festival ALL
arts for ALL
Saturday, June 29th
Ting Pavilion

An evening of arts exploration and a FREE concert
with orchestra, chorus, ballet, and soloists!

Presented by
CHARLOTTESVILLE OPERA
In Partnership with
The Oratorio Society of Virginia
charlottesville ballet

Season Presenting Sponsor
THE JOSEPH AND ROBERT CORNELL MEMORIAL FOUNDATION

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FREE Face Painting
Food Trucks
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Community Art Project
5-7PM Activity Tents
7-8:30PM Concert
Conducted by Maestro Michael Slon
CHARLOTTESVILLE OPERA PRESENTS
THE ARTS FOR ALL FESTIVALL

2024 ADER EMERGING ARTISTS, MEMBERS OF THE ORATORIO SOCIETY, AND CHARLOTTESVILLE BALLET

CONDUCTED BY MAESTRO MICHAEL SLON
ASSISTANT CONDUCTOR EMILY BALTZER

PROGRAM

“OVERTURE” FROM THE MAGIC FLUTE – BY MOZART

“MASQUERADE” FROM THE PHANTOM OF THE OPERA – BY WEBBER/HART

QUEEN OF THE NIGHT ARIA FROM THE MAGIC FLUTE – BY MOZART

REBEKAH HOWELL

“HABANERA” & "NOUS AVONS EN TETE UNA AFFAIRE" (QUINTET) FROM CARMEN – BY BIZET

LINDA MARITZA COLLAZO

ABIGALE HOBBS / LAURA CORINA SANDERS / MAX ALEXANDER COOK / SAMUEL ENRIQUEZ

“AU FOND DU TEMPLE SAINT” FROM LES PÊCHEURS DE PERLES (THE PEARL FISHERS) – BY BIZET

DYLAN DAVIS & KEVIN SPOONER

“THE GIRL IN 14 G” – BY TESORI/SCANLAN

LAURA CORINA SANDERS

“MAKE THEM HEAR YOU” FROM RAGTIME – BY FLAHERTY/AHRENS

ADAM RODGERS
“FLOWER DUET” FROM LAKME – BY DELIBES
CHOREOGRAPHED BY EMILY HARTKA
ALICIA RUSSELL TAGERT & ELISE MILLER /
ABIGAIL BRENT & HOPE ROBERTS

YOU'LL NEVER WALK ALONE / CLIMB EVERY MOUNTAIN –
BY RODGERS & HAMMERSTEIN, ARR. HAYES

SWAN LAKE EXCERPT – BY TCHAIKOVSKY
CHOREOGRAPHED BY MARIUS PETIPA/RESTAGED BY CAITLIN LENNON
ABIGAIL BRENT & HOPE ROBERTS

“PRIMA DONNA” FROM THE PHANTOM OF THE OPERA –
BY WEBBER/HART
CAROLINE WORRA

“UNA FURTIVA LAGRIMA” FROM THE ELIXIR OF LOVE – BY DONIZETTI
EDWARD FERRAN

“YA GOT TROUBLE/SEVENTY SIX TROMBONES”
FROM THE MUSIC MAN – BY WILLSON
ADAM WELLS

“THE VISIT” FROM ABIYOYO – BY XAVIER TAYLOR
ALICIA RUSSELL TAGERT, ADAM RODGERS, DANIEL BAXTON

“SANTA FE” FROM NEWSIES – BY MENKEN/FELDMAN
CARLOS AHRENS

"O SOAVE FANCIULLA" FROM LA BOHÈME – BY PUCCINI
JANANI SRIDHAR & DAVID MORGANS

“ONE DAY MORE” FROM LES MISERABLES –
BY SCHÖNBERG
COMPANY
The Ader Emerging Artist Program

The Ader Emerging Artist Program is named for Mrs. Tessa Gowen Ader, whose yearly gift supports the long standing training program. The Ader Emerging Artist Program is designed to train young singers who are on the verge of a professional career. Throughout the summer they get to work with coaches, accompanists, voice teachers, and leaders in the opera field to hone their craft. Perhaps most importantly, they get to perform in supporting roles and cover leading roles while being mentored by seasoned opera professionals. Charlottesville Opera is incredibly grateful to Mrs. Tessa Gowen Ader for her generosity and continued support of the Ader Emerging Artist program.

