



SCHOOL OF MUSIC

Presents

Rachel Brookover, soprano
Emily Platon, soprano
Quanzhou Yan, piano
Edward Newman, piano

Saturday, November 13, 2021

4:00 PM

PepsiCo Recital Hall

I

“Laudate Dominum”
from *Vesperae solennes de confessore (1780)*

W. A. Mozart
(1756-1791)

Rachel Rowe and Macie Wright, Soprano
Anna Morgan and Rachel Heiser, Alto
Coleton Evans and Nathan Geganaga, Tenor
Josh Hauptert and Andy Stellar, Bass
Ms. Brookover and Mr. Yan

II

“Da quel ferro che ha svenato”
From *Il Farnace*

Antonio Vivaldi
(1678-1741)

Fiocca La Neve

Pietro Cimara
(1887-1967)

Ms. Platon and Mr. Newman

III

“Sull’aria”
from *Le Nozze Di Figaro (1786)*

W.A. Mozart
(1756-1791)

Ms. Brookover, Ms. Platon, and Mr. Newman

“Deh vieni, non tardar”
from *Le Nozze Di Figaro (1786)*

W. A. Mozart
(1756-1791)

“Lascia ch’io pianga”
from *Rinaldo (1711)*

G. F. Handel
(1685-1759)

Ms. Brookover and Mr. Yan

IV

Selections from *12 Canciones Populares*

1. Tres Morillas
2. Aquel Sombrero De Monte
3. El Vito

Fernando J. Obradors
(1897-1945)

Ms. Platon and Mr. Newman

~Pause~

V

**“Sous Le Dôme Épais”
from *Lakmé* (1883)**

Léo Delibes
(1836-1891)

Ms. Brookover, Ms. Platon, and Mr. Newman

VI

**“Think of Me”
from *The Phantom of the Opera* (1986)**

Andrew Lloyd Webber
(b. 1948)

**“Smile”
from *Modern Times* (1936)**

Charlie Chaplin
(1889-1977)

Ms. Brookover, Mr. Geganaga, and Mr. Yan

VII

**“Home”
from *Beauty and the Beast***

Alan Menken
(b. 1972)

Bésame Mucho

Consuelo Velázquez
(1916-2005)

Ms. Platon and Mr. Newman

**“Peas In a Pod”
from *Grey Gardens* (2006)**

Scott Frankel
(b. 1963)

Ms. Brookover, Ms. Platon, and Mr. Yan

This recital is given in partial fulfillment of the requirements
for a Bachelor’s Degree in Music Education.

Ms. Brookover is a student of Dr. Corey Trahan. Ms. Platon is a student of Professor Twyla Robinson.
Please silence all electronic devices including watches, pagers, and phones.

Laudate Dominum

W. A. Mozart (1756-1791)

“Laudate Dominum” is written by Wolfgang Amadeus Mozart as a part of his *Vesperae solennes de confessore*, or *Solemn Vespers for a Confessor*. Vespers is a service of evening prayer practiced in various sects of the Catholic church. In Mozart’s *Vesperae solennes de confessore*, there are 6 movements all featuring a choir and Soprano, Alto, Tenor, or Bass soloists. The first three movements are described as bold and exuberant, while the fourth is entirely a cappella. “Laudate Dominum,” the fifth movement and final psalm setting before the Magnificat at the conclusion of the Vespers service, serves as a moment of introspection. The text originates from Psalm 117 and features a soprano soloist with choir. Originally composed in 1780, “Laudate Dominum” is an example of the Classical era in music history. The melodic material in the solo line is flowing and without grand flourishes or extended range.

Tonight, this piece will be performed with an octet of TCU students. I would like to thank the singers who have graciously shared their time and talents to be here tonight. To Rachel, Macie, Anna, Rachel, Coleton, Nathan, Andy, and Josh, I am so grateful for you all. Your support tonight is indicative of the kindness and grace you all have shown me during our time together as classmates.

