

UNIVERSITY OF WISCONSIN

OSHKOSH
Department of Music

Presents

a Senior Voice Recital

Abigail Shreve
soprano

Dr. Kirstin Ihde, piano

Program

Ah! Je ris de me voir si belle from *Faust* Charles Gounod (1818-1893)

La Conocchia Gaetano Donizetti (1797-1848)

Bergerettes Jean-Baptiste Weckerlin (1821-1910)

III. Menuet D'Exaudet

V. Que Ne Suis-Je La Fougère

VI. Chantons Les Amours De Jean

XVI. Je Connais Un Berger Discret

Bergeslust Fanny Mendelssohn Hensel (1805-1847)

Vöglein in den sonn'gen Tagen

Schwanenlied

-Intermission-

Songs About Spring Dominick Argento (1927-2019)

I. who knows if the moon's a balloon

III. In Just-spring

V. when faces called flowers float out of the ground

Mein Herr Marquis from *Die Fledermaus* Johann Strauss II (1825-1899)

Mister Snow from *Carousel* Oscar Hammerstein II (1895-1960)

Richard Rodgers (1902-1979)

What's Wrong with Me? from *Mean Girls* Jeff Richmond (b. 1961)

What Baking Can Do from *Waitress* Sara Bareilles (b. 1979)

With You from *Ghost* Glen Ballard (b. 1953)

David Allan Stewart (b. 1952)

Bruce Joel Rubin (b. 1943)

*As a courtesy to the artists and to those in attendance,
please silence all electronic devices.*

Abigail is from the studio of Dr. Anna Hersey.

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This recital is in partial fulfillment of the Bachelor of Music degree
with an emphasis in Vocal Performance.

Thursday, February 3, 2022
Arts & Communication Center

7:00 PM
Music Hall

For additional events, visit the University of Wisconsin Oshkosh
Music Department website at:
<https://uwosh.edu/music/community/calendar>

Notes and Translations

“Ah! je ris de me voir si belle” from *Faust* Charles Gounod (1818–1893)

Charles Francois Gounod was a French composer accredited for his stage works, most notably *Faust* and compositions for the church. Gounod was born in Paris in 1818, and after his father passed away when he was 5 years old, he grew up with his mother and two brothers. At the age of eighteen after begging to pursue music, he was admitted to the Conservatory and became a pupil of Halevy. He composed many forms of composition such as symphonies but focused on the popular French style at this time of theatrical work. Through many successes and failures, at the age of 41 he composed his biggest success: *Faust*. Other notable works include *Romeo and Juliette* and *Requiem*. Gounod died of an infection in the brain in 1893.

Faust originates from the Goethe’s poetic two-part legend of “Fausts” from Germany. These “Fausts” centered on spiritual transformation and were to be sent to interrogate the pain on the earth. Gounod’s *Faust* is inspired by Goethe’s works, which focuses on a philosophers struggle to find purpose in life. This philosopher, Faust, ends up selling his soul to the devil or “Mephistopheles” to become young and to be with a woman named Marguerite. After playing hard to get, during her aria “Ah! Je ris de me voir se belle” the devil leaves a box of jewels for her, causing her to start to fall for Faust. Marguerite and Faust end up conceiving a child, but as Marguerite starts to worry and pray due to the demonic presence, ends up dying at the hands of the devil.

“Ah! je ris de me voir” (Ah, I laugh to see myself)

*Ah! je ris de me voir
si belle en ce miroir,
Ah! je ris de me voir
si belle en ce miroir,
Est-ce toi, Marguerite, est-ce toi?
Réponds-moi, réponds-moi,
Réponds, réponds, réponds vite!
Non! Non! ce nest plus toi!
Non...non, ce nest plus ton visage;
C'est la fille d'un roi;
Ce n'est plus toi,
C'est la fille d'un roi
Qu'on salut au passage!
Ah, s'il était ici!
S'il me voyait ainsi!
Comme une demoiselle
Il me trouverait belle, Ah!*

Ah, I laugh to see myself
so beautiful in this mirror,
Ah, I laugh to see myself
so beautiful in this mirror,
Is it you, Marguerite, it is you?
Answer me, answer me,
Respond, respond, respond quickly!
No, no! it is no longer you!
No...no, it is no longer your face;
It is the daughter of a king,
It is no longer you, etc.
It is the daughter of a king,
Whom one bows to as she passes!
Ah, if only he were here!
If he would see me like this
Like a lady
He would find me so beautiful, Ah!

