Aubrey Campbell
Bass-Baritone

Sar-Shalom Strong
Piano

Featuring Alice Riley, Soprano

November 17, 2024
3pm

Hamilton College
Schambach Center, Wellin Hall

"Sibilar Gli Angui d'Aletto" from *Rinaldo* — G.F. Handel (1685-1759), Giacomo Rossi (~1670-1731)

"Se Vuol Ballare" from *Le Nozze di Figaro* — W.A. Mozart (1756-1791), Lorenzo Da Ponte (1749-1838)

"Bei Männern" from *Die Zauberflöte* — W.A. Mozart (1756-1791), Emanuel Schikaneder (1751-1812), Giacomo Rossi (~1670-1731)

"Vous Qui Faites L'endormie" from *Faust* — Charles Gounod (1818-1893), Jules Barbier (1825-1901)

-Intermission-

"Die Mainacht" — Johannes Brahms (1833-1897), Ludwig C.H. Hölty (1748-1776)

"Ständchen" — Johannes Brahms (1833-1897), Franz Kugler (1808-1858)

"The Story of Joe" from *Out of Darkness: Two Remain* — Jake Heggie (b. 1961), Gene Scheer (b. 1958)

(content advisory: violent themes)

"What Do You Remember About Dad?" from *Three Decembers* — Jake Heggie (b. 1961), Gene Scheer (b. 1958)

Old American Songs — arr. Aaron Copland (1900-1990)

- "The Dodger"
- "Simple Gifts"
- "I Bought Me A Cat"

Translations

"Sibilar Gli Angui d'Aletto" from *Rinaldo*

G.F Handel (1685-1759)
Giacomo Rossi (~1670-1731)

Sibillar gli angui d'Aletto,
E latrar vorace Scilla,
Parmi udir d'intorno a me.

Rio velen mi serpe in petto,
Né ancor languida favilla
Di timor, pena mi diè.

The Hissing of the snakes of Aletto,
And the howling of the voracious Scylla,
I seem to hear from around me.

Evil poison snakes in my chest,
Still the languid sparkling
Of fear will not bother me.

"Se Vuol Ballare" from *Le Nozze di Figaro*

W.A. Mozart (1756-1791)
Lorenzo Da Ponte (1749-1838)

Bravo, signor padrone!
Ora incominco a capir il mistero,
E a veder schietto
Tutto il vostro progetto:
A Londra è vero?
Voi ministro, io corriero,
E la Susanna.. Secreta ambasciatrice
Non sarà, non sarà. Figaro il dice.

Se vuol ballare Signor Contino
Il chitarrino le suonerò.
Se vuol venire nella mia scuola
La capriola le insegnerò.
Saprò… ma piano.
Meglio ogni arcano
Dissimulando scoprir potrò!
L'arte schermendo l'arte adoprando
Di qua pungendo di là scherzando
Tutte le macchine rovescerò.
Se vuol ballare Signor Contino,
Il chitarrino le suonerò.

Well done Mr. Master!
Now I'm starting to understand the mystery
And to see, clearly
Your whole plan:
To London Right?
You're the minister, I'm the courier,
And Susanna.. Secret ambassador
I say it will not be.

If you want to dance, little count
I'll play the little guitar.
If you want to come to my school
I'll teach you my dance.
I'll know… but quietly.
Better to find out every mystery
Through dissembling!
The art of shielding, the art of adapting
Stinging here, joking there
All of the mechanics, I will overthrow.
If you want to dance, little count,
I'll play the little guitar.

"Bei Männern" from *Die Zauberflöte*

W.A. Mozart (1756-1791)
Emanuel Schikaneder (1751-1812)

Pamina:
Bei Männern, welche Liebe fühlen,
fehlt auch ein gutes Herze nicht.

Papageno:
Die süßen Triebe mitzufühlen,
ist dann der Weiber erste Pflicht.

Tutti:
Wir wollen uns der Liebe freu'n
wir leben durch die Lieb' allein.

Pamina
Men who feel love
Don't lack a good heart.

Papageno:
The sweet desires to be fulfilled
Is the woman's first duty.

Both:
We want to charish love,
We live through love alone.

Pamina:
Die Lieb' versüßet jede Plage,
ihr opfert jede Kreatur.

Papageno:
Sie würzet uns're Lebenstage,
sie wirkt im Kreise der Natur.

Tutti:
Ihr hoher Zweck zeigt deutlich an:
nichts Edler's sei, als Weib und Mann.
Mann und Weib, und Weib und Mann,
reichen an die Gottheit an.

Pamina:
Love sweetens every plague,
All creatures pay love homage.

Papageno:
Love spices our daily lives,
It works in the circles of nature.

