas McGegan for both the Calgary Philharmonic and Edmonton Symphony Orchestras, and Hadyn's *Creation* with the Elora Festival.

Recent seasons marked several role and house debuts for de Sévigné, including with Pacific Opera Victoria as the Nachtigall in their new production of Braunfel's *Die Vögel*. She began the 23/24 season in concert as Henriette in Halévy's *L'Éclair* with Grand Théâtre de Genève.

During the 20/21 and 21/22 seasons, Ms. de Sévigné was heard as Cunegonde in *Candide* for Grand Théâtre de Genève, as la Fée in Massenet's *Cendrillon* for the Lucerne Festival, as Adele in *Die Fledermaus* for Angers Nantes Opéra and Opéra d'Avignon, and Solveig in Grieg's *Peer Gynt* with Opéra National de Lyon.

In the 2019-20 season, Ms. de Sévigné was a member of the core Ensemble with the Grand Théâtre de Genève singing the roles of Phani in *Les Indes Galantes*, Blonde in *Die Entführung aus dem Serail*, and Clorinda in *La Cenerentola*. Other engagements included the role of Venus in *Le Grand Macabre* with the Hamburg Elbphilharmonie, a return in the role of Blonde with the Savonlinna Opera Festival in Finland, Mozart concerts with the Salzburg Festival, and Fiakermilli in *Arabella* with Opernhaus Zürich. Regrettably her appearance with Maestro Kent Nagano in his final performance with the Montreal Symphony Orchestra was cancelled due to the global pandemic.

Recent career highlights for Ms. de Sévigné include performances with the Grant Park Music Festival of Chicago in *Carmina Burana*, Mozart's *Mass in C Minor* for the Elora Festival of Canada and concerts for Orchestre Symphonique de Montréal and Opéra de Québec. She also joined the Concertgebouw Orchestra, singing the role of La Vierge in Honegger's *Jeanne d'Arc au bûcher* in Amsterdam, reprised Blonde in *Die Entführung aus dem Serail* for Opernhaus Zürich and was soprano soloist in *Messiah* with the Toronto Symphony Orchestra. She was recently nominated for a Classical Album of the Year JUNO award for her Naxos album of *Vivaldi Cantatas* with Kevin Mallon and the Aradia Ensemble.

Further credits have included a concert tour in China with the Salzburg YSP in collaboration with Hantang International Music Festival, Handel's *Messiah* and a Coloratura Spectacular with the Edmonton Symphony, Blonde in *Die Entführung aus dem Serail* and Fiakermilli in *Arabella* with the Canadian Opera Company and the Mozart's *Kronöngsmesse and Exsultate, jubilate* with the Mozarteum Orchestra in Spain.

From 2015 to 2017, Ms. de Sévigné was engaged by Opernhaus Zürich, performing the roles of Hermione in a new production of Trojahn's *Orest*, Feu, Princesse and Rossignol in Ravel's *L'enfant et les sortilèges*, as well as the role of Angelica in Haydn's *Orlando Paladino*. As a member of the Canadian Opera Company's Ensemble, her roles on the main stage included Despina in *Così fan tutte*, First Niece in *Peter Grimes* and Servilia in *La clemenza di Tito*.

She has been awarded prizes, top placement and grants from the Operalia Competition, Orchestre symphonique de Montréal Standard Life Competition, the Montreal International Competition, Vancouver

Opera Guild, the Christina and Louis Quilico Competition, the Marcello Giordani Foundation International Vocal Competition and the Annual COC Ensemble Studio Competition.

The Montreal native is also proud to be supported by the Jacqueline Desmarais Foundation, SSHRC Bombardier Master's Research Grant, the Canadian Opera Volunteer Committee as well as the Leanara Foundation in Zürich. Ms. de Sévigné is proud to be a graduate of the Zürich IOS Studio, Salzburg YSP and the Canadian Opera Company's Ensemble. She holds a Master's degree in Opera from the University of Toronto and a Bachelor's degree in Vocal Performance from Montreal's McGill University.

About Michael Ierace

Cited as having 'an exceptional gift' and his playing described as 'revelatory', Adelaide born Michael Ierace had much success in local and national competitions before receiving the prestigious Elder Overseas Scholarship, enabling him study at London's Royal College of Music. He was selected as an RCM Rising Star was later on staff as a Junior Fellow in Piano Accompaniment. He won several competitions in the UK and performed extensively throughout the country. Much sought after as an associate artist for national and international guests, he also teaches at the Elder Conservatorium and is the regular pianist for State Opera and the Adelaide Festival Productions.

About Lloyd Van't Hoff

Lauded by Limelight Magazine for his "life-affirming music-making", Lloyd Van't Hoff enjoys a vibrant career as a clarinetist, chamber musician, director and educator. A winner of the 2015 ABC Symphony Australia Young Performer of the Year, he currently serves as Head of Woodwind at the Elder Conservatorium and is the Director of the Pathways Program at the Australian Festival of Chamber Music. Lloyd is a founding member of Arcadia Winds and is proudly a Buffet Crampon endorsed performing artist.