

LONGY

School of Music of Bard College

p r e s e n t s

Bel Canto ADVENTURES

Yunona Tabala, soprano

in collaboration with
Sage Fogle, piano
Fred Springer, guitar
John Rogler, cello
DeShaun Gordon-King, flute
Thai Johnson, tenor

Friday, April 28, 2023
3:00 pm EST
Edward M. Pickman Concert Hall

Yunona is a student of Dr. Dana Lynne Varga.
This recital is given as a partial fulfillment of the
Master's of Music in Vocal Performance.

MEET THE PERFORMERS!



Yunona Tabala (she/her/hers) is a lyric coloratura, originally from Saint-Petersburg, Russia. She is delighted to be performing this recital as part of her Master of Music in Vocal Performance degree at Longy School of Music where she has been studying under Dr. Dana Lynne Varga. Through creative programming and commitment to authenticity in her performances, Yunona is striving to bring operatic stories closer to the modern audiences while honoring the historical and cultural context of those pieces. While receiving her Master's Degree in Boston, she performed with such companies as Boston Opera and Zarzuela, Masterworks Chorale, and Music on Site, Inc. She is currently an artist in training with MassOpera, as part of which Yunona is excited to perform the role

of Second Spirit while study covering Pamina in the production *The magic Flute: Retold* this May. This June, she is looking forward to making her Carnegie Hall Weill Recital Hall Debut as a recipient of an honorable mention award from the American Virtuoso International Music Competition. In her free time, Yunona enjoys swimming, cooking and playing outdoors with her dog, pomsky Willow. To learn more about Yunona, please visit her website www.yunonatabala.org!

Sage Fogle (they/them/theirs) is a current second year master's student studying Collaborative Piano at the Longy School of Music. Before beginning studies at Longy in 2021, they earned a BM in Piano Performance and Music History from the Baldwin Wallace Conservatory of Music in Ohio. Sage is an avid collaborator with instrumentalists and vocalists and aims to build connections between artists from different backgrounds and bring people together through music. Recent performance engagements include vocal collaboration recitals in Cambridge, MA, opera recitals in Austria, performances with the Baldwin Wallace Orchestra in Ohio, and solo recitals at the Baldwin Wallace Conservatory of Music.



Fred Springer (he/him/his) is an artist dedicated to sharing music and art with the world through performance, outreach, and education. Having performed on three different continents in countries including the United States, Argentina, Switzerland, and Canada, Fred has developed a compelling way to share his passion for the classical guitar with audiences across different cultures. He earned a Bachelor of Music from the University of Texas at Austin where he also completed a minor in Art History, and a Master of Music from Columbus State University where he served as a graduate assistant in the Schwob School of Music. He lives in Boston, MA where he serves on the faculty of Kithara Project, EKS Music School, and the North End Music & Performing Arts Center. In addition, Fred arranges and transcribes music for guitar and has a passion for film and visual art.



Thai Johnson (he/him/his) is a brilliant young tenor from Marietta, Georgia currently attending the New England Conservatory of Music. Mr. Johnson has been a featured ensemble member in many opera performances during his time at NEC and most recently portrayed Monostatos in their production of *Die Zauberflöte*. Noted for his comedic timing and energetic performances, Mr. Johnson's presence on stage invites the audience to fully immerse themselves in the story and music. Other roles such as Herr Frank/Monsieur Vogelsang (*Der Schauspieldirektor*), Fabrizio Naccarelli (*The Light in the Piazza*), Prince Charmant (*Cendrillon*), Dater #19 (*Speed Dating Tonight!*), and Motel, the tailor (*Fiddler on the Roof*) display the wide variety of characters Mr. Johnson is capable of portraying. Mr. Johnson has a Bachelor's of Music (2019) and an Artist Diploma (2021) from the Schwob School of Music at Columbus State University.

John Rogler (he/him/his) received his Bachelors Degree in cello performance from the Schwob School of Music at Columbus State University studying under Wendy Warner. He then earned Masters Degree at DePaul University under Stephen Balderston. John was a member of the Columbus String Quartet, which won second place at the MTNA National Finals. Additionally, Mr. Rogler was declared winner of the Ruth Kern Young Artist Concerto Competition and appeared as a featured soloist with the Atlanta Community Symphony Orchestra, performing Schumann's Cello Concerto. Along with music, John enjoys learning about languages and history.



