



SCHOOL OF MUSIC

Presents

## Stories from Another Life

**Sarah Squires, soprano**  
**Quanzhou Yan, piano**

April 12, 2026

6:00 PM

PepsiCo Recital Hall

### Program

#### **Selections from *Sei canzoncine ou petits airs italiens***

Isabella Colbran  
(b. 1785-1845)

- II. Il piè s'allontana
- III. Benché ti sia crudel
- IV. Per costume, o mio bel nume
- VI. Chi sa qual core

#### **Selections from *Songs and Sonnets to Ophelia***

Jake Heggie  
(b. 1961)

- I. Ophelia's Song
- II. Women Have Loved Before
- III. Not in a Silver Casket

#### *Brief Intermission*

#### **Les oiseaux dans la charmille from *Les Contes d'Hoffmann***

Jacques Offenbach  
(1819-1880)

#### **Art is Calling for Me from *The Enchantress***

Victor Herbert  
(1859-1924)

#### **Another Life from *Bridges of Madison County***

Jason Robert Brown  
(b. 1970)

*Caleb Gottry, guitar*  
*Kai Diamond, shaker*

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree of Music in Vocal Performance. Ms. Squires is a student of Dr. James Rodriguez. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers, and phones.

Isabella Colbran (1785-1845) was a Spanish-born composer and dramatic soprano. She began studying music at six years old and composed during her singing career. She had a very successful career in opera as a dramatic soprano. Her career took her to Naples, where she met Gioachino Rossini (and later became his first wife). Colbran inspired his writing, and the two collaborated professionally at first. Rossini wrote eighteen operas for her in total. Colbran had a great influence on Italian opera, but her voice rapidly deteriorated; she retired from the stage at age forty-two.

Colbran wrote four collections of songs and dedicated each one to a prominent figure in her life. This collection from 1805 is the first of the four (“première recueil”), and it is dedicated to Maria Luisa of Parma (the Queen of Spain). Throughout the pieces in this collection, the speaker discusses her faith and loyalty to her god. “Il piè s’allontana” expresses that though she may physically move away, her soul does not depart; it stays faithful. In “Benché ti sia crudel,” the speaker says that though she is angry with her god currently, she will soon be forgiving. “Per costume, o mio bel nume” discusses how the speaker has made a habit to love her god and will stay faithful until she dies. In “Chi sa qual core” the speaker asks about those who are languishing but do not ask for mercy, and claims that this modest and timid love deserves mercy as well.

### **Il piè s’allontana**

Il piè s’allontana  
Dal caro sembante,  
Ma l’alma costante non parte da te.

The foot moves away  
From the dear face,  
But the steadfast soul does not depart from  
you.

L’uffizio di quella fan dentro nel petto  
La speme, l’affetto la bella mia fé.

The office that which lies deep within the  
breast:  
The hope, the affection, the beautiful faith.

*Text: Pietro Metastasio*

*Translation: Sarah Squires*

### **Benché ti sia crudel**

Benché ti sia crudel,  
Non ti sdegnar così,  
Forse pietosa un dì sarà quest’alma.

Even though it is cruel to you,  
Do not be so angry  
Maybe one day this soul will be merciful.

Non sempre dura il ciel irato a balenar.  
E qualche volta il mar ritorna in calma.

The angry sky does not always last in  
flashing lightning.  
And sometimes the sea becomes calm  
again.

*Text: Pietro Metastasio*

*Translation: Sarah Squires*

### **Per costume, o mio bel nume**

Per costume, o mio bel nume,  
Ad amar te solo appresi  
E quel dolce mio costume  
Diventò necessità  
Nel bel foco in cui m'accesi  
Arderò per fin ch'io mora:  
Non potrei, volendo ancora,  
Non serbarti fedeltà.

*Text: Pietro Metastasio*

By custom, oh my beautiful god,  
I learned to love you alone  
And that sweet custom of mine  
Will become necessary.  
In the beautiful fire in which I lit myself,  
I will burn until I die:  
I could not if I still wanted to,  
Not remain faithful to you.