Laudate Dominum omnes gentes:
Laudate eum omnes populi.
Quoniam confirmata est
supernos misericordia ejus:
et veritas Domini
manet in aeternum

Praise the Lord all nations,
Praise the lord all peoples.
For certain is
the heavenly mercy his,
and the truth of the Lord
endures in eternity

Translation by Bard Suverkrop

“Da quel ferro che ha svenato”

Antonio Vivaldi

“Da quel ferro che ha svenato” is an aria centered on vengeance from Vivaldi’s 1727 opera called *Il Farnace*. Berenice, the Queen of Cappadocia and singer of this aria, is seeking vengeance for the tragic death of her husband. Sadly, Berenice’s emotions lead her toward the idea of murdering her own grandson who is also the grandson to her husband’s murderer, their son-in-law’s father. This aria expresses the anger, fury, vengeance, and sadness Berenice experienced from her husband’s tragic death. Due to the extreme emotional shifts in the piece, I chose this piece because I knew this aria would challenge me musically and theatrically.

Da quell ferro che ha svenato
il mio sposo sventurato,
caro sposo, sposo amato,
imparai la crudeltá.
Nel mirare un figlio esangue
e bagnato del mio sangue,
mi scordai della pietá.

From the sword which has killed
my unfortunate husband,
dear husband, beloved husband,
I learned cruelty
Seeing a son dead
and bathed with my blood
I forgot pity

Text by Antonio Maria Lucchini
Translation by Bard Suverkrop

Fiocca La Neve

Pietro Cimara

Fiocca La Neve, written by Pietro Cimara, is a lullaby. The piece has two points of view, the narrator and the old woman who is taking care of the child. In the middle section, the piece sounds more joyful because it is expressing the joy of the old woman who is taking care of the child. This piece helped me explore how I would differentiate both of the characters through my voice and my actions.

Lenta la neve fiocca, fiocca, fiocca.
Senti: una zana dondola pian piano.
Un bimbo piange, il picciol dio in boca

Canta una vecchia, il mento sulla mano.

La vecchia canta: -intorno al tuo lettino

C'e rose e gigli, come un bel giardino.

Nel bel giardino il bimbo s'addormenta.

Fiocca la neve lenta, lenta, lenta.

Slowly the snow falls
Listen: a cradle rocks very slowly
A baby cries, his little finger in his
mouth
An old woman sings, her chin on
her hand.
The old-woman sings: around about
your little-bed
There-are roses and lilies, like a
beautiful garden.
In-the beautiful garden the baby
falls-asleep.
The snow falls slowly.

Text by Giovanni Pascoli

Translation by Bard Suverkrop

Sull'aria

W. A. Mozart (1756-1791)

“Sull'aria” is a soprano duet from Mozart's *Le Nozze Di Figaro*. This opera came after a four-year intermission from operatic composition for Mozart and saw great success. Librettist for *Le Nozze Di Figaro*, Lorenzo Da Ponte, worked alongside Mozart for some of the most well-known operas of his career including *Don Giovanni* (1787) and *Così fan tutte* (1790). While Mozart only lived to be 35 years old, he was able to produce around 600 works in his career. Of the 600, *Le Nozze Di Figaro* is of the most famous works in his career and continues to be staged time and time again.

In this scene, the Countess and Susanna are teaming up to trick the Count. Although the Count is married to the Countess, he has an eye for Susanna. Together, they are writing a tryst which is meant to expose the Count's infidelity. When looking back to the eighteenth century, it is easy to see the miniscule amount of power women had in society and in their own lives. This scene, however, showcases Susanna and the Countess devising a clever solution to a problem in their lives. Musically, Mozart writes a beautiful duet, and theatrically depicts a scene of understated female control.

Canzonetta sull'aria
Che soave zeffiretto
Questa sera spirerà
Sotto I pini del boschetto.
Ei già il resto capirà.
Certo, certo il capirà.

Little song on the breeze
What a gentle little breeze
this evening will blow
beneath the pine trees of the little grove.
He already the rest will understand.
Certainly, certainly it he will understand.