2024 Ader Emerging Artists

Carlos Ahrens  Tenor  
Linda Maritza Collazo  Mezzo-Soprano  
Max Alexander Cook  Tenor  
Dylan Davis  Tenor  
Samuel Enriquez  Tenor  
Edward Ferran  Baritone  
Abigale Hobbs  Tenor  
Rebekah Howell  Mezzo-Soprano  
Elise Miller  Mezzo-Soprano  
David Morgans  Tenor  
Adam Rodgers  Baritone  
Laura Corina Sanders  Mezzo-Soprano  
Kevin Spooner  Soprano  
Janani Sridhar  Soprano  
Alicia Russell Tagert  Soprano  
Adam Hirama Wells  Baritone
ABOUT CHARLOTTESVILLE BALLET

Charlottesville Ballet is a professional ballet company, dance academy, and nonprofit organization Co-Founded by Sara Clayborne and Emily Hartka in 2007. The Ballet’s mission is to elevate the art of dance through wellness, performance, education, and community outreach. The organization has three parts: the professional company; Charlottesville Ballet Academy (education programs serving students ages 1.5 to 90), and extensive free CB Moves community engagement programming that makes dance accessible for everyBODY. For more information about performances and programs across Central Virginia, visit www.CharlottesvilleBallet.org.

CHARLOTTESVILLE BALLET DANCERS

ABIGAIL BRENT
HOPE ROBERTS

BALLET COMPANY ARTIST
BALLET COMPANY ARTIST

ABOUT THE ORATORIO SOCIETY OF VIRGINIA

For over 50 years, The Oratorio Society of Virginia has enriched lives and inspired others through quality musical performances and educational opportunities. Our commitment to excellence has resulted in a rich history shaped by our artistic professionals and volunteer singers, who are united by a shared passion for choral music. Our devotion to sharing the joy of music has paved the way for a thriving local arts scene that serves to engage and connect our community through the transformative power of the arts.

It all began when a group of inspired individuals decided to join voices and share their passion for music. Over the next 50 years, our organization has grown to be one of the largest and longest-standing group choirs in Virginia. We believe music can transform lives and connect the community, and we remain dedicated to continuing that vision today. For more information, visit www.OratorioSociety.org.
ORATORIO SINGERS

SOPRANO

KARA FARALDI
AMBER LEATHERS
HEIDI KUPKE
THERESA SCRUGGS

BETHANIE GLOVER
KIRRA HYDE
ALANNA SMITH
KIMBERLY LAUTER

ALTO

MICKEY SPECK
VIVIAN JONES-SCHMIDT
KELLY KROESE
JULIE BERGNER
CHIA IKEFUNA
MARIA MCCALL DORSEY

SHARORN UTZ
KAREN MARSH
SARAH SHALF
KAREN HONEYCUTT
LINDA BLAZER

TENOR

TIMOTHY READ
MADI O’DELL

RAYNOR SEBRING
KAI DEN ROJAS

BASS

FRED SIMON
DAVID TATE
MICHAEL GOETZ

JASON BOEHMER
PAULIUS SINKORA
MICHAEL GOETZ

ART SONG recital

JULY 9, 2024
7:00PM
FIRST PRESBYTERIAN CHURCH

Featuring Jeremy Thompson, Coach/Accompanist, and the Ader Emerging Artists in a Concert of French melodie, German lied, and English Art Song.
ORCHESTRA