*Translation: Sarah Squires*

### **Chi sa qual core**

Chi sa qual core per te languisce  
E non ardisce chieder mercè  
Chi sa qual core per te languisce  
Che non ardisce chieder mercè

Ancora timido modesto amor  
Parmi che meriti pieta da te.

Chi sa qual core per te languisce  
E non ardisce chieder mercè  
Che non ardisce chieder mercè  
Chi sa qual core per te languisce  
E non ardisce chieder mercè

*Text: Pietro Metastasio*

Who knows what heart languishes for you  
And does not dare ask for mercy?  
Who knows what heart languishes for you  
That does not dare ask for mercy?

Still, timid and modest love  
Seems to me, deserves pity from you.

Who knows what heart languishes for you  
And does not dare ask for mercy?  
That does not dare ask for mercy?  
Who knows what heart languishes for you  
That does not dare ask for mercy?

*Translation: Sarah Squires*

Jake Heggie, born in Florida in 1961, is a modern American composer of operas, art songs, concerti, chamber music, choral works, and orchestral works. He is best known for his operas, such as *Dead Man Walking* (2000), and art songs (of which he has written over 300). Recordings of his works have been recognized by the Grammy Awards. Heggie is an alumnus of UCLA, where he received a BA in performance and composition and MM in composition. He currently works at the San Francisco Conservatory of Music as the Diane B. Wilsey Distinguished Professor of Composition.

Heggie makes efforts to champion women in his work, and in *Songs and Sonnets to Ophelia* (1999) he uses Edna St. Vincent Millay's poetry to further give Ophelia (from Shakespeare's play, *Hamlet*) a voice. In *Hamlet*, Ophelia's personal agency is restricted by the relationships she has with the men in her life. After Hamlet (whom Ophelia is romantically involved with) kills her father, Ophelia begins to go mad. It is never explicitly stated, but it is implied that she eventually takes her own life. She drowns herself in the river where she is surrounded by flowers. This is the first decision she makes that is truly her own, and it can be said that her suicide represents a reclaiming of her personal agency.

These selections from *Songs and Sonnets to Ophelia* recount Ophelia's descent into madness from the end of her story. "Ophelia's Song" discusses Ophelia's decision to take her life and the juxtaposition of this decision and spring flowers, saying that she will lay herself in the flowers and that she is a "prisoner" of spring. "Women Have Loved Before" takes us through the height of Ophelia's madness. She discusses how she "suffers" from love (regarding her relationships with the men in her life) and discusses other women from other stories who have also "suffered" in this way. She believes, however, that she suffers uniquely and alone. Finally, "Not in a Silver Casket" discusses her loyalty to the men in her life and how she will always give them her love.

### **Ophelia's Song**

The hills are green, my dear one  
And blossoms are filling the air.  
The spring is arisen  
And I am a prisoner there.

In this flowery field I'll lay me  
And dream of the open air.  
The spring is arisen  
And I am a prisoner there.

Taste of the honey.  
Sip of the wine.  
Pine for a chalice of gold.  
I have a dear one, and he is mine  
Thicker than water.  
Water so cold.

In this flowery field, I'll lay me

And dream of the open air.  
The spring is arisen  
And I am a prisoner there.

*Text: Jake Heggie*

### **Women Have Loved Before**

Ah! Ah!  
Women have loved before as I love now;  
At least, in lively chronicles of the past—  
Of Irish waters by a Cornish prow  
Or Trojan waters by a Spartan mast

Much to their cost invaded—  
Ah! Ah! Ah!  
Here and there. Hunting the amorous line, ah!  
Skimming the rest,

I find some woman bearing as I bear  
Love, ah! Like a burning city in the breast.  
Ah! Ah!

I think however that of all alive  
I only in such utter, ancient way  
Do suffer love; in me alone survive  
The unregenerate passions of a day  
When treacherous queens, with death upon the tread  
Heedless and willful, took their knights to bed.

