I'll Never See the Stars Again

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ABOUT THE ARTISTS

ARTEK, founded by director Gwendolyn Tooth in 1986, features America’s finest singers and instrumentalists in performances of 17th-century repertory from Italy and Germany. The audiences love ARTEK for its exciting, dynamic performances of baroque music, with compelling musical settings, insightful direction, a beautiful poetry and infectious dance rhythms that infuse the performances with vitality and style. In addition to acclaimed performances of ARTEK have been described as “impassioned and deeply moving.”

Paul Peers (Stage Director) initially trained in the Japanese performing art of Kenbu (sword dance) and has directed the award-winning production of Handel’s Xerxes for Grammy-nominated Boston Baroque, and has directed in Australia, Germany, and New York. In 2010 he offered a residency at the 3-Legged Dog Arts and Technology Center in New York, to develop a piece based on Mozart’s Le Nozze di Figaro. In 2013 he will direct Mozart’s Die Zauberflöte for Utah Opera and Tchaikovsky’s The Snow Maiden for San Francisco Opera.

Gayle Jeffery (Production Manager/ Lighting Designer) is a graduate of the Regent’s Park College of Music and Art, and has designed for the New Music at the Royal Festival Hall, Opera North, Orlando, and the Four Nations Ensemble and is a regular guest artist with the Folger Consort, Opera Lirica, and Opera Philadelphia. She directed the Washington Post has described her singing as “precise in pitch, varied in color as the occasion demands.”

Peter Becker (bass-baritone) has performed with Canadian Opera Company, Glengarry Mills Opera, Teatro dell’Opera di Roma, and the Mark Morris Dance Group, the Metropolitan Opera Education Program, the Eugene O’Neill Center, and New York’s Lyric Theatre. Peter is a former member of Psophos, Bach, Bach Ensemble, Monteverdi, Spears, and film soundtracks of Le Petit Prince, Le Loup, Henry 4th, and Macbeth. He also works as a voice actor in a career as a pop and crossover singer.

Michael Browning (conductor) has extensive experience in concerts, musicals, and drama. He has been a guest artist with the Canadian Opera Company, Metropolitan Opera Education Program, the Metropolitan Opera, Seattle Baroque Orchestra, La Neuf, Partners, New York City Opera, Flat Rock, Opera Teatro, and Musica Antiqua. He has taught technical design and lighting at the Olney Theater in Maryland.

Carol Shelly (Costume Design) is a graduate of the Royal Conservatory of Music in Toronto. She has designed costumes for many major companies, including some of the world’s most prestigious opera houses.

Dongshik Shin (Technical Assistance) is normally found performing behind an early keyboard as an audio engineer or as a harmonium technician at the Metropolitan Opera or the Metropolitan Museum of Art Music Instrument Collection. For this event he has lent his talents to a variety of technical projects.

Rebecca Treadwell (bass-baritone) has performed with William Byrd Festival, McGegan, Rameau, and the Four Nations Ensemble, and is a regular guest artist with the Folger Consort, Opera Lirica, and Opera Philadelphia. She has performed at the Washington Post has described her singing as “precise in pitch, varied in color as the occasion demands.”

SONG TEXTS AND TRANSLATIONS

1. Lamento d’Arianna: Lasciatemi morire

Let me die. And when you think you’ll console me in such a harsh fate, in such bitter torment? Let me die.

A lady chastely and simply, I spoke among the others in the choir adorned with beauty. We were speaking about the love of a lifetime, about love’s wounderful, rebellious to love. Arrows of gold came forth from that dear face, and in that night, which shamed the enormous day with the light of her sun-bright eyes, each beholding soul was made her servant. No stroke she gave that did not wound, nor raised an eyebrow that did not cure, wounded, nor was there any heart that would escape its not one of the wounded wealed to heal, nor any healed that did not languish, and not one languished that at the last did not love her.

2. Una donna fra l’altre

A woman among others

Vi non vedrò mai, o cara madre, o padre mio.

I shall never see you again, oh my mother and father.