DANIEL SENDER Concertmaster
ADRIAN PINTEA Violin 1
ALANA CARITHERS Violin 1
JEANNETTE JANG Principal Violin 2
ALYSSA EVANS Violin 2
ALANNA BISHOP Violin 2
HYOJOO UH Principal Viola
JOHANNA BEAVER Viola
ADAM CARTER Principal Cello
RYAN LANNAN Cello
AYÇA KARTARI Bass
KELLY SULICK Flute
KELLY PERAL Oboe
EDDIE SUNDRA Clarinet
JAMES B. NESBIT Clarinet
FELIX REN Bassoon
AVERY PETTIGREW Horn
BECKY ALLEN Horn
JEREMY GARNETT Trumpet
NATHANIEL LEE Trombone
ERIC GUIVIVAN Timpani
SARAH WILLIAMS Percussion
JORDAN PERRY Electric Guitar
RICK LARUE Acoustic Guitar
SHELBY SENDER Keyboard
EMILY BALITZER Keyboard

MICHAEL SLON Conductor
EMILY BALITZER Assistant Conductor
JEANNETE JANG Orchestra Contractor
MATTHEW DANNAN Orchestra Librarian
MEET THE CONDUCTOR

MICHAEL SLON, CONDUCTOR FOR ARTS FOR ALL FESTIVALL
SPONSORED BY MARTY SAYLOR

Active as a conductor of choral, orchestral, and operatic/musical theatre repertoire, Michael Slon has led productions including Sondheim's *Sunday in the Park with George* and *Into the Woods*, Bernstein's “Mass,” Paulus's *The Three Hermits*, Purcell's *Dido and Aeneas*, and Guettel's *The Light in the Piazza*. Previous credits as a conductor with Charlottesville/Ash Lawn Opera include *The Magic Flute*, *South Pacific*, and *The Sound of Music*, the new FestivALL concert, and semi-staged collaborations with the Opera and Oratorio Society of Virginia for *La traviata* and *Candide*. In recent years his choral ensembles have also performed for composer Philip Glass, and the creators of *Les Misérables*, Alain Boublil and Claude-Michel Schönberg – and have previously received positive notice in Opera News and elsewhere. As a pianist and conductor, he has collaborated with artists who have appeared on Broadway, and numerous concert and operatic stages around the world. Slon also serves as professor and Director of Choral Music at the University of Virginia, where he conducts the University Singers, Chamber Singers, and guest conducts the Charlottesville Symphony. In 2017 he led the Singers and Symphony in a gala performance in front of 20,000 for UVA's Bicentennial Launch Celebration (which included Copland’s *Appalachian Spring* with the Martha Graham Dance Company, and a feature on regional PBS.) In addition, since 2011 he has served as Music Director of the Oratorio Society of Virginia, recently leading them in the choral finale of Beethoven's *Symphony no. 9*. As a chorus master, he has prepared and co-prepared choruses for the Cincinnati Symphony Orchestra, Cleveland Orchestra, and IU and Oberlin Opera Theaters. Also a composer and writer, he holds degrees from Cornell University and the Indiana University School of Music.

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THOMAS AND NANETTE WATJEN
CHARLOTTESVILLE OPERA

THE ELIXIR OF LOVE

By Gaetano Donizetti

July 12 and 14, 2024
The Paramount Theater

TESSA GOWEN ADER

www.CharlottesvilleOpera.org
"Der Hölle Rache" from Die Zauberflöte
Librettist: Emanuel Schikaneder (1751–1812)

In this dramatic and fiery piece, the Queen expresses her furious desire for vengeance against Sarastro, commanding her daughter Pamina to kill him or be disowned forever.