Text by Lorenzo da Ponte

Translation by Bard Suverkrop

Deh Vieni Non Tardar

W. A. Mozart (1756-1791)

“Deh vieni, non tardar” also comes from Wolfgang Amadeus Mozart’s famous opera, *Le Nozze Di Figaro*. During the scene, Susanna is disguised as the Countess to attempt to trick the Count. While Susanna is singing to lure the Count to her trap, Figaro is hiding behind a bush. At face value, the text is intended for the Count to hear, yet Susanna is truly singing of her love for Figaro. This piece, while simple in melody, comes in the fourth and final act. As a composition, “Deh vieni, non tardar,” exemplifies the Classical era of music. The melodic line takes more precedent than elaborate harmonies and flourishes. I am excited to showcase the elegance and sincerity Mozart creates in this piece.

Giunse alfin il momento
che godrò senz’affanno
in braccio all’idol mio.
Timide cure, uscite dal mio petto,
A turbar non venite il mio diletto!
Oh come par che all’amoroso foco
L’amenità del loco,
La terra e il ciel risponda,
Come la note I furti miei seconda!

Deh, vieni non tardar, o gioya bella,
Vieni ove amore per goder t’appella,
Finchè non splende in ciel notturna face,
Finchè l’aria è ancor bruna e il
mondo tace.

Qui mormora il ruscel,
qui scherzo l’aura,
che col dolce susuro
il cor ristaura.
qui ridono I fioretti
e l’erba è fresca,
ai piaceri d’amour
qui tutto adescà.

Vieni, ben mio,
tra queste pinante ascose.
Vieni, Vieni!
Ti vo la fronte incoronar di rose.

Has arrived at last the moment
that I will enjoy without worry
in the arm of the beloved mine.
Timid worries, get out of my heart,
to disturb do not come the my delight!
Oh, how it seems that to the amorous fires
the comfort of the place,
the earth and the heaven respond,
as the night the ruses mine seconds!

Ah, come, do not delay, my joy beautiful,
come where love to enjoyment you calls,
while not shines in the sky night’s torch,
while the air is still dark and the
world is quiet.

Here murmurs the stream,
here plays the breeze,
which with sweet whispering
the heart restores.
Here laughs the little flowers
and the grass is cool,
to pleasures of love
here everything entices you.

Come, dearest mine,
among these trees sheltering.
Come, come!
You I want your brow to crown with roses.

Text by Lorenzo da Ponte
Translation by Bard Suverkrop

“Lascia ch’io pianga”

G. F. Handel (1685-1759)

“Lascia ch’io pianga,” is an aria from George Friedrich Handel’s opera, *Rinaldo*. As a vocal composer, Handel is most well-known for his oratorio works such as *The Messiah*. However, *Rinaldo* is considered one of Handel’s most successful operas. Originally composed in 1711, *Rinaldo*, was the first opera written in Italian to be performed in London. Historically, there was a strong divide in opera written in the traditional Italian language, and opera written in the language of the audience. Despite this, audiences adored the depiction of the first crusade on stage. The aria “Lascia ch’io pianga,” is the character Almirena’s pleas for freedom to her captor.

Much of my repertoire tonight is from the Classical and Romantic Era, as I prefer the aesthetics of this music. Handel, however, composes with such emotion, that I could not resist choosing his music to represent the Baroque Era. The aria, “Lascia ch’io pianga,” has longing and drama to it that is uniquely presented in the Da Capo aria form. By repeating the same text and melody, the character of Almirena can grow in her desperation along with the music.

Lascia ch’io pianga mia cruda sorte
E che sospiri la libertà.

Allow that I weep over my cruel fate,
and that I may sigh for the freedom.

Il duolo infranga
Queste ritorte de’ miei martiri,
Sol per pietà.

Let my sadness shatter
these chains of my suffering,
If only out of pity.

*Text by Giacomo Rossi and Aaron Hill
Translation by Bard Suverkrop*

Selection from *12 Canciones Populares*

Fernando J. Obradors

Fernando J. Obradors was a Spanish composer, conductor, and pianist who displayed his Spanish roots through his music. Obradors wrote many pieces, but there were twelve popular songs (12 Canciones Populares) that gained a positive reputation over the years, three of which are featured in this recital: Tres Morillas, Aquel Sombrero De Monte, and El Vito. Being a member of the Hispanic community, I wanted to perform a Spanish set to bring light toward Hispanic and Latin composers who do not receive enough recognition.