*Text: Edna St. Vincent Millay*

### **Not in a Silver Casket**

Not in a silver casket cool with pearls,  
Or rich with red corundum or with blue,  
Locked, and the key withheld,  
As other girls have given their loves,  
I give my love to you;

Not in a lovers' -knot, not in a ring  
Worked in such fashion, and the legend plain  
*Semper Fidelis*, where a secret spring  
Kennels a drop of mischief for the brain:

Love in the open hand, no thing but that,  
Ungemmed, unhidden, wishing not to hurt,  
As one should bring you cowslips in a hat  
Swung from the hand, or apples in her skirt,

I bring you, calling out as children do:  
“Look, look what I have! And these are all for you.”

*Text: Edna St. Vincent Millay*

## Les oiseaux dans la charmille from *Les Contes d'Hoffman*

Jacques Offenbach

Jacques Offenbach (1819-1880) was a German-born, French composer, cellist, and impresario. He was born into a musical family, and he received musical training from his father. He started composing at the age of six, and he began his career as a cellist. Pursuing his love for composing and entertaining, he rented theaters and soon owned his own. He is credited with creating a type of light comic opera with dialogue known as operetta, and he had a strong influence on the genre. Offenbach wrote nearly one hundred operettas, two operas, a ballet, and pieces for cello.

*Les Contes d'Hoffmann* (1881; also known as *The Tales of Hoffmann*) was one of Offenbach's two grand operas, and it was his final work. The opera was not complete before his passing and premiered posthumously; there were various editions created to complete it. The story focuses on Hoffmann, drunk in a tavern, as he recounts the stories of three of his love affairs with tragic endings: Olympia (a mechanical doll), Antonia (an ill singer), and Giulietta (a courtesan). "Les oiseaux dans la charmille" is sung by Olympia and is commonly referred to as "The Doll Aria." Olympia sings this aria so that her inventor can demonstrate her "human-like" qualities at a party. While the others can tell she is a doll, Hoffmann is wearing magic glasses that make him perceive her as real.

### Les oiseaux dans la charmille

Les oiseaux dans la charmille  
Dans les cieux l'astre du jour,  
Tout parle à la jeune fille d'amour!

The birds in the arbor,  
The sky's daytime star,  
Everything speaks to a young girl of love!

Ah! Voilà la chanson gentille  
La chanson d'Olympia! Ah!

Ah! This is the gentle song,  
The song of Olympia! Ah!

Tout ce qui chante et résonne  
Et soupire, tour à tour,  
Émeut son coeur qui frissonne d'amour!

Everything that sings and resonates  
And sighs, in turn,  
Moves his heart, which shudders of love!

Ah! Voilà la chanson mignonne  
La chanson d'Olympia! Ah!

Ah! This is the lovely song,  
The song of Olympia! Ah!

*Text: Jules Barbier*

*Translation: Aaron Green*

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Lamb, Andrew. "Offenbach, Jacques." *Grove Music Online*. 2001.

Green, Aaron. "Les Oiseaux dans la Charmille' Lyrics and Translation." 2018.

## **Art is Calling for Me from *The Enchantress***

**Victor Herbert**

Victor Herbert (1859-1924) was an Irish-born and German-raised composer, cellist, and conductor. He eventually travelled to the United States and is best known for his operettas that premiered on Broadway such as *Babes in Toyland* (1903). He is also a composer of operas, orchestral pieces, choral works, band pieces, and solo instrumental works. Herbert was prominent among tin pan alley composers. He is a founder of the American Society of Composers, Authors, and Publishers (ASCAP).

*The Enchantress* (1911) tells the story of Prince Regent Miloch and War Minister Ozir's scheme to get rid of the royal heir Prince Ivan who's about to ascend to the throne. Their plan is to get Prince Ivan to fall for a non-royal opera singer Vivien Savary. There are, meanwhile, several princesses vying for the prince's attention, including Princess Stellina who sings "Art is Calling for Me" proclaiming that she wants to be an opera singer—a "prima donna."