Der Hölle Rache kocht in meinem Herzen,
Tod und Verzweiflung, Tod und Verzweiflung flammt um mich her!
Fühlt nicht durch dich Sarastro Todesschmerzen,
Sarastro Todesschmerzen, Sot du meine Tochter nimmermehr.
Sot du mei, meine Tochter nimmermehr.
Aaaaah... meine Tochter nimmermehr.
Aaaaah... Sot meine Tochter nimmermehr.
Verstossen sei auf ewig und verlassen sei auf ewig, Verstossen, verlassen, und zertrümmert alle Bande der Natur, Alle Bande der Natur, alle Baaaa...
Aaaaah..., Bande, alle Bande der Natur, Wenn nicht durch dich Sarastro wird erblassen!
Hört, hört, hört Rache, – Götter! – Hört der Mutter Schwur.

The vengeance of Hell boils in my heart, Death and despair, Death and despair flame around me!
If Sarastro does not feel the pain of death through you, Sarastro's pain of death,
Then you shall be my daughter nevermore. Then you shall be my daughter nevermore.
Aaaaah... My daughter nevermore.
Aaaaah... Then my daughter nevermore.
Cast out be you forever and abandoned be you forever, Shattered be forever all bonds of nature, Cast out, abandoned, and shattered All bonds of nature, all booo...
Aaaaah..., bonds, all bonds of nature, If Sarastro does not turn pale through you! Hear, hear, hear revenge, – gods! Hear the mother's oath.
"L'amour est un oiseau rebelle" from Carmen
Librettists: Henri Meilhac (1830–1897) and Ludovic Halévy (1834–1908)

"L'amour est un oiseau rebelle," also known as the "Habanera," is a famous aria from Bizet's opera "Carmen." In this sensual and captivating piece, Carmen, a free-spirited gypsy, sings about the unpredictable and untamable nature of love, comparing it to a rebellious bird that cannot be controlled.

L'amour est un oiseau rebelle
Que nul ne peut apprivoiser
Et c'est bien en vain qu'on l'appelle
S'il lui convient de refuser
Rien n'y fait, menace ou prière
L'un parle bien, l'autre se tait
Et c'est l'autre que je préfère
Il n'a rien dit mais il me plaît
L'amour, l'amour, l'amour, l'amour
L'amour est enfant de Bohême
Il n'a jamais, jamais connu de loi
Si tu ne m'aimes pas, je t'aime
Si je t'aime, prends garde à toi (prends garde à toi)
Si tu ne m'aimes pas

Si tu ne m'aimes pas, je t'aime (prends garde à toi)
Mais, si je t'aime
Si je t'aime, prends garde à toi
L'amour est enfant de Bohême
Il n'a jamais, jamais connu de loi
Si tu ne m'aimes pas, je t'aime
Si je t'aime, prends garde à toi (prends garde à toi)
Si tu ne m'aimes pas
Si tu ne m'aimes pas, je t'aime (prends garde à toi)
Mais, si je t'aime

Love is a rebellious bird
That no one can tame
And it's all in vain to call
It if suits it to refuse
Nothing helps, neither threat nor plea
One speaks well, the other stays silent
And it's the other one that I prefer
He said nothing, but he pleases me
Love, love, love, love
Love is a gypsy's child It has never, never known a law If you do not love me,
I love you If I love you,
beware of me (beware of me)
If you do not love me

If you do not love me, I love you (beware of me)
But, if I love you
If I love you, beware of me
Love is a gypsy's child
It has never, never known a law
If you do not love me, I love you
If I love you, beware of me (beware of me)
If you do not love me
If you do not love me, I love you (beware of me)
But, if I love you

KidsFest is a FREE opportunity for students to see the first act of a musical theater or opera performance, receive an introduction to the world of theater, meet an artist, and take home an educational packet!

The Elixir of Love, July 9
1:30-3:30PM
The Paramount Theater
“Nous avons en tête une affaire!” from *Carmen* by Georges Bizet

Set in a lively tavern, the smugglers Dancaïre and Remendado sing to Carmen and her friends, proposing a new smuggling scheme. Intrigued by the opportunity, the women agree to join them, highlighting their adventurous spirit and close-knit friendship.

