



# EASTMAN THEATRE CONCERTS

*... Program ...*

## LILY PONS

Leading Coloratura Soprano  
Metropolitan Opera Association



Monday Evening,  
March 29, 1943



*Under Direction of*  
ROCHESTER CIVIC MUSIC  
ASSOCIATION

EASTMAN THEATRE  
*of* THE UNIVERSITY OF ROCHESTER

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Monday Evening, March 29, 1943

## LILY PONS

FRANK LA FORGE, *Composer-Pianist*

*at the piano*

FRANK VERSACCI, *Flute obbligato*

... PROGRAM ...

I.

1. Aria: "Oh, che gioja!", from *Il Seraglio* ..... *Mozart*

In Act 3 of *The Abduction from the Seraglio*, Blondine, Constance's maid, sings "Oh, what joy, what pleasure!"

2. Pamina's Aria from *The Magic Flute* ..... *Mozart*

Pamina, unaware that Tamino has been sworn to silence and forbidden to speak to any woman, is led to believe that he no longer cares for her: "Ah, I know it—all is over," she laments, "Never more those blissful moments shall again delight my heart!"

3. Variations ..... *Mozart-La Forge*

All the themes in this composition are taken from the Mozart Piano Variations, which the composer wrote on an air, "Ah, vous dirai-je, maman," taken from an old French opera.

"Mother dear, I say to thee, all my joys have fled from me."

*(with flute obbligato)*

II.

*Old English Songs*

1. Where the bee sucks ..... *Dr. Thomas Arne*

Taken from Shakespeare's "The Tempest," Act 5. Ariel sings this air as Prospero puts on the roles which will identify him to his enemies as the Duke of Milan.

2. O Willo, Willo! ..... *Anonymous*

The music of this song was photographed from a manuscript in the British Museum. Shakespeare interpolated "The Willow Song" for Desdemona in *Othello*.

3. I'd be a butterfly ..... *Thomas Bayly*

Of the few songs by this composer, this is one of the most delightful. Bayly lived from 1719 to 1794.

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4. Have you seen but a whyte Lilie grow? . . . . . *Anonymous*  
 This poem is by Ben Jonson (1573-1637), one of the great English dramatists of his time, and an intimate friend of Shakespeare.
5. Pastoral . . . . . *Henry Carey*  
 Carey was born in 1690, died in 1743. He wrote many farces and ballad operas. This song depicts a pastoral scene in Spring.

III.

- Echo Song . . . . . *Bishop-La Forge*  
*(with flute obbligato)*

PROMENADE INTERMISSION—Fifteen Minutes

IV.

1. Comment disaient-ils . . . . . *Liszt*  
 "Oh, how," murmured he, "can we flee the alguazils?"  
 "Oh, row, swiftly row," murmured she.  
 "Oh how," murmured he, "e'er forget all our perils?"  
 "Oh sleep, only sleep," answered she.  
 "Oh how," whispered he, "can one win then a maiden?"  
 "By love, tender love," murmured she. *Victor Hugo.*
2. Il pleure dans mon coeur . . . . . *Debussy*  
 My heart is sad like the rain-swept town. O gentle rain! O weeping heart! O weary heart that knows not the reason for its pain!
3. Fantoche . . . . . *Debussy*  
 Scaramouche and Pulcinella dance in the moonlight—the good Doctor gathers his soothing herbs, while his pretty daughter steals through the shadows to meet her lover . . . And the nightingale trills his song of muted sadness . . . Tra-la-la.
4. The Nightingale . . . . . *Alabieff-La Forge*  
*Dedicated to Miss Pons*
5. Poupée valsante . . . . . *Poldini-La Forge*  
*Dedicated to Miss Pons*  
 O dainty doll, ah, stay to charm us!

V.

6. Aria: "Una voce poco fa," from *The Barber of Seville* . . . . . *Rossini*  
 Rosina has just received a note in which the mysterious stranger who has been serenading her recently protests his love for her. Gayly she sings of her delight in the discovery: "I heard a well-loved voice just now. Oh, it has thrilled my very heart. I feel that I am wounded sore—and Lindor 'twas who hurled the dart."

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Kilbourn Hall

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