### **Art is Calling for Me**

Mamma is a queen, and papa is a king,  
So I am a princess, and I know it  
But court etiquette is a dull dreary thing;  
I just hate it all, and I show it.  
To sing on the stage, that's the one life for me,  
My figure's just like Tetrizzini;  
I know I'd win fame if I sang in "Bohème;"  
That op'ra by Signor Puccini.  
I've roulades and the trills  
That would send the cold chills  
Down the backs of all hearers of my vocal frills.

I long to be a prima donna, donna, donna,  
I long to shine upon the stage,  
I have the embonpoint  
To become a queen of song,  
And my figure would look pretty as a page.  
I want to be a screechy peachy cantatrice  
Like other plump girls that I see.  
I hate society, I hate propriety;  
Art is calling for me.

I'm in the elite, and men sigh at my feet,  
Still I do not fancy my position.  
I have not much use for the men that I meet;  
I quite burn with lyric ambition.  
Those tenors so sweet,  
If they made love to me,  
I'd be a success, that I do know.

And Melba I'd oust if I once sang in "Faust,"  
That op'ra so charming by Gounod.  
Girls would be on the brink of hysterics, I think,  
Even strong men would have to go out for a drink.

I long to be a prima donna, donna, donna  
I long to shine upon the stage  
With my avoirdupois  
And my tra la la la la,  
I would be the chief sensation of the age  
I long to hear them shouting, "Viva!" to the diva,  
Oh, very lovely that must be.  
That's what I'm dying for,  
That's what I'm sighing for,  
Art is calling for me!

*Text: Fred De Gresac and Harry B. Smith*

## Another Life

Jason Robert Brown

Jason Robert Brown, born in New York in 1970, is an American composer, lyricist, conductor, arranger, orchestrator, director, and performer. Brown is best known for his musical theatre compositions such as *The Last Five Years* (2001) and *Parade* (1998). His works have been recognized by the Tony Awards. Brown studied composition at the Eastman School of Music.

*The Bridges of Madison County* (2013) is a musical adapted by Brown and Marsha Norman from the bestselling novel of the same name by Robert James Waller. The musical received two Tony Awards for Best Score and Orchestrations. It tells the story of a forbidden love affair between Francesca Johnson (an Italian woman who came to America when she married an American soldier) and Robert Kincaid (a photographer). "Another Life" is sung by Marian (Robert's ex-wife) and tells the story of her and Robert's meeting, marriage, and eventual fall-out.

## Another Life

Put inside the picture frame some tables and a coffee pot,  
A uniform, a girl of twenty-three.  
Sitting at a table, put a man of thirty-seven,  
As exotic as that girl would ever see.  
Have her standing over him and laughing  
As he's asking her a question no one thought to ask before.  
Color him was mystery, and color her with danger  
And expose them just enough to wish for more.

And there was something there between us.  
Something I could never name:  
Some stronger, something stranger,  
More than quicksand, more than flame:  
Another life. Mmm...

Further down the gallery, a picture of a couple  
On a honeymoon in Marrakesh somewhere.  
See him with camera at his eye,  
And see her grasping at his hand, afraid he doesn't know she's there.

And there was something deep inside him,  
Something I could never reach.  
Like he saw it getting closer,  
In a window, on a beach,  
Another life.

Another life...  
But I'd believed I'd grow to be  
The thing he needed most to see  
And if our nights just stayed this hot,  
I'd break him down,  
He'd open up...

Well, obviously not.

Back there in a shadow, find a picture of a woman  
Wearing four years of confusion like a scar  
Walking through the door and leaving nothing but a note  
That says, "I'm sorry Robert," taped to her guitar.

And there's so much I still wonder,  
Did he need me? Did he know?  
Love is open, love is easy:  
That was someone long ago.  
Another life.  
Another life.

*Text: Jason Robert Brown*