Tres Morillas:

Tres morillas me enamoran en Jaén,

Three little Moorish girls
won my heart in Jaén.

Axa, Fátima, y Marién.
Tres morillas tan garridas,

Axa, Fátima, y Marién
Three little Moorish so
graceful,

Iban a coger olivas

They were going to pick
olives

Y hallaban las cogidas en Jaén,

and the pickers were found
in Jaén

Axa, Fátima, y Marién.

Axa, Fátima, y Marién

Y hallaban las cogidas en Jaén,
Y tornaban desvaídas
Y las colores perdidas en Jaén,
Axa, Fátima, y Marién.
Tres morillas tan lozanas,
Iban a coger , manzanas en Jaén,
Axa, Fátima, y Marién.

Text by Anonymous
Translation by Suzanne Rhodes Draayer

Aquel Sombrero de Monte:

Aquel sombrero de monte
Hecho con hojas de palma.
¡Ay! ¡Ay! ¡aye que me le lleva el rio!
¡Ay! ¡Ay! ¡aye que me le lleva el agua!
Lo siento por una cinta
Que le puse Colorado.

Text by Anonymous
Translation by Suzanne Rhodes Draayer

El Vito:

Una vieja cale un real
Y una muchacha dos cuartos,
Pero como soy tan pobre
Me voy a lo más barato.
Con el vito, vito, vito,
Con el vito, vito, va
No me haga usted coquillas,
Que me pongo colorá.

Text by Anonymous
Translation by Suzanne Rhodes Draayer

and the pickers were found
in Jaén
And they returned lusterless
And they had lost their color
Axa, Fátima, y Marién
Three little Moorish girls so
full of life
They were going to pick
apples in Jaén
Axa, Fátima, y Marién

That mountain hat
made from palm leaves.
Ay! Ay! Ay! The river takes
it from me!
Ay! Ay! Ay! The water
takes it from me
I regret a ribbon
[of] red that I put on it
[for I have lost it]

An old woman is worth a
real (a unit of currency)
and a girl is worth 50% less
but since I am so poor
I am the least expensive of
all.
With the vito, vito,vito
With the vito, vito one goes
Don't tickle me
Or I will blush.

“Sous Le Dôme Épais”

Leo Delibes (1836-1891)

Léo Delibes' Romantic opera, *Lakmé*, tells the tale of forbidden love and honor. Set in India during the British Raj, Delibes explores the role of class and race in India. The titular role, Lakmé, falls in love with the British army officer, Gérald. As the daughter of a Hindu priest, Lakmé is expected, as many women are, to keep herself pure until she is married. When the two lovers are seen alone together by Lakmé's father, they are immediately separated. The chastity of Lakmé is brought into question, and her father traps and attacks Gérald. In the final act, Lakmé hides Gérald away in the forest to heal his wounds but is discovered. An officer in the British army comes to Gérald to remind him of his duty to serve the crown and Lakmé kills herself to avoid the shame of living a life without honor.

The song, “Dome Epais,” occurs in the beginning of Act I, before Lakmé and Gérald meet. In this scene, Lakmé is with her slave, Mallika. The two float down the riverbank which is teeming with flowers in bloom. While the troubles of Lakmé's love have yet to commence, this scene does foreshadow the role of a woman in this story. Delibes uses the trope of equating women to the beauty of nature in this duet. In doing so, this duet creates an oasis in time where Lakmé and Mallika are safe, as they are untouched by the presence of corruption. We have chosen this piece due to its popularity and recurrence in our musical journeys. Both Emily and I have gotten to experience this duet in various settings during high school, but never in its full glory. Tonight, we are performing not as young teenagers, but as women. We may not know where our story leads after graduation, but just like Lakmé and Mallika, in this moment together we are at peace.

Sous le dôme épais,
Où le blanc jasmin
A la rose s'assemble,
Sur la rive en fleurs
Riant au matin,
Nous appellent, viens,
descendons, ensemble.