Both:
It's higher purpose is clear:
Nothing nobler than woman and man,
Man and woman, and woman and man,
Are Sufficient to God.

"Vous Qui Faites L'endormie" from *Faust*

Charles Gounod (1818-1893)
Jules Barbier (1825-1901)

Vous qui faites l'endormie
N'entendez-vous pas,
O Catherine, ma mie,
Ma voix et mes pas? …
Ainsi ton galant t'appelle,
Et ton cœur l'en croit! …
N'ouvre la porte, ma belle,
Que la bague au doigt.

Catherine que j'adore,
Pourquoi refuser
A l'amant qui vous implore
Un si doux baiser?
Ainsi ton galant supplie
Et ton cœur l'en croit! . . .
Ne donne un baiser, ma mie,
Que la bague au doigt!

You who pretend to sleep
Don't you hear,
Oh Catherine, my dear,
My voice and my steps? …
Thus your lover calls you
And your heart believes it!
Don't open the door, my love
Till the ring is on your finger.

Catherine whom I adore
Why refuse
To the lover who implores you
Such a sweet kiss.
Thus your lover pleads
And your heard believes it!
Don't give any kisses, my love,
Till the ring is on your finger!

"Die Mainacht"

Johannes Brahms (1833-1897)
Ludwig C.H. Hölty (1748-1776)

Wann der silberne Mond durch die Gesträuche blinkt
Und sein schlummerndes Licht über den Rasen streut,
Und die Nachtigall flötet,
Wandl' ich traurig von Busch zu Busch.

Überhüllet vom Laub, girret ein Taubenpaar
Sein Entzücken mir vor; aber ich wende mich,
Suche dunklere Schatten,
Und die einsame Träne rinnt.

Wann, o lächelndes Bild, welches wie Morgenrot

Durch die Seele mir strahlt, find' ich auf Erden dich?
Und die einsame Träne
Bebt mir heißer die Wang' herab.

When the silvery moon blinks through the shrubs,
And its slumbering light scatters over the grass,
And the nightingale sings,
I wander sadly from bush to bugh

Over the hill, behind leaves, I hear a pair of doves
They sing their delight to me, but I turn away,
Seek darker shadows
And the single tear flows.

When, oh smiling image, that shines through my soul
Like the red of dawn, will I find you on Earth?
And the single tear
Trembles, intensely down my cheek.

“Ständchen”

Johannes Brahms (1833-1897)
Franz Kugler (1808-1858)

Der Mond steht über dem Berge,
So recht für verliebte Leut;
Im Garten rieselt ein Brunnen,
Sonst Stille weit und breit.

Neben der Mauer, im Schatten,
Da stehn der Studenten drei
Mit Flöt’ und Geig’ und Zither,
Und singen und spielen dabei.

Die Klänge schleichen der Schönsten
Sacht in den Traum hinein,
Sie schaut den blonden Geliebten
Und lispelt: “Vergiß nicht mein!”

The moon shines over the mountain,
Perfect for people in love;
In the garden, a fountain trickles
Otherwise quiet, far and wide.

Next to the wall, in shadows
Stand three students
With flute, fiddle, and zither
And singing and playing as well.

The sounds sneak into the dreams
Of the loveliest of girls
She sees her blond lover
And whispers, “Don't forget me!”

“The Story of Joe”
from *Out of Darkness: Two Remain*

Jake Heggie (b. 1961)
Gene Scheer (b. 1958)

Horror and savagery are the law.
I am a silent, obedient shadow.
Dead to myself. Dead to the world.
A silent, obedient shadow.

Lined up for roll call,
They pull out Joe,
A loving friend, eighteen years old
Good boy. He’s a good boy. Joe.

What has he done?
What is his crime?
His jacket bears a pink triangle.
Be still. Just keep in line.
Be a good boy Joe. Be obedient, Joe.

They strip him naked,
Put a bucket on his head
Then sec their dogs on him.
They bite his body, tear at his thighs,
Blood everywhere.
His screams and cries amplified
By the bucket on his head.

Goodbye, Joe.

And on the speakers, they play a waltz
Back to work.
Silent. Obedient. Shadows.

"What Do You Remember About Dad?" from *Three Decembers*

Jake Heggie (b. 1961)
Gene Scheer (b. 1958)

Bea: What do you remember about Dad?

Charlie: I can hardly remember Mom, much less our father

Bea: It was lots of nannies

Charlie: Other people's moms, other people's dads.

Bea: And yet there are certain things I swear I can remember…
I remember a man in a chair reading book after book.
Day and night sitting there.

Charlie: It was a grey chair.

Bea: It was green,
Very soft.
Very warm
Especially deep and safe.

Charlie: It was soft and warm and deep,
Very safe.

Bea: I remember him there.

Charlie: I remember the chair I think.