DeShaun Gordon-King (he/him/his) is quickly becoming a flutist of note. Known for his soulful tone and mesmerizing phrasing, he has given performances throughout Europe, Asia, and the United States, earning him recognition as a Trevor James Alto Flute artist. DeShaun grew up surrounded by jazz and gospel music and began his classical studies while at Duke University. Inspired by these worlds of music and spirituality, DeShaun is passionate about programming that blends together jazz, gospel, and classical to create unique and healing concert experiences. He is a vocal advocate for new music, especially works by composers of African and Latinx heritage. His primary teachers include Rebecca Troxler, Keith Underwood, and Kaori Fujii.

BEL-CANTO ADVENTURES

With this program, we will be following in the footsteps of one of world's leading vocal styles - Bel Canto. Bel Canto is a singing style that originated around 17 centuries in Italy, and quickly became prominent all around the world, with some of its main features being memorable melodies, soaring expressive lines and fast virtuosic singing (fioritura). It is no wonder that the literal translation of Bel Canto is "Beautiful Singing"! we will explore a wide range of personal stories, funny and heartfelt situations, all while embracing the spirit of adventure and wonder.

first adventure

THE ONE WHERE IT ALL STARTED

"Alto Giove" from Polifemo.....Nicola Porpora
Arr. Fred Springer

Here we find Aci a mortal man who fell in love with the nymph and was killed by the cyclopus Polifemo, was now reviewed by Juputer and made the God of the Stream. With this aria Acgives thanks to the high Jupiter for restoring his life The cantabile, elegant passages of the aria fall beautifully against guitar and cello accompaniment, which resembles the stream from which Aci restores his life.

Porpora (1686-1768) was one of the most prominent pedagogues of the era. Among his pupils is the famous castrato Farinelli for whom the role of Poliefmo was written. The physical capabilities of castrati pushed the difficulties of pieces that were written at that time, creating the foundation for long sustained lines and florid singing that later became the staple of Bel Canto tradition.

Alto Giove
è tua grazia, è tuo vanto,
il gran dono di vita immortale,
che il tuo cenno sovrano mi fà.

Oh High Jupiter,
And your grace, and your merit
The great gift of the eternal life,
That your nod had granted me.

second adventure
THE ONE IN THE ROYAL LIVING ROOM

Selections from ‘Sei Ariette’.....Mauro Giuliani

1. Ombre amene
2. Fra tutte le pene
3. Quando sara quel di

Aragonese.....Gioachino Rossini
Arr. Fred Springer

Here we find ourselves in a cozy living room, in a private concert along with some of the noble society of Paris, listening to the stories of love and pain, conveyed by the sounds of voice and guitar. Licora and Thyrsis are simple lovers in the story: Licora anxiously awaits arrival of her lover fearing he has been unfaithful

Mauro Giuliani (1781-1829) was a leading guitar virtuoso and composer of his time. Marie Louise, Duchess of Parma, wife of Napoleon herself granted him the title “chamber virtuoso” as well as “Cavaliere del Giglio” or “knight of the Lilly” symbol of French royalty. Giuliani was a close friend with such leading Bel Canto composers as Rossini, Donizetti and Bellini. In fact, his set Sei Ariette was written as homage to the Bellini’s Sei ariette.

Gioachino Rossini (1792-1868) was a Italian composer noted for his operas, particularly his comic operas, of which The Barber of Seville (1816), Cinderella (1817), and Semiramide (1823) are among the best known. Of his later, larger-scale dramatic operas, the most widely heard is William Tell.

Aragonese – music and dance originated from Aragon, Spain.

Ombre amene,
Amiche piante,
Il mio bene,
Il caro amante,
Chi mi dice ove n'andò?
Zeffiretto lusinghiero,
A lui vola messaggiero,
Dì che torni e che mi renda
Quella pace che non ho.

Shadows pleasant,
Friendly plants
My kind,
Dear love,
Who can tell me where he is?
Playful zephyrs,
Fly to him as a messenger
Tell him that he must come back
The peace that I don't have.

Fra tutte le pene
V'è pena maggiore?
Son presso al mio bene,
Sospiro d'amore,
E dirgli non oso:
Sospiro per te.
Mi manca il valore
Per tanto soffrire,
Mi manca l'ardire
Per chieder mercé.

Of all the pains
Which pain is the greatest?
I am near my beloved,
Singing for love,
And tell him not dare
"I am sighing for you".
I am lacking in value
To suffer so much
I am lacking in courage
To beg for forgiveness.