Under the thick dome
where the white jasmine
with the rose entwines,
on the riverbank in bloom
laughing in the morning,
us calls, come,
let us go down together.

Ah! Doucement glissons
En suivant de son flot charmant
Suivons le courant fuyant:
Dans l'onde frémissante,
D'une main nonchalante,
Gagnons le bord
Où l'oiseau chante.

Ah! Gently we glide
while following on its waters charming
let us follow the current fleeting
on the waves shimmering,
with a hand uncaring,
let us reach the bank,
where the bird sings.

Sous le dome épais,
Où le blanc jasmin
Nous appellent, viens,
descendons, ensemble.

Under the thick dome
where the white jasmine
us calls, come,
let us go down together.

Mais, je ne sais quelle crainte subite,
S'empare de de moi,
Quan mon père va suel
à leur ville Maudite;
Je tremble, je tremble d'effroi!

But, I not know what fear sudden
takes hold of me,
as my father goes alone
to their city accursed;
I tremble, I tremble with fear!

Pourquoi le Dieu Ganeça le protège,
Jusqu'à l'étang ou s'ébattent joyeux
Le cynges aux ailes de neige,
Allons cueillir les lotus blues.

So that the god Ganesha him protects,
to the pond where frolic joyously
the swans with wings of snow,
let us go gather the lotus blue.

Oui, près des cynges aux ailes de neige,
Allons cueillir les lotus blues.

Yes, near the swans with wings of snow,
let us go gather the lotus blue.

Sous le dôme épais,
Où le blanc jasmin
A la rose s'assemble,
Sur la rive en fluers
Riant au matin,
Nous appellent, viens,
descendons, ensemble.

Under the thick dome
where the white jasmine
with the rose entwines,
on the riverbank in bloom
laughing in the morning,
us calls, come,
let us go down together.

Ah! Doucement glissons
En suivant de son flot charmant
Suivons le courant fuyant:
Dans l'onde frémissante,
D'une main nonchalante,
Gagnons le bord
Où l'oiseau chante.

Ah! Gently we glide
while following on its waters charming
let us follow the current fleeting
on the waves shimmering,
with a hand uncaring,
let us reach the bank,
where the bird sings.

Sous le dome épais,
Où le blanc jasmin
Nous appellent, viens,
descendons, ensemble.

Under the thick dome
where the white jasmine
us calls, come,
let us go down together.

*Text by Edmond Gondinet and Philippe Gille
Translation by Bard Suverkrop*

“Think of Me”

Andrew Lloyd Webber (b. 1948)

One cannot discuss modern American musicals without talking about Andrew Lloyd Webber. His hit musical, *The Phantom of the Opera*, opened in 1986 in the West End and 1988 on Broadway. Since then, *Phantom* has gone on to be titled the longest running show on Broadway. The musical centers around young singer, Christine Daaé, who is entranced by the mysterious man living underneath the Paris Opera House. “Think of Me,” is performed as a show within a show. Daaé catches the attention of Raoul with her performance, who would go on to be her love interest across from the Phantom.

Tonight, I chose to perform this song for two reasons. First and foremost, I grew up singing along to *The Phantom of the Opera* soundtrack with my mom. Long before I knew I even had a voice to share with the world, I was captivated by the sweeping melodies of the show. Secondly, I find the lyrics of this song to be quite appropriate for the occasion. In the show, admittedly, the aria is directed towards a love interest, but my performance tonight is dedicated to my peers and colleagues at TCU. I am heading off into the world of music education, excited to make a difference, but I will always look back with love for the TCU School of Music. I can only hope that the feeling is reciprocal, and the people I am soon to share an alma mater with look back with the same tenderness. To my professors and classmates, thank you for the most memorable and welcoming four years I could have imagined.

Think of me, think of me fondly when we've said goodbye.
Remember me once in a while, please promise me you'll try.
When you find that once again you long to take your heart back and be free,
If you ever find a moment, spare a thought for me.

We never said our love was evergreen or as unchanging as the sea,
But if you can still remember, stop and think of me.