*Achevons la métamorphose,
Il me tarde encor d'essayer
Le bracelet et le collier!
Dieu! cest comme une main,
Qui sur mon bras se pose! ah! ah!*

Let us complete the metamorphosis,
I am late yet in trying on
The bracelet and the necklace!
God! it is like a hand
Which is placed on my arm! Ah, ah!
~Translation by Marc Verzatt

La Connochia **Gaetano Donizetti (1797–1848)**

Gaetano Donizetti was an Italian composer born in 1797. He was most famous for his operas in Italian and French, but also wrote sets that included ariettas and songs, similar to the one “La Conocchia” is from. He began his study in music with Giovanni Simone Mayr, and shortly after was admitted to the music school in Bologna. He was a natural in composing theatrical works, and is most noted for his operas *La Fille Du Regiment*, *La Favorite*, and *Don Pasquale*. In his personal life, he married a woman named Virginia Vasseli, and lived in Bergamo, Naples, and Paris. Later in his life he was appointed the official composer to the Emperor Ferdinand I. He unfortunately fell very ill in his later years, and was admitted to an asylum due to being deemed insane.

“La Conocchia” is the fifth song in *Nuits d'été à Pausilippe*. “La Conocchia” is an Italian arietta that directly translates to “the drop spindle.” The text tells a story of a girl who is thinking of the one she loves, and often drops a thread from her window in hopes to get his attention. The simplistic rhythm in the piano line helps the vocal line and storytelling text shine throughout. The melody starts very simply with steps in the key, but transitions into a two-bar theme of repeated fifths that leap up an octave and sustains. This melody shapes the importance of the text as this girl is now longing for her love, and is described as having a fire within her.

“La Connochia” (The Drop Spindle)

*Quann'a lo bello mio voglio parlare,
ca spisso me ne vene lu golio,
a la fenesta me mett'a filare,
quann'a lo bello mio voglio parlare*

When I want to speak to the one I love,
because often I want to do that,
I sit down spinning at my window
when I want to speak to the one I love

*Quann'isso passa po' rompo lo filo,
e co'una grazia me mett'a priare
bello, peccarita, proite milo,
isso lu piglia, ed io lo sto a guardare,
e accossi me ne vao 'mpilo mpilo*

When he passes by I break the thread a bit
and with grace begins to ask
handsome one, please get it back to me
he bends down and I stand watching him
and so is lit in me a fire (which will burn)

Ah jeme!

Forever!
~Translation by © 2007 Camilla Bugge,
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LiederNet Archive

Selections from *Bergerettes* Jean-Baptiste Weckerlin (1821-1910)

Jean-Baptiste Weckerlin was a lesser-known French composer who is credited for his folksongs and comic operas. In addition, he also has composed many choral and orchestra pieces, songs, symphonic works, and chamber music. Despite his large list of compositions, many of them were never printed and didn't get much attention. Although his father's wish was for him to pursue a career in chemistry, he decided to follow his dream and fled to Paris to study music. There, he got into a conservatory and studied harmony and composition. After graduating, he took a job teaching choir at Société Ste Cécile. Following this he was appointed as librarian at the Société des Compositeurs de Musique.

Bergerettes is a twenty-song cycle which is subtitled "romances et chansons du XVIIIe siècle," meaning that each song is based around a text about romance. The four songs being sung are "Menuet D'Exaudet", the third song in the set, "Que Ne Suis- Je La Fougère", the fifth song in the set, "Chantons Les Amours De Jean", the sixth song in the set, and "Je connais un berger discret", the sixteenth song in the set. Each song is set for voice and piano and is in strophic form with three verses.

“Menuet D'Exaudet” (Exaudet's minuet)

*Cet étang, qui s'étend dans la plaine,
Répète, au sein de ses eaux,
Les verdoyants ormeaux
Où le pampre s'enchaîne.
Un ciel pur, un azur sans nuages,
Vivement s'y réfléchit,
Le tableau s'enrichit d'images.*

This pond, which extends in the plain,
Repeat, within its waters,
The green abalone
Where the pampre is chained.
A pure sky, an azure without clouds,
Briskly get the reflection,
The table is enriched with images.