Quando sarà quel dì,
ch'io non ti senta in sen
sempre tremar così,
povero core?
Stelle, che crudeltà!
un sol piacer non v'è
che quando mio si fa
non sia dolore.

When will the day come
That I no longer will feel you in by chest
Trembling like this,
Poor heart?
Stars, what a cruelty!
There is not a single joy
That, entering my heart
Does not become pain.

Mi lagnerò tacendo
della mia sorte amara, ah!
Ma ch'io non t'ami,
o cara, non lo sperar da me.
Crudel, in che t'offesi
farmi penar così?

I am crying
Of my cruelly fate, ah!
But do not exexpect,
Dear, a sign of affection from me.
Cruel, how have I offended you
That you punish me such?

third adventure:
THE ONE WITH SENSE AND SENSIBILITY

Una parola, o Adina... Chieda all'aura lusinghiera (*Elisir D'Amore*).....Gaetano Donizetti

*Here we find a romantic tenor (Nemorino) who is hopelessly smitten with a level-headed soprano (Adina).
He finally tells Adina how he feels, only to find out that she "likes him as a friend"...*

Gaetano Donizetti (1797-1848) was an Italian composer, best known for his almost 70 operas. Along with Gioachino Rossini and Vincenzo Bellini, he was a leading composer of the bel canto opera style during the first half of the nineteenth century and a probable influence on other composers such as Giuseppe Verdi.

L'elisir d'amore (The Elixir of Love) Elixir of is one of these jewels of Bel Canto style tradition. L'Elisir d'Amore has been among the most consistently popular operatic comedies for almost two centuries. The story deftly combines comic archetypes with a degree of genuine character development rare in works of this type. Its ending is as much a foregone conclusion as it would be in a romantic comedy film today—the joy is in the journey, and Donizetti created one of his most instantly appealing scores for this ride.

N: Una parola, o Adina	One word, o Adina.
A: L'usata seccatura! I soliti sospir! Faresti meglio a recarti in citta, Presso tuo zio, che si dice malato, e gravemente.	The usual announces! The usual sighs! You'd better go into town, To be by your uncle, who is said to be sick And gravely.
N: Il suo mal non e niente... appresso al mio. Partirmi non poss'io.... Mille volte il tentai...	His sickness is nothing, compared to mine. I cannot leave... I tried many times...
A: Ma s'egli muore e lascia erede un altro?	But if he dies and makes someone else his heir?
N: E 'ke m'importa!	And what do I care!
A: Morrai di fame, e senza appoggio alcuno.	You will starve, without any support!
N: O di fame o d'amor... per me e tutt'uno.	Either from hunger or from love... for me all same.
A: Odimi, tu sei buono, modesto sei Ne al par di quell sargente Ti credi certo d'ispirarmi affetto; Cosi ti parlo schietto, e ti dico Che invano amor tu spera, Che capricciosa io sono E non v'e brama Che in me tosto non muoia Appena e desta.	Listen. You are a good and modest guy. You are not like that sergeant, who is so self-confident to win my heart. Therefore, I am telling you frankly, That your affections for me are in vain, For I am capricious And there us not a single desire That disappears from my heart As soon as it appears!
N: O Adina, e perche mai?	O Adina, and why so?
A: Bella richiesta!	This is one good question!

A: Chiedi all'laura lusinghiera
 Perche vola sense posa
 Or sul giglio, or sulla rosa,
 Or sul prato, or sul ruscel:
 Ti dira che e in lein natura
 L'esser mobile e infedel.
 N: Dunque io deggio?...

A: All'amore mio rinunziar,
 Fuggir da me.

N: Cara Adina!... Nol poss'io.
 A: Tu nol puoi? Perche?
 N: Perche?
 Chiedi al rio
 Perche gemente
 Dall balza ovv'ebbe vita
 Corre al mar che a se l'invita,
 Enel mar sen va a morir.
 Ti dira che
 lo traschina
 Un poter che non sa dir.

A: Dunque vuoi?
 N: Morir com'esso,
 Ma morir seguendo te.

A: Ama altrove:
 e a te concesso.

N: Ah! Possibile non e.

A: Per guarir da tal pazzia,
 ché è pazzia l'amor costante,
 dèi seguir l'usanza mia,
 ogni dì cambiar d'amante.
 Come chiodo scaccia chiodo,
 così amor discaccia amor.
 In tal guisa io rido e godo,
 in tal guisa ho sciolto il cor.