**LE DANCAÏRE**
Nous avons en tête une affaire.

**MERCÉDÈS et FRASQUITA**
Est-elle bonne, dites-nous?

**LE DANCAÏRE**
Elle est admirable, ma chère
Mais nous avons besoin de vous.

**LE REMENDADO**
Oui, nous avons besoin de vous!

**CARMEN**
De nous?

**LE DANCAÏRE**
De vous!

**FRASQUITA**
De nous?

**LE REMENDADO**
De vous!

**MERCÉDÈS**
De nous?

**LE REMENDADO et LE DANCAÏRE**
Oui, nous avons besoin de vous!
Car nous l’avouons humblement,
Et fort respectueusement,
Oui nous l’avouons humblement:
Quand il s’agit de tromperie,
De duperie, de volerie,
Il est toujours bon, sur ma foi,
D’avoir les femmes avec soi,
Et sans elles,
Mes toutes belles,
On ne fait jamais rien de bien.

**LE DANCAÏRE**
We have a plan in mind.

**MERCEDES and FRASQUITA**
Is it good? Tell us.

**LE DANCAIRE**
It's admirable, my dear
But we need you.

**LE REMENDADO**
Yes, we need you!

**CARMEN**
Us?

**LE DANCAIRE**
You!

**FRASQUITA**
Us?

**LE REMENDADO**
You!

**MERCEDES**
Us?

**LE REMENDADO and LE DANCAIRE**
Yes, we need you!
For we humbly admit,
And very respectfully,
Yes, we humbly admit:
When it comes to trickery,
Deception, thievery,
It’s always good, by my faith,
To have women with us,
And without them,
My fair beauties,
We never do anything well,
FRASQUITA, MERCÉDÈS et CARMEN
Quoi! Sans nous jamais rien
De bien?

LE DANCAÏRE et LE REMENDADO
N’êtes vous pas de cet avis?

FRASQUITA, MERCÉDÈS et CARMEN
Si fait, je suis de cet avis.
Si fait vraiment je suis de cet avis.

TOUS LES CINQ
Quand il s’agit de tromperie,
De duperie, de volerie
Il est toujours bon sur ma foi
D’avoir les femmes avec soi.
Et sans elles, les toutes belles,
On ne fait jamais rien de bien.

LE DANCAÏRE
C’est dit alors, vous partirez.

MERCÉDÈS et FRASQUITA
Quand vous voudrez.

LE REMENDADO
Mais tout de suite.

CARMEN
Ah! Permettez, permettez.
à Mercédès et à Frasquita
S’il vous plait de partir, partez.
Mais je ne suis pas du voyage;
Je ne pars pas ... je ne pars pas.

LE REMENDADO et LE DANCAÏRE
Carmen, mon amour, tu viendras,
Et tu n’auras pas le courage
De nous laisser dans l’embarras.

CARMEN
Je ne pars pas, je ne pars pas.

FRASQUITA et MERCÉDÈS
Ah! Ma Carmen tu viendras!

FRASQUITA, MERCÉDÈS and CARMEN
What! Without us never anything
Well?

LE DANCAÏRE and LE REMENDADO
Aren’t you of the same opinion?

FRASQUITA, MERCÉDÈS and CARMEN
Yes, indeed, I am of the same opinion. Yes,
truly I am of the same opinion.

ALL FIVE
When it comes to trickery,
Deception, thievery
It’s always good, by my faith
To have women with us.
And without them, the fair beauties,
We never do anything well.

LE DANCAÏRE
It’s settled then, you will leave.

MERCÉDÈS and FRASQUITA
When you want.

LE REMENDADO
But right away.

CARMEN
Ah! Allow me, allow me.
To Mercédès and Frasquita
If you wish to leave, go.
But I am not of the trip;
I’m not leaving ... I’m not leaving.

LE REMENDADO and LE DANCAÏRE
Carmen, my love, you will come,
And you won’t have the courage
To leave us in this mess.

CARMEN
I’m not leaving, I’m not leaving.