*Mais tandis que l'on admire
Cette onde où le ciel se mire,
Un zéphyr vient ternir sa surface:
D'un souffle il confond les traits,
L'éclat de tant d'objets s'efface.*

But while we admire
This wave where the sky sets,
A zephyr comes to tarnish the surface:
With a breath he confuses the traits,
Brilliance of so many objects disappears.
~Translation by Abigail Shreve & Andrzej Dziedzic

“Que ne suis-je la fougère” (What am I the fern)

*Que ne suis-je la fougère
Où sur la fin d'un beau jour,
Se repose ma bergère
Sous la garde de l'amour!
Que ne suis-je le zéphire
Qui rafraîchit ses appas,
L'air que sa bouche respire,
La fleur qui naît sous ses pas.*

What am I the fern
Where at the end of a beautiful day,
Rests my shepherdess
Under custody of love!
What am I the zephyre
Which refreshes his charms,
The air that its mouth breathes,
The flower that is born under its footsteps.

*Que ne suis-je l'onde pure
Qui la reçoit en son sein!
Que ne suis-je la parure
Qui la couvre après le bain!
Que ne suis-je cette glace
Où son miroir reflété
Offre à nos yeux une grâce
Qui sourit à la beauté.*

What am I the pure wave
Who receives it in her breast!
What am I not the ornament
What covers it after bathing!
What am I this ice
Where his mirror reflects
Offer to our eyes a grace
Who smiles at beauty.

*Que ne puis-je par un songe
Tenir son cœur enchanté!
Que ne puis-je du mensonge
Passer à la vérité!
Les dieux qui m'ont donné l'être
M'ont fait trop ambitieux.
Car enfin je voudrais être
Tout ce qui plaît à ses yeux.*

That by a dream
I cannot hold his delighted heart!
That from a lie
I cannot Go to the truth!
The gods which have given me being
Have made me ambitious.
For at last I would like to be
All that pleases his eyes.
~Translation by Abigail Shreve & Andrzej Dziedzic

“Chantons Les Amours De Jean” (Sing out of love for John)

*Chantons Les Amours De Jeanne,
Chantons Les amours de Jean.
Rien n'est si charmant que Jeanne,
Rien plus aimable que Jean.*

Sing out of love for Jeanne,
Sing out of love for John.
Nothing is as charming as Jeanne,
Nothing more amiable than John.

*Jean aime Jeanne, Jeanne aime Jean,
Jean aime Jeanne, Jeanne aime joli Jean.*

John loves Jeanne, Jeanne loves Jean,
John loves Jeanne, Jeanne loves cute John.

*Dans une simple cabane,
Comme en un palais tont d'or brillant,
Jean reçoit l'amour de Jeanne,
Et Jeanne celui de Jean.*

In one simple hut,
Like in one palace shining golden bright,
John receives love from Jeanne,
And Jeanne that of John.

*Jean aime Jeanne, Jeanne aime Jean,
Jean aime Jeanne, Jeanne aime joli Jean.*

John loves Jeanne, Jeanne loves Jean,
John loves Jeanne, Jeanne loves cute John.

*Si l'amour de Jeanne est grande,
Non moins grande est l'amitié de Jean:
Ce que l'un des deux demande, L'autre
aussitôt y consent:*

If love from Jeanne is great,
No less great is the friendship of John:
What one of both requests, the other
Soon consents:

*Jean aime Jeanne, Jeanne aime Jean,
Jean aime Jeanne, Jeanne aime joli Jean.*

John loves Jeanne, Jeanne loves Jean,
John loves Jeanne, Jeanne loves cute John.
~Translation by Abigail Shreve & Andrzej Dziedzic

“Je connais un berger discret” (I know a discreet shepard)

*Je connais un berger discret,
Qui se plaint et soupire;
C'est vous qu'il adore en secret,
Sans oser vous le dire.*

I know a discreet shepherd,
Who complains and sighs;
It is you that he loves in secret,
Without daring to tell you.

*Pour bien peindre ses sentiments
Et ses vives alarmes,
Il faudrait autant de talents
Que vous avez de charmes.*

He paints his feelings for good
And its bright alarms,
He would need as much talent
As you have charms.

*Des maux que l'amour fait souffrir
En lui tout est l'image.
Vous voir, vous aimer, le sentir,
D'un instant fut l'ouvrage.*

Evils than love makes you suffer
All in him is the image.
See you, love you, feel it,
From an instant was the work.