N: Ah! Te sola io vedo, io sento
 Giorno e note e in ogni oggetto:
 d'obbliarti in vano io tento,
 il tuo viso ho sculto in petto...
 Col combiarsi qual tu fai,
 può cambiarsi ogn'altro amor.
 Ma non può, non può giammai
 il primero uscir dal cor.

Ask the breeze flattering
 Why it flies without rest
 Now over the lily, now over rose,
 Or over the meadow, or over the brook;
 It will tell you that it is in her nature
 To be fickle and unfaithful.
 Then I must?
 Give up loving me!
 Flee from me.
 Dearest Adina!... I cannot do that!
 You cannot do it? Why?
 Why?
 Ask the river
 Why moaning
 From the hull where it received life
 It runs to the inviting sea
 And in the sea it dies;
 It will tell you that
 he is drawn by the power
 That it cannot explain.
 Then, you want to?...
 To die just like it,
 But die following you.
 Love someone else,
 this is allowed to you!
 Ah, not for me, it is not possible

In order to cure such madness,
 The madness that is "constant love",
 You must follow my example,
 And change your love interest each day.
 Just like a nail drives out nail,
 The new love overshadows the old one.
 In such a way I enjoy myself,
 In such a way I keep my heart free!
 Ah! Only ou can I see, can I feel
 Day and night everything reminds of you;
 To forget you I try in vain,
 But your features in heart...
 With your changeable nature
 You may be able to change another's love,
 But never the first love
 Can leave a heart as faithful as mine

~ Intermission ~

fourth adventure
THE ONE WITH THE POET'S LOVE

Tre Sonetti di Petrarca, S.270, from *Years of Pilgrimage*.....Ferenz List

- I. Pace non trovo (I find no peace...)
- II. Benedetto sia l'giorno (Blessed be the day...)
- III. I vidi in terra angelici costume (I once beheld on Earth celestial graces...)

Here we get in touch with one of most profound and touching love stories: the story of Petrarch and Laura. Having seen Laura in St. Clare's Church in Avignon during Easter Liturgy, Petrarch fell in love with her at first sight. They could not, however be together, because she was destined to marry another. Unable to act on his feelings, Petrarch lets them become one of the most wonderful poetry of all time.

Francesco Petrarca 1304-1374 CE) was an Italian scholar and poet who is credited as one of the founders of the Renaissance movement in art, thought, and literature. Petrarch's most famous work today is his Canzoniere, a collection of love poems dedicated to Laura de Noves.

Ferenz Liszt (1811-1996) was a charismatic piano virtuoso and composer of Hungarian origin. In 1835 Liszt left Paris for Switzerland. This time period in his life became known as 'Years of Pilgrimage' during which time he traveled all around Europe, to securing his leading reputation as a pianist and spending more time composing. Liszt was fascinated by Italian culture and philosophy which was how he conceived the idea of composing a set of pieces based on Petrarchan sonnets. Interestingly, at the time of original composition of the Three Sonnets, it is not known if there was a substantial love interest in his life (he was living with the Countess Marie d'Agoul, but at that period their relationship was showing signs of decay). However, a decade later, Liszt closely repeated Petrarch's story when in 1847, he fell in love with Polish Princess Carolyne von Sayn-Wittgenstein. She was married, but that didn't stop the couple from falling in love and living together. In vain, Carolyne sought an annulment from her first husband

Pace non trovo, e non ho da far guerra,
E temo, e spero, ed ardo, e son un ghiaccio:
E volo sopra 'l cielo, e giaccio in terra;
E nulla stringo, e tutto 'l mondo abbraccio.
Tal m'ha in prigion, che non m'apre, nè serra,
Nè per suo mi ritien, nè scioglie il laccio
E non m'ancide Amor, e non mi sferra;
Nè mi vuol vivo, nè mi trahe d'impaccio.
Veggio senz'occhi; e non ho lingua e grido;
E bramo di perir, e chieggo aita;
Ed ho in odio me stesso, ed amo altrui.
Pascomi di dolor, piangendo rido,
Egualmente mi spiace morte e vita,
In questo stato son, Donna, per Voi.

Sonnet 104

I find no peace, and all my war is done,
I fear and hope. I burn and freeze like ice
I fly above the wind, yet can I not arise;
And nought I have, and all the world I season.
That loseth nor locketh holdeth me in prison
And holdeth me not - yet can I scape no wise -
Nor letteth me live nor die at my device,
And yet of death it giveth me occasion.
Without eyes I see, and without tongue I plain.
I desire to perish, and yet I ask health.
I love another, and thus I hate myself.
I feed me in sorrow and laugh in all my pain;
Likewise displeaseth me both life and death,
And my delight is causer of this strife.