Both: Pictures. Movies.
Make me think I can remember even when I wasn't there.
But I swear…

Charlie: I remember Saturday mornings.

Bea: He would get up early to watch cartoons with you and me.

Charlie: Did he?

Bea: I remember sitting in his lap.
Yes, I remember that!

Charlie: He would sing a lullaby about the moon.
I think his voice was soothing.

Bea: Soft, yet strong.

Charlie: His hands were gentle.

Bea: His arms were very long.
He would hold us both and throw us in the air.
We would land in the chair.
With his books, in a chair, throwing me in the air up high.
I swear I really can remember.

Charlie: But really, Bea,
I think we only conjure a man
We don't know.
But he's gone let him go
There are things we will never remember.
He's been gone for more than twenty years.

Bea: Every corner I turn, I still hope he'll reappear.
He isn't there.
Nearly all that remains is a precious memory we share.
Of a man in a chair, reading.
I remember him there.

Charlie: Bea, really, I only remember the chair.

"The Dodger" arr. Aaron Copland (1900-1990)

Yes the candidate's a dodger
Yes a well-known dodger
Yes the candidate's a dodger
Yes and I'm a dodger too

He'll meet you and treat you
And ask you for your vote
But look out boys
He's a-dodgin' for your note

Yes the preacher he's a dodger
Yes a well-known dodger
Yes the preacher he's a dodger
Yes and I'm a dodger too

He'll preach you a gospel
And tell you of your crimes
But look out boys
He's a-dodgin' for your dimes.

Yes the lover he's a dodger
Yes a well-known dodger
Yes the lover he's a dodger yes
And I'm a dodger too

He'll hug you and kiss you
And call you his bride
But look out girls
He's a-tellin you a lie

Yes we're all dodgin'
A-dodgin', dodgin', dodgin'
Yes we're all dodgin'
Out away through the world

"Simple Gifts" arr. Aaron Copland (1900-1990)
Joseph Brackett (1797-1882)

'Tis the gift to be simple, 'tis the gift to be free
'tis the gift to come down where you ought to be
And when we find ourselves in the place just right
'Twill be in the valley of love and delight.

When true simplicity is gained
To bow and to bend we shan't be ashamed
To turn, turn will be our delight
'Till by turning, turning we come round right.

"I Bought Me A Cat" Aaron Copland (1900-1990)
(Performed as a cumulative song)

I bought me a wife, my wife pleased me.
I fed my wife under yonder tree.
My wife says, 'Honey, honey',
My horse says, 'Neigh, neigh',
My cow says 'baw, baw',
My pig says, 'Griffey, griffey',
My hen says, Shimmy shack, shimmy shack',
My goose says, 'Quaw, quaw',
My duck says, 'Quaa, quaa',
My cat says fiddle eye fee.

Aubrey Campbell is a young theatrical artist and singer from Central New York. He is currently a member of the Class of 2026 at Hamilton College located in Clinton, NY where he is pursuing his B.A. in Music and Theatre, focusing on Classical Voice Performance and Acting. He plans to attend graduate school for voice/opera performance.

Aubrey's love for the stage began in middle school where he briefly picked up ventriloquism. He quickly shifted focus to his high school's drama club which built his performance foundation. Aubrey has performed roles such as Jean Valjean in *Les Miserables* and Jud Fry in *Oklahoma.* His vocal studies began in high school with Patricia Scaramella, preparing pieces for NYSSMA auditions.

Since beginning his collegiate career, Aubrey has worked with Mark Cryer and Emily K. Harrison to develop his acting. He has performed several roles including Mark Cohen in *Rent,* Provost in *Measure for Measure,* and Louis Ironson in *Angels in America: Millennium Approaches.* Aubrey also performs with the Theatre at Woodshill, a Shakespearian and classical theatre company, recently playing Romeo in *Romeo and Juliet* during their 2023 season.

Aubrey is currently studying voice with Kay Smith Paulsen. With her guidance, Aubrey placed second in the Lower Collegiate TBB Classical division at NATS (National Association of Teachers of Singing) Regional Student Competition Spring 2024. This past summer at the National Conference of NATS, he placed first in the Lower Collegiate TBB Classical Division. Shortly after, Aubrey was invited to participate in CoOPERAtive at Ryder University where he coached with internationally known artists and coaches. Recently, Aubrey placed first in the Upper Collegiate TBB Classical Division at the Upstate NY NATS Chapter Level Competition.

Additionally, Aubrey enjoys taking up experimental electronic music composition. Currently, he is working on a cycle dedicated to the cats that greatly influenced his life. He is also sound designing for a theatre thesis, *Gadot Grokked,* directed by David Li 25'. Aubrey's work can be found on Apple Music and Spotify.