*Lisette, ces timides voeux
Pourraient-ils vous déplaire?
Jamais l'encens qu'on offre aux dieux
N'excita leur colère.*

Lisette, these shy wishes
Could they displease you?
Never incense that we offer to the gods
Excited their anger.

*Lisette, ignorez-vous l'amour,
Quand vous le faites naître?
Le dieu n'est pas jusqu'à ce jour
Sans s'être fait connaître.*

Lisette, do you ignore your love,
When you create it?
The god is not until today
Without making himself known.

*Il vous ressemble, il est charmant,
Il est fait pour vous plaire.
N'abandonnez pas un enfant
Dont vous êtes la mère.*

He resembles you, he is charming,
He is made to please you.
Don't give up on the child
Of which you are the mother.

~Translation by Abigail Shreve & Andrzej Dziedzic

German Lieder Fanny Hensel (1805-1847)

Fanny Hensel, born Fanny Mendelssohn, was a German composer and pianist who was the older sister of the famous composer Felix Mendelssohn. Although her name isn't as notable as Felix's was, she was known to be as talented as him, and she grew up learning under the same teachers. Fanny received the name "Hensel" when she married Wilhelm Hensel. Throughout her career she composed around 500 compositions including lieder, cantatas, oratorios, and chamber music pieces. Unfortunately, due to her gender, she was oftentimes looked at as less than Felix, and even had much of her work credited to him.

"Bergeslust" is the fifth lieder or song in Op. 10. This German art song is a cheerful and lively piece in 6/8. The text talks about how joyful it is to look at many beautiful landscapes such as the mountain, forest, and stream. It paints a picture of a little bird being able to soar through this beautiful setting and far into the heavens above. Melodically it is very dancelike with the many eighth and sixteenth notes, and really brings out the picture of a bird soaring with the ascending octave leaps.

"Bergeslust" (Mountain rapture)

*O Lust vom Berg zu schauen
Weit über Wald und Strom,
Hoch über sich den blauen,
Den klaren Himmelsdom.*

Ah, the joy of gazing from the mountain
Far over wood and stream,
With the blue, pellucid vault of heaven
Arching overhead!

*Vom Berge Vögel fliegen,
Und Wolken so geschwind,
Gedanken überfliegen
Die Vögel und den Wind.*

Little birds and clouds
Fly swiftly from the mountain,
Thoughts skim past
The birds and the wind.

*Die Wolken zieh'n hernieder,
Das Vöglein senkt sich gleich,
Gedanken geh'n und Lieder
Bis in das Himmelreich.
Fort bis ins Himmelreich.*

The clouds drift down,
The little bird plummets,
Thoughts and songs go winging on
Till they reach the kingdom of heaven.
Till they reach the kingdom of heaven.

~Translation © John H. Campbell, Reprinted with
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“Vöglein in den sonn’gen Tagen” is the first song from *Anklänge*. This art song is set to a text by Josef von Eichendorff, and is a strophic piece. The German text is about longing to be like a little bird being able to fly in the sky during the springtime. It ends with a modulated verse that concludes with how the wind will carry you off freely like the birds.

“Vöglein in den sonn’gen Tagen” (Little birds in the sunny days)

*Vöglein in den sonn’gen Tagen,
Lüfte blau, die mich verführen!
Könnt ich bunte Flügel rühren,
Über berg und Wald sie schlagen.
Ach! Es spricht des Frühlings Schöne,
Und die Vögel alle singen:
Sind die Farben den nicht Töne,
Und die Töne bunte Schwingen?
Vöglein, ja, ich laß das Zagen!
Winde sanft die Segel rühren,
Und ich lasse mich entführen,
Ach! Wohin? Mag ich nicht fragen.*

Little birds in the sunny days,
Blue skies that seduce me!
If I could only wield colourful wings,
And beat them over mountain and forest.
Ah! The beauty of spring speaks,
And all the birds are singing:
Are not the colours musical sounds,
And the musical sounds colourful wings?
Birds, yes, I will cease my hesitating!
Winds are softly stirring the sails,
And I let myself be carried off,
Ah! Whither? I do not wish to ask.

~Translation © John H. Campbell, Reprinted with permission from the LiederNet Archive

“Schwanenlied,” which translates to “Swan Song” is the sixth song in Op. 1. This somber text is about a metaphorical falling star representing a love fading apart. With the repetitive flowing piano line, the melody feels very trancelike, bringing out the gloomy text. The fading of the dynamics at the end of each phrase helps paint the image of an agonizingly slow falling star.