FRASQUITA and MERCÉDÈS
Ah! My Carmen you will come!
LE DANCAÏRE
Mais au moins la raison, Carmen tu la diras?

FRASQUITA, MERCÉDÈS, LE DANCAÏRE et LE REMENDADO
La raison! La raison! La raison! La raison!

CARMEN
Je la dirai certainement.

CARMEN
La raison c’est qu’en ce moment ...

LE DANCAÏRE et LE REMENDADO
Eh bien?

FRASQUITA et MERCÉDÈS
Eh bien?

CARMEN
Je suis amoureuse.

LE DANCAÏRE et LE REMENDADO
Qu'a-t-elle dit? Qu’a-t-elle dit?

FRASQUITA et MERCÉDÈS
Elle dit qu'elle est amoureuse!

LE DANCAÏRE, LE REMENDADO, FRASQUITA et MERCÉDÈS
Amoureuse! Amoureuse!

LE DANCAÏRE
Voyons, Carmen, sois sérieuse.

CARMEN
Amoureuse à perdre l’esprit.

LE DANCAÏRE et LE REMENDADO
La chose certes nous étonne,
Mais ce n’est pas le premier jour
Où vous aurez su, ma mignonne.
Faire marcher de front le devoir et l’mour.

LE DANCAÏRE
But at least the reason, Carmen, will you say it?

FRASQUITA, MERCÉDÈS, LE DANCAÏRE et LE REMENDADO
The reason! The reason! The reason! The reason!

CARMEN
I will say it certainly.

CARMEN
The reason is that at this moment ...

LE DANCAÏRE et LE REMENDADO
Well?

FRASQUITA et MERCÉDÈS
Well?

CARMEN
I am in love.

LE DANCAÏRE et LE REMENDADO
What did she say? What did she say?

FRASQUITA et MERCÉDÈS
She says she is in love!

LE DANCAÏRE, LE REMENDADO, FRASQUITA et MERCÉDÈS
In love! In love!

LE DANCAÏRE
Come on, Carmen, be serious.

CARMEN
In love to lose my mind.

LE DANCAÏRE et LE REMENDADO
This thing certainly astonishes us,
But it’s not the first day
When you have known, my darling,
To manage both duty and love.
CARMEN
Mes amis, je serais fort aise
De pouvoir partir avec vous ce soir,
Mais cette fois, ne vous déplaise,
Il faudra que l’amour passe avant le devoir.

LE DANCAÏRE
Ce n’est pas là ton dernier mot?

CARMEN
Absolument.

LE REMENDADO
Il faut que tu te laisses attendrir.

CARMEN
Quant à cela, je l’admets avec vous.

TOUS LES QUATRE
Il faut venir, Carmen, il faut venir.
Pour notre affaire,
C’est nécessaire,
Car entre nous ...

CARMEN
As for that, I admit it with you.

TOUS LES CINQ
Quand il s’agit de tromperie,
De duperie, de volerie, etc.

CARMEN
My friends, I would be very happy
To be able to leave with you tonight,
But this time, don’t be displeased,
Love must come before Duty.

LE DANCAÏRE
Is that your final word?

CARMEN
Absolutely.

LE REMENDADO
You must let yourself be moved.

ALL FOUR
You must come, Carmen, you must come.
For our affair,
It’s necessary,
Because between us ...

ALL FIVE
When it comes to trickery,
Deception, thievery, etc.

RSBE (Remove Shoes Before Entering)
Opera in one act, music, words and concept by Michael Ching, performed by the Ader Emerging Artists. Recommended for ages 16 and up. Free and open to the public, RSVP required at CharlottesvilleOpera.org

Wednesday, July 3, at Vault Virginia
11AM | Concert
Close friends, Nadir and Zurga recall their last trip together: They both fell in love with a beautiful woman at first sight, but swore to forget her for the sake of their friendship.

NADIR
Au fond du temple saint
Paré de fleurs et d’or,
Une femme apparaît!
Je crois la voir encore!