English by Sir Thomas Wyatt.

Benedetto sia 'l giorno, e 'l mese, e l'anno,
E la stagione, e 'l tempo, e l'ora, e 'l punto
E 'l bel paese e 'l loco, ov'io fui giunto
Da' duo begli occhi che legato m'anno;

Blessed be the day, and the month, and the year,
and the season, and the time, and the hour, and the moment,
and the beautiful country, and the place where I was joined
to the two beautiful eyes that have bound me:

E benedetto il primo dolce affanno
 Ch'i' ebbi ad esser con Amor congiunto,
 E l'arco e la saette ond' i' fui punto,
 E le piaghe, ch'infino al cor mi vanno.
 Benedette le voci tante, ch'io
 Chiamando il nome di Laura ho sparte,
 E i sospiri e le lagrime e 'l desio.
 E benedette sian tutte le carte
 Ov'io fama le acquisto, e il pensier mio,
 Ch'è sol di lei, si ch'altra non v'ha parte.
 Sonnet 47

And blessed be the first sweet suffering
 that I felt in being conjoined with Love,
 and the bow, and the shafts with which I was pierced,
 and the wounds that run to the depths of my heart.
 Blessed be all those verses I scattered
 calling out the name of my lady,
 and the sighs, and the tears, and the passion:
 and blessed be all the sheets
 where I acquire fame, and my thoughts,
 that are only of her, that no one else has part of.

I vidi in terra angelici costumi,
 E celesti bellezze al mondo sole;
 Tal che di rimembrar mi giova, e dole:
 Che quant'io miro, par sogni, ombre, e fumi.
 E vidi lagrimar que' duo bei lumi,
 Ch'han fatto mille volte invidia al sole;
 Ed udi' sospirando dir parole
 Che farian gir i monti, e stare i fiumi.
 Amor! senno! valor, pietate, e doglia
 Facean piangendo un più dolce concerto
 D'ogni altro, che nel mondo udir si soglia.
 Ed era 'l cielo all'armonia s'intento
 Che non si vedea in ramo mover foglia.
 Tanta dolcezza avea pien l'aer e 'l vento.
 Sonnet 123

I once beheld on earth celestial graces,
 And heavenly beauties scarce to mortals known;
 Whose memory lends nor joy nor grief alone:
 But all things else bewilders and effaces
 I saw how tears had left their weary traces
 Within those eyes that once like sunbeams shone
 I heard those lips breathe low and plaintive moan
 Whose spell might once have taught the hills their places
 Love, wisdom, courage, tenderness and truth
 Made ill their mourning strains more high and dear
 Than ever wove sweet sounds for mortal ear
 And heaven seemed listening in such saddest ruth
 The very leaves upon the boughs to soothe,
 Such passionate sweetness filled the atmosphere..

f i f t h a d v e n t u r e :
 THE ONE INSPIRED BY NATURE

Звезды (The Stars), VWV 1059.....Pauline Viardot

Villanelle (With the Swallow)Eva Dell'Acqua

*Have you ever found yourself stargazing and feeling that
 there is that one, sacred, very special connection
 between you and the stars that is being born?
 Or looking up at birds in the sky
 with a slight envy at their ability to rise above it all in flight,
 and with a wonder at where they might be headed?*

Pauline Viardot (1821-1910) – was a nineteenth-century French mezzo-soprano, pedagogue and composer of Spanish descent. She was the youngest daughter of renown pedagogue Manuel Garcia, began performing as a teenager and had a long and illustrious career as a star performer. By the age of six she was fluent in Spanish, French, English and Italian; later in her career, she sang Russian arias so well that she was taken for a native speaker. She was in a very close relationship with Russian novelist Turgenev, and was a frequent of Russian

literary circle. It was that fascination with Russian literature which inspired her to create a set of songs based on poems by Pushkin, Fet and Turgenev.

Afanasy Fet - was the 19th century Russian poet. A man born of noble blood, is among the best lyricists in Russian literature. A great friend of Leo Tolstoy, Fet became friends with Ivan Turgenev, together with whom he visited Pauline Viardot's château at Courtavenel in the autumn of 1856.

Eva Dell'Acqua (!856-1930) – Belgian singer and composer of Italian ancestry. She was trained in the Bel Canto style and she composed in the Romantic style and produced orchestral works, pieces for chamber orchestra, and other works for piano and solo voice, opera and stage.