“Schwanenlied” (Swan Song)

*Es fällt ein Stern herunter
Aus seiner funkelnden Höh,
Das ist der Stern der Liebe,
Den ich dort fallen seh.*

A star falls to earth
From its glittering height,
That is the star of love
I see falling there.

*Es fallen vom Apfelbaume,
Der weissen Blätter so viel,
Es kommen die neckenden Lüfte,
Und treiben damit ihr Spiel.*

The apple tree sheds
A host of white leaves,
Cajoling breezes come along
And play with them.

*Es singt der Schwan im Weiher,
Und rudert auf und ab,
Und immer leiser singend,
Taucht er ins Flutengrab.*

A swan sings on the lake,
Gliding to and fro,
And singing ever more softly
Dives into its watery grave.

*Es ist so still und dunkel,
Verweht ist Blatt und Blüt',
Der Stern ist knisternd zerstoßen,
Verklungen das Schwanenlied.*

It is so silent and dark,
Blossom and leaf have dispersed,
The star has guttered and gone out,
The song of the swan has faded away.
~ Translation © Walter Meyer, Reprinted with
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**Selections from *Songs About Spring*
Dominick Argento (b. 1927-2019)
Texts by e.e. cummings (1894-1962)**

Dominick Argento is an American composer and pianist who is known for his complex lyrical lines, composing a total of fourteen operas and many songs, and for earning a Pulitzer Prize. He grew up in Pennsylvania, and spent his later life in Minnesota. He attended Peabody Conservatory and met his wife Carolyn Bailey there when they collaborated on his soprano works. The two married and later moved to Minneapolis in 1958. There, Argento started an organization which today is better known as the Minnesota Opera. He also went on to teach theory and composition at the University of Minnesota.

The poet for the text in *Songs About Spring* is e.e. cummings. cummings was a Harvard graduate and is known as one of the best poets in English language history. His poetry is notable as being simple and sparse.

Songs About Spring is a five-piece song set and was composed when Argento was attending Peabody Conservatory. The cycle was composed under a scholarship granted to him by Hugo Weisgall. His future wife Carolyn Bailey premiered the work, and she continued to premiere his subsequent works. The texts for all these complex English pieces are centered on the topic spring. This song set is for voice and piano, but also has been arranged for chamber orchestra as well.

“Who knows if the moon’s a balloon” is the first song in Dominick Argento’s five-piece song-set *Songs About Spring*. This tricky rhythmic piece is a great way to start the set as it is unpredictable between countless accidentals and many ascending leaps. The rhythm between the vocals part and piano often fight against each other, but move well as the two crescendo and overall work together dynamically.

“Who knows if the moon’s a balloon”

who knows if the moon’s
a baloon, coming out of a keen city
in the sky—filled with pretty people?

and if you and i should get into it
if they should take me and take you into their baloon,

why then we’d go up higher with all the pretty people than houses and steeples and clouds:
go sailing away and away sailing into a keen
city which nobody’s ever visited

where always it’s spring
and everyone’s in love and flowers pick themselves

“In Just-Spring” is a quick short song yet has many dynamic changes throughout. It is the third piece in this set, and the odd text paints a picture of a spring day.

“In Just-spring”

In Just-spring when the world is mud-luscious
the little lame balloonman whistles far and wee
and eddieandbill come running from marbles and piracies
and it’s spring
when the world is puddle-wonderful
the queer old balloonman whistles far and wee
and bettyandisbel come dancing from hop-scotch and jump-rope
and it’s spring
and the goat-footed balloonman whistles far and wee

“When faces called flowers float out of the ground” is the final piece in the set and really brings out the higher register of the soprano voice. The melody is less unpredictable in this piece as it is more strophic, yet the ascending higher register lines keep the listener mesmerized.