NADIR
In the depths of the sacred temple
Adorned with flowers and gold,
A woman appears!
I think I see her still!

ZURGA
Une femme apparaît!
Je crois la voir encore!

ZURGA
A woman appears!
I think I see her still!

NADIR
La foule prosternée
La regarde, étonnée,
Et murmure tous bas:
Voyez, c’est la déesse!
Qui dans l’ombre se dresse
Et vers nous tend les bras!

NADIR
The prostrate crowd
Looks at her, astonished,
And murmurs softly:
Behold, it’s the goddess!
Who rises from the shadows
And stretches her arms toward us!

ZURGA
Son voile se soulève!
Ô vision! ô rêve!
La foule est à genoux!

ZURGA
Her veil lifts!
Oh vision! Oh dream!
The crowd is on its knees!

NADIR et ZURGA
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 à genoux!

NADIR and ZURGA
Yes, it’s her!
It’s the goddess, more charming and beautiful!
Yes, it’s her!
It’s the goddess who descends among us!
Her veil lifts and the crowd is on its knees!

NADIR
Mais à travers la foule
Elle s’ouvre un passage!

NADIR
But through the crowd
She makes her way!

ZURGA
Son long voile déjà
Nous cache son visage!

ZURGA
Her long veil already
Hides her face from us!

NADIR
Mon regard, hélas!
La cherche en vain!

NADIR
My gaze, alas!
Seeks her in vain!
ZURGA
Elle fuit!

NADIR
Elle fuit!
Mais dans mon âme soudain
Quelle étrange ardeur s'allume!

ZURGA
Quel feu nouveau me consume!

NADIR
Ta main repousse ma main!

ZURGA
Ta main repousse ma main!

NADIR
De nos cœurs l’amour s’empare
Et nous change en ennemis!

ZURGA
Non, que rien ne nous sépare!

NADIR
Non, rien!

ZURGA et NADIR
Jurons de rester amis!
Oh oui, jurons de rester amis!
Oui, c’est elle! C’est la déesse!
En ce jour qui vient nous unir,
Et fidèle à ma promesse,
Comme un frère je veux te chérir!
C’est elle, c’est la déesse
Qui vient en ce jour nous unir!
Oui, partageons le même sort,
Soyons unis jusqu’à la mort!

ZURGA
She flees!

NADIR
She flees!
But in my soul suddenly
What strange ardor is kindled!

ZURGA
What new fire consumes me!

NADIR
Your hand repels my hand!

ZURGA
Your hand repels my hand!

NADIR
Love takes hold of our hearts
And turns us into enemies!

ZURGA
No, let nothing separate us!

NADIR
No, nothing!

ZURGA and NADIR
Let’s swear to remain friends!
Oh yes, let’s swear to remain friends!
Yes, it’s her! It’s the goddess!
On this day that unites us,
And faithful to my promise,
As a brother I want to cherish you!
It’s her, it’s the goddess
Who comes this day to unite us!
Yes, let’s share the same fate,
Let’s be united until death!
Lakmé, daughter of a Brahmin priest, and her servant Mallika go to gather flowers by a river.

**LAKMÉ AND MALLIKA:**
Doucement glissons de son flot charmant  
Suivons le courant fuyant  
Dans l’onde frémissante  
D’une main nonchalante  
Viens, gagnons le bord,  
Où la source dort et  
L’oiseau, l’oiseau chante.  
Sous le dôme épais  
Où le blanc jasmin,  
Ah! descendons  
Ensemble!

Sous le dôme épais  
Où le blanc jasmin  
À la rose s’assemble  
Sur la rive en fleurs,  
Riant au matin  
Viens, descendons ensemble.  
Doucement glissons de son flot charmant  
Suivons le courant fuyant  
Dans l’onde frémissante

**LAKMÉ AND MALLIKA:**
Gently glide on its charming wave  
Let’s follow the fleeing current  
In the shimmering water  
With a nonchalant hand  
Come, let’s reach the shore,  
Where the spring sleeps and  
The bird, the bird sings.  
Under the thick dome  
Where the white jasmine,  
Ah! let’s descend  
Together!