Ya dolgo stoyal nepodvizhno,
V dalekije zvezdi vglyadas, -
Mezh temi zvezdami e mnoju
Nevolnaya svjaz rodilas.
Ya dumal... ne pomnu, chto dumal;
Ya slushal tainstvenni hor,
E zvezdi tihonko drozhali,
I zvezdi lublu ya s the por...
Afanasy Fet, 1843

For long I stood motionless, watching
Stars and still more stars beyond,
And there seemed to grow up in the stillness
Between me and the stars a bond.
I thought... something I have forgotten...
Far music I heard faintly chime;
Very gently the stars were swaying...
I have loved the stars since that time.
English by Vivian de Sole Pint

J'ai vu passer l'hirondelle
Dans le ciel pur du matin:
Elle allait, à tire-d'aile,
Vers le pays où l'appelle
Le soleil et le jasmin.
J'ai vu passer l'hirondelle!
J'ai longtemps suivi des yeux
Le vol de la voyageuse...
Depuis, mon âme rêveuse
L'accompagne par les cieux.
Ah! ah! au pays mystérieux!
Et j'aurais voulu comme elle
Suivre le même chemin...
Frédéric van der Elst

I have seen the swallow fly over
In the clear morning sky:
She was flying by wing
To the land to which she is called
By the sun and the jasmine.
I have seen the swallow fly over!
I have followed for a long time with my eyes
The flight of the traveller...
Since then, my dreaming soul
accompanies her through the skies.
Ah! ah! to the mysterious land!
And I would have wished like her
to follow the same path...
English text by Luk Larneberg

sixths adventure:
THE ONE WITH THE MAD SCENE

Ombre légère (Shadow Song), from *Dinorah*.....Gioachomo Mayerbeer

*Here we find a bride-to-be girl,
whose fiancé, Hoël, has tragically disappeared in a storm,
leaving her bewildered, confused, and causing her to go mad.
Now, she ran into the forest to look for her pet goat,
and ended up in a moon-lit clearance,
singing and dancing with her own shadow,
teaching shadow all the songs and dances for her upcoming wedding
which she firmly believes is still happening...*

Gioachomo Mayerbeer (1864 – 1859) - was a German opera composer, "the most frequently performed opera composer during the nineteenth century, linking Mozart and Wagner".[1] With his 1831 opera *Robert le Diable* and its successors, he gave the genre of grand opera 'decisive character'.[2] Meyerbeer's grand opera style was achieved by his merging of German orchestra style with Italian vocal tradition. These were employed in the context of sensational and melodramatic libretti created by Eugène Scribe and were enhanced by the up-to-date theatre technology of the Paris Opéra. They set a standard which helped to maintain Paris as the opera capital of the nineteenth century.

Dinorah (1859) - originally *Le pardon de Ploërmel* is a French opéra comique in three acts with a libretto by Jules Barbier and Michel Carré. The story takes place near the rural town of Ploërmel.

Mad scenes in Opera – was a popular convention of Italian and French opera in the early decades of the nineteenth century. These were frequently composed for soprano, often joined by flute or glass harmonica. The convention of writing mad scenes did not die out after the bel canto era: some composers have returned to the form for dramatic effect, most notably Benjamin Britten in the final act of *Peter Grimes*. The modern musical theatre has also been influenced by the operatic mad scene, as evidenced in *Sweeney Todd* and *Sunset Boulevard*.

Ombre légère, qui suis mes pas,
Ne t'en va pas! Non, non, non!
Fée ou chimère, qui m'est si chère,
ne t'en va pas, non, non, non!
Courons ensemble, j'ai peur, je tremble
quand tu t'en vas loin de moi!
Ah! Ne t'en va pas, ne t'en va pas!
A chaque aurore je te revois!
Ah! reste encore, danse à ma voix!
Pour te séduire
je viens sourire, je veux chanter!
Approche-toi!
Viens, réponds chante avec moi!

Thou shadow airy, here by my side
O do not hide! No, no, no!
Elf, sprite or fairy, I pray thee, tarry,
O do not hide! No, no, no,
Wilt thou believe me, 'Twould deeply grieve me
if thou should glide far away!
Ah! ah! do not hide, ah, do not hide!
Each morning seeing thee makes my heart rejoice,
Stay, if it please thee, dance to my voice!
To give thee pleasure
I'll smile in measure, and I'll sing!
Shadow, come nigh!
Hear me! reply! Sing as do I!

*Thank you
for joining us this afternoon!*