“When Faces Called Flowers Float Out of the Ground”

when faces called flowers float out of the ground
and breathing is wishing and wishing is having-
but keeping is downward and doubting and never
-it's april (yes, april; my darling) it's spring!
yes the pretty birds frolic as spry as can fly
yes the little fish gambol as glad as can be
(yes the mountains are dancing together)

when every leaf opens without any sound
and wishing is having and having is giving-
but keeping is doting and nothing and nonsense
-alive; we're alive, dear: it's (kiss me now) spring!
now the pretty birds hover so she and so he
now the little fish quiver so you and so i
(now the mountains are dancing, the mountains)

when more than was lost has been found has been found
and having is giving and giving is living-
but keeping is darkness and winter and cringing
-it's spring (all our night becomes day) o, it's spring!
all the pretty birds dive to the heart of the sky
all the little fish climb through the mind of the sea
(all the mountains are dancing; are dancing)

“Mein Herr Marquis” from *Die Fledermaus* Johann Strauss II (1825-1899)

Johann Strauss II was a successful composer, conductor, and violinist from Vienna Austria. After being surrounded by the Strauss Orchestra throughout his youth, he chose to devote himself to music at the age of 18. When Johann Strauss I, his father, passed away, Strauss II began to gain success by taking charge of his father's orchestra. After years of composing and conducting, he became recognized as the most popular composer of dance music in Europe in the 1860s. Strauss later became successful in Vienna's operetta scene, composing one of the most notable operettas ever: *Die Fledermaus*.

Die Fledermaus or “The Bat” is a three-act German operetta, and includes some of the most popular soprano arias in history. It premiered in Vienna, Austria in 1874 at the Theater an der Wien. The operetta is about a tenor, Alfred, who serenades Rosalinda married to Eisenstein, yet Rosalinda suspects her husband is cheating on her. In the second act, the Eisensteins and their maid, Adele, all attend a large ball in many disguises. “Mein Herr Marquis” is sung by the character Adele as she is recognized by Eisenstein, but she mocks him for thinking that she could be a maid. The aria is sung as a way for Adele to fit into the higher class at this ball.

*Mein Herr Marquis, ein Mann wie Sie
Sollt' besser das verstehen,
Darum rate ich, ja genauer sich
Die Leute anzusehen!
Die Hand ist doch wohl gar so fein, hahaha.
Dies Füßchen so zierlich und klein, hahaha.
Die Sprache, die ich führe
Die Taille, die Tournüre,
Dergleichen finden Sie
Bei einer Zofe nie!
Gestehn müssen Sie fürwahr,
Sehr komisch dieser Irrtum war!
Ja, sehr komisch, hahaha,
Ist die Sache, hahaha.
Drum verzeihn Sie, hahaha,
Wenn ich lache, hahaha!
Sehr komisch, Herr Marquis, sind sie!*

*Mit dem Profil im griech'schen Stil
Beschenkte mich Natur:
Wenn nicht dies Gesicht schon genügend spricht,
So sehn Sie die Figur!
Schaun durch die Lorgnette Sie dann, ach,
Sich diese Toilette nur an, ach
Mir scheint wohl, die Liebe
Macht Ihre Augen trübe,
Der schönen Zofe Bild
Hat ganz Ihr Herz erfüllt!
Nun sehen Sie sie überall,
Sehr komisch ist fürwahr der Fall!
Ja, sehr komisch, hahaha
Ist die Sache, hahaha
Drum verzeihn Sie, hahaha,
Wenn ich lache, hahaha!
Ja, sehr komisch, hahaha,
Ist die Sache, hahaha*

My Lord Marquis, a man like you
Should better understand,
So I advise you to take a more careful
Look at people!
The hand is much too fine, ah,
This little foot, so dainty and small, ah,
This speech of mine,
The waist, The tum-out,
You won't find the like in a lady's maid, you won't
find the like in a lady's maid!
You really must admit
this was a very comic mistake!
Yes, very comic, ha ha ha,
This is, ha ha ha,
So forgive me, ha ha ha,
If I laugh, ha ha ha!
Very comic, Sir Marquis, you are!

Nature endowed me
with a profile in Grecian style:
If this face does not convince you,
look at the figure!
Then look through your lorgnette
only at this dress, ah,
It seems to me that love
Makes your eyes dim,
The image of a pretty lady's maid
Has filled your heart!
Now look at this ensemble,
really a very comic error!
Yes, very comic, ha ha ha,
This is, ha ha ha,
So forgive me, ha ha ha,
If I laugh, ha ha ha!
Yes, very comic, ha ha ha,
This is, ha ha ha!
~Translation from “The Best of Operetta Vol. 3” with
music notes by Keith Anderson

“What’s Wrong with Me?” from *Mean Girls*
Music by Jeff Richmond (1961-)
Lyrics by Nell Benjamin (1971-)

Mean Girls is based on the classic comedy movie *Mean Girls*, and book by famous comedian Tina Fey. It is directed by Casey Nicholaw, composed by Jeff Richmond, and lyrics by Nell Benjamin. The plot focuses on a new girl in school from Africa named Cady Herron, and how she has to fit in among “The Plastics.” Cady decides to work up a plan to take the leader of “The Plastics.” Regina George, down. This backfires, and she has to then learn how to move on from backlash of teenager drama.