Under the thick dome  
Where the white jasmine  
Mingles with the rose  
On the flowering shore,  
Laughing in the morning  
Come, let’s descend together.  
Gently glide on its charming wave  
Let’s follow the fleeing current  
In the shimmering water  

With a nonchalant hand  
Come, let’s reach the shore,  
Where the spring sleeps and  
The bird, the bird sings.  
Under the thick dome  
Where the white jasmine,  
Ah! let’s descend  
Together!
Una furtiva lagrima from L'elisir d'amore
Librettist: Giuseppe Felice Romani (1788 – 1865)

After purchasing a so-called love elixir from a traveling quack doctor, Dr. Dulcamara, Nemorino sings of his joy and hope upon seeing a tear in Adina’s eye, which he interprets as a sign that she loves him. The elixir, which is merely cheap wine, gives Nemorino the confidence to believe in its power.

NEMORino:
Una furtiva lagrima
negli occhi suoi spuntò:
Quelle festose giovani
invidiar sembrò.
Che più cercando io vo?
Che più cercando io vo?
M’ama! Sì, m’ama, lo vedo. Lo vedo.
Un solo instante i palpiti
del suo bel cor sentir!
I miei sospir, confondere
per poco a’ suoi sospir!
I palpiti, i palpiti sentir,
confondere i miei coi suoi sospir…
Cielo! Si può morir!
Di più non chiedo, non chiedo.
Ah, cielo! Si può! Sì, può morir!
Di più non chiedo, non chiedo.
Si può morire! Si può morir d’amor.

NEMORINO:
A single furtive tear
Sprang up in her eye:
Those cheerful young girls
She seemed to envy.
What more am I searching for?
What more am I searching for?
She loves me! Yes, she loves me, I see it. I see it.
For just one moment to feel
The beating of her dear heart!
My sighs, to merge
Briefly with her sighs!
To feel her heartbeats,
Merging my sighs with hers…
Heaven! One could die!
I ask for nothing more, nothing more.
Ah, heaven! Yes, one could die!
I ask for nothing more, nothing more.
One could die! One could die of love.
“O soave fanciulla” from La bohème
Librettists: Luigi Illica (1857–1919) and Giuseppe Giacosa (1847–1906)

In Act I of Giacomo Puccini’s La bohème, “O soave fanciulla” unfolds just after Rodolfo and Mimì meet and share their life stories. As they sing this duet, they realize they have fallen in love almost instantly.

RODOLFO
O soave fanciulla, o dolce viso
di mite circonfuso alba lunar
in te, vivo ravviso
il sogno ch’io vorrei sempre sognar!
Fremo già nell’anima
le dolcezze estreme,
nel bacio freme amor!

MIMÌ
Ah! tu sol comandi, amor!

RODOLFO
Fremon già nell’anima
le dolcezze estreme.

MIMÌ
(Oh! come dolci scendono
le sue lusinghe al core...
tu sol comandi, amore!...)

RODOLFO
Nel bacio freme amor!

continued
MIMÌ
No, per pietà!

RODOLFO
Sei mia!

MIMÌ
V’aspettan gli amici...

RODOLFO
Già mi mandi via?

MIMÌ
Vorrei dir... ma non oso...
Se venissi con voi?

RODOLFO
Che?... Mimi?
Sarebbe così dolce restar qui.
C’è freddo fuori.

MIMÌ
Vi starò vicina!...

RODOLFO
E al ritorno?

RODOLFO
Dammi il braccio, mia piccina.

MIMÌ
Obbedisco, signor!

RODOLFO
Che m’ami di’...

MIMÌ
Io t’amo!

RODOLFO
Amore!

MIMÌ
Amor!
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