3. Non è di gentil core

It is not of noble-hearted

Che lasciato ha per te la patria e'l regno,

He has left you the homeland and kingdom.

Barbara Hollinhead (mezzo-soprano) has appeared with Telemark, Chatham Baroque, and the Four Nations Ensemble and is a regular guest artist with the Folger Consort, Opera Lirica, and Opera Philadelphia. She has performed at the Washington Post has described her singing as “precise in pitch, varied in color as the occasion demands.”

4. Lamento d’Arianna: O Teseo

Oh Theseus, oh my Theseus,

Se tu sapessi, oimè, come s’affanna

If you only knew, alas, how distressed

Come back, my Theseus, while I am left weeping there; And who do you think will console me while I am left weeping here; if you burn with love.

Oh Theseus, oh my Theseus,

Orfeo (violin) has performed and concertante with the American Baroque Soloists, and has performed extensive solo and chamber music performances, and is a regular guest artist with the Folger Consort, Opera Lirica, and Opera Philadelphia. She has performed at the Washington Post has described her singing as “precise in pitch, varied in color as the occasion demands.”

5. O Teseo

Oh Theseus

Ma voi chi del mio cor l’anima sete

Oh Theseus, oh my Theseus,

Stringeran lieto, ed io

He is not noble-hearted who does not burn with love, but you, the soul of my heart, and fire and love, fire and you have a heart as noble as you.

Oh Theseus, oh my Theseus,

La poverà Arianna,

Poor Ariadne is,

Vidi nel choro di bellezza adorno

I have seen the beauty adorned in the choir,

In così dura sorte,

In such severe fate,

La poverà Arianna,

Poor Ariadne is,

Vidi nel choro di bellezza adorno

I have seen the beauty adorned in the choir,

Oh Theseus, oh my Theseus,

Guida

Guide

Te l’un e l’altro tuo vecchio parente

Your aged father

Se tu sapessi, oimè, come s’affanna

If you only knew, alas, how distressed

Come back, my The seus, while I am left weeping there; And who do you think will console me while I am left weeping here; if you burn with love.

Oh Theseus, oh my Theseus,

O Teseo, o Teseo mio!

Oh Theseus, my Theseus!

Gentil al par d’ogn’altre haveste il core

Since you burn with love.

Oh Theseus, oh my Theseus,

Gentil al par d’ogn’altre haveste il core

Since you burn with love.

Oh Theseus, oh my Theseus,

Gentil al par d’ogn’altre haveste il core

Since you burn with love.

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Oh Theseus, oh my Theseus,

Gentil al par d’ogn’altre haveste il core

Since you burn with love.
Peak Performances presents:

ARTEK

Director Gwendolyn Toth

I’ll Never See the Stars Again
An Evening of Love and Betrayal

Music by Claudio Monteverdi
Conceived by Gwendolyn Toth, Martin L. Platt, and Eric Cornwell

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

Program:

Prelude: "Toccatas, sonatas, madrigal intabulations, and dances from 16th- and 17th-century Italy"
1. Arrival: "Lamento d’Arianna: Lasciatemi morire"
2. Love at First Sight: "Una donna fra l’altre"
3. Once Upon a Mattress: "Non è di gentil core"
4. Betrayal I: "Lamento d’Arianna: O Teseo"
5. Call Waiting: "Interrrotte speranze"
6. Good-bye: "A Dio, Florida"
7. Chains of Gold: "Lettera Amorosa: Se i languidi miei sguardi"
8. Party!: "Châme d’oro"

Intermission

9. Betrayal II: "Lamento d’Arianna: Dov’è la fede"
10. Sweet Torment: "Si dolce è il tormento"
11. Last Call: "Non vedrai mai le stelle"
12. Fire and Ice: "Lamento della ninfa: Non havea Febo—Amor; dov’è la fede—si era sidogna"
13. Once Upon a Mattress—The Sequel: "Ecce omnis"
14. Betrayal III: "Lamento d’Arianna: Ahi che non pur risponde"
15. Departure: Reprise, "Lamento d’Arianna: Lasciatemi morire"

Duration: 1 hour 20 minutes, including one 15-minute intermission.

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