Jeff Richmond is a well known composer for television, film, and theatre. He has most notably composed for television shows including *30 Rock*, *Saturday Night Live*, *Unbreakable Kimmy Schmidt*, and Broadway musicals such as *Mean Girls* and *Fully Committed*. He is married to Tina Fey, who has been included in many of his projects, and overall has won three Primetime Emmy Awards.

The song “What’s Wrong with Me?” Is sung by one of Regina George’s sidekicks in “The Plastics,” Gretchen Weiners. At this point in the show, Gretchen is starting to realize how bad of a friend Regina is, and becomes extremely self-conscious about herself. As a member of “The Plastics,” she must look and dress a certain way, and the expectations begin to make her insecure.

Tell me what’s wrong with me
My body, face, my hair
Tell me all my many faults
Tell me like you care

When we both know you’re cruel
And we both know you’re right
I could listen to you, like a fool all night

What’s wrong with me?
How I speak?
How I dress?
What’s wrong with me?

You keep me guessing
Mama called me beautiful
Don’t believe her anymore

Now I’m listening to you
What do I do that for?
Please don’t ignore me
Mmh, Mmh

Tell me who we hate today
And I will fall in line
Hug me while my shoulders tense
And we'll pretend we're fine

Though we both know one day
There'll be blood on the floor
But which one will betray the other more

What's wrong with me?
Where's my mind
Where does it end?
Maybe I need to find a better friend

What's wrong with me
What can I do
What's wrong with me
Could it be you

It's probably me
See that, you see
What's wrong with me
Mmh, Mmh

“Mister Snow” from *Carousel*
Music by Richard Rodgers (1902-1979)
Lyrics by Oscar Hammerstein II (1895-1960)

Richard Rodgers and Oscar Hammerstein II are the dynamic duo that lead the Golden Age era of musical theatre, composing for hit musicals such as *Oklahoma!*, *Carousel*, *South Pacific*, and *The Sound of Music*. The two met at Columbia University, and have won many awards such as Oscar, Tony, Emmy, Grammy, Pulitzer, and Olivier Awards. Rodgers wrote for over six decades, composing over 900 pieces of music in all. Oscar Hammerstein II came from a family of talented individuals in the Broadway scene, and in addition to composing, was a part of the Dramatists Guild and Screen Writer's Guild.

The recently-revived Broadway hit *Carousel* takes place in a small town as a carnival has come to town. It is a show filled with love, and the issues that come from it. Two leads and friends of the show, Julie and Carrie, have met two men that they are head over heels for. In the beginning of the show, Julie has meet a man named Billy, and Carrie now feels it's appropriate to gush about her new man, “Mister Snow.”

His name is Mister Snow and an up-standing man is he
He comes home every night in his round-bottomed boat
With a net full of herring from the sea

An almost perfect beau, as refined as a girl could wish
But he spends so much time in his round-bottomed boat
That he can't seem to lose the smell of fish

The first time he kissed me the whiff of his clothes
Knocked me flat on the floor of the room
But now that I love him, my heart's in my nose
And fish is my favorite perfume

Last night he spoke quite low and a fair-spoken man is he
And he said, "Miss Pipperidge
I'd like it fine if I could be wed with a wife
And indeed, Miss Pipperidge, if you'll be mine
I'll be yours for the rest of my life"

Next moment we were promised
And now my mind's in a maze
For all it can do is look forward to
That wonderful day of days

When I marry Mister Snow
The flowers'll be buzzin' with the hum of bees
The birds'll make a racket in the church yard trees
When I marry Mister Snow

Then it's off to home we'll go
And both of us'll look a little dreamy-eyed
A driving to a cottage by the Oceanside
Where the salty breezes blow

He'll carry me across the threshold
And I'll be as meek as a lamb
Then he'll set me on my feet
And I'll say kinda sweet
"Well, Mister Snow, here I am"

Then I'll kiss him so he'll know
That evry'thin'll be as right as right can be
A living in a cottage by the sea with me
For I love that Mister Snow
That young sea-faring bold and daring
Big bewhiskered, overbearing, darling Mister Snow

“What Baking Can Do” from *Waitress* **Sara Bareilles (1979-)**

Sara Bareilles is a singer, songwriter, and pianist who is mostly known for her solo music. She has won two Grammys and has sold over 3 million copies from her solo music. She went to the University of California, and after graduating stayed in the area to pursue her career as a professional musician. Along with music, her entire life she has also loved and has been involved in theater. In the spring of 2016, she wrote music for the hit musical *Waitress*, which later earned her first Tony nomination for the main ballad in the show, “She Used to Be Mine.” Since then, she has excelled professionally in the Broadway world, earning the role of Mary Magdalene in the TV adaptation of *Jesus Christ Superstar*.

The musical *waitress* is about Jenna, a pie-maker who is struggling to balance an abusive marriage while finding out she’s pregnant. When a baking contest happens in her area, she decides to rewrite her own happiness by entering. “What Baking Can Do” occurs near the beginning of the show and is about how Jenna uses baking to cover up her issues in her life. During this ballad, she is battling with falling apart and missing her mom, and turns to baking.

Make it work
Make it easy
Make it clever, craft it into pieces
Make it sweet
Crimp the edges
Or make it sour and serve with lemon wedges
Even doubt
Can be delicious
And it washes off of all the dirty dishes
When it’s done
I can smile
It’s on someone else’s plate for a while

I’ll place it on display
And then I’ll slice and serve my worries away

I can fix this
I can twist it into sugar, butter covered pieces
Never mind what’s underneath it
I have done it before
I’ll bake me a door to help me get through
I learned that from you
Mama, it’s amazing what baking can do

Make it up
And surprise them

Tell them all my secrets but disguise them
So they dance on the tongues
Of the very people that they're secrets from
Make it soon
Make it better
Though, better never lasts forever
I'll make it small so it fits

Even this
Even now
Even as the walls come tumbling down
Even as I can't stop remembering how
Every door we ever made, we never once walked out
Something I never got the chance to ask her about

So with flour on my hands
I'll show them all how
Goddamn happy I am
Sugar, butter, flour
Don't let me down!
Let's see the next amazing thing baking does now

“With You” from *Ghost*
Music by Dave Stewart (1952-) and Glen Ballard (1953-)
Lyrics by Bruce Joel Rubin (1943-), Dave Stewart, and Glen Ballard

Ghost the musical is based on the hit Paramount Pictures 1990s movie *Ghost*. The show centers around a young couple in New York, Molly and Sam, and how they move on after Sam gets mugged and dies. Sam struggles with being stuck as a ghost on earth, but in this state, figures out his murder was intentional, and that Molly is in trouble. He attempts to communicate with her in this form while Molly is doing all she can to move on from her pain. “With You” is Molly’s emotional ballad she sings after Sam is murdered, and shows her deep pain and disbelief that Sam is gone. *Ghost* is composed by Dave Stewart and Glen Ballard, and lyrics by Bruce Joel Rubin, Stewart, and Ballard. The movie and show is most notable for one of the most famous movie songs ever written, “Unchained Melody.”

Dave Stewart is a British musician, artist, author, and producer. He has been awarded a Grammy and Golden Globe Award after a nearly three-decades-long career, and he has over 100 million album sales. The six-time Grammy winner Glen Ballard has sold more than 150 million records. Ballard has also worked with artists such as Michael Jackson, Aerosmith, and Alanis Morissette. His most recent success was with composing the hit single from the Polar Express “Believe” sung by Josh Groban. Bruce Joel Rubin is credited with writing the book that the movie was originally based off of, and also aiding as a lyricist.

I picked up your shirts this morning
I don't know why, I don't know why

Mr Reynolds said to say hello
I started to cry, I started to cry
Every place we ever walked and
Everywhere we talked, I miss you
You never leave my mind
So much of you is left behind

You took my days with you
Took my nights with you

Those unfinished conversations
We used to have still speak to me
And I write you letters every day
That I'll never send and you'll never see
All this wishful thinking
Gets me nowhere I can't stay
Though my heart is broken
It keeps breaking every day

You took my hopes with you
Took my dreams with you

I keep thinking that you'll be calling
Everyone says that it's all in my head
And I can't accept it yet
I'm not ready to just give in
I know that I can't live in this pain
With these feelings of regret
I can't comprehend this
And pretend that I don't care
Any place I wanna be
I wanna see you there

You took my life with you
Took my world with you