Think of all the things we've shared and seen;
Don't think about the things which might have been.

Think of me, think of me waking silent and resigned.
Imagine me, trying too hard to put you from my mind.
Recall those days, look back on all those times, think of the things we'll never do.
There will never be a day when I won't think of you.

Can it be, can it be Christine?
What a change, you're really not a bit the gawkish girl that once you were.
She may not remember me but I remember her.

We never said our love was evergreen or as unchanging as the sea,
But please promise me that sometimes you will think of me.

Text by Charles Hart and Richard Stilgoe

“Smile”

Charlie Chaplin (1889-1977)

Charlie Chaplin, famous for his contribution to American cinema, also contributed to American music. His 1936 film, *Modern Times* featured his instrumental composition “Smile,” as the main theme. The lyrics were added by John Turner and Geoffrey Parsons in 1954 and was made popular by Nat King Cole in that same year. Since the initial success of the vocal version, various artists have recorded “Smile,” such as Michael Jackson, Judy Garland, and Kristin Chenoweth.

Tonight, the simplicity of the orchestration allows the beauty of the text to shine through. Hopeful yet melancholy, simple yet dramatic, this song boils the complexity and difficulties of the human condition into a mere 40 bars. I chose to conclude my solo portion of the recital with this piece because of the significance of its message. At an early age, I began my mental health journey. I fought alongside my family and friends for years to make a life for myself I could be proud of. Standing in front of you today is a young woman who is a direct product of the love that was poured into her. I still have many seasons ahead of me, but in this moment, I feel as if I have made it. Finding the light in darkness feels impossible but is always worth it. I want to dedicate this song tonight to the one person who has not only supported me through thick and thin but taught me what it means to be a strong woman: my mother. You gave me my voice when I had none, and I am using it for you tonight.

Smile, tho' your heart is aching, smile, even tho' it's breaking,
When there are clouds in the sky, you'll get by,
If you smile through your fear and sorrow, smile and maybe tomorrow,
You'll see the light come shining thru for you.

Light up your face with gladness, hide every trace of sadness,
Although a tear may be ever so near,
That's the time you must keep on trying,
Smile, what's the use of crying,
You'll find that life is still worthwhile,
If you just smile.

Text by Josh Turner and Geoffrey Parsons

“Home”

Alan Menken

“Home” was written by Alan Menken for the 1994 musical *Beauty and the Beast*. This piece delves into Belle’s raw emotions of being imprisoned by the Beast. Due to her capture, she questions whether this prison will have to become her home. Will she have to live imprisoned for the rest of her life? I chose this piece because one of the first musicals I saw as a child was *Beauty and the Beast* – one that sparked my love for music.

Yes, I made the choice.
For Papa, I will stay.
But I don't deserve to lose my freedom in this way, You monster!

If you think that what you've done is right, well then you're a fool!
Think again!

Is this home?
Is this where I should learn to be happy?
Never dreamed that a home could be dark and cold.
I was told ev'ry day in my childhood:
Even when we grow old, home should be where the heart is.
Never were words so true!
My heart's far, far away, home is too.

What I'd give to return to the life that I knew lately.
And to think I complained of that dull provincial town.

Is this home?
Am I here for a day or forever?
Shut away from the world until who knows when?
Oh, but then, as my life has been altered once, it can change again.
Build higher walls around me, change every lock and key.
Nothing lasts, nothing holds all of me.
My hearts far, far away, home and free!

Text by Tim Rice

Bésame Mucho

Consuelo Velázquez

“Bésame Mucho” was originally written in 1940 by Mexican composer, Consuelo Velázquez. This song is well known throughout the Hispanic community and has been performed by many influential musicians. I chose to sing “Bésame Mucho” because it reminds me of my childhood. I also chose this piece because, for the same reason I chose Obradors’s pieces, I wanted to highlight Hispanic composers that do not receive the recognition they deserve.

Bésame,
bésame mucho
como si fuera esta noche
la última vez.
Bésame,
bésame mucho
que tengo miedo a perderte,
perderte después.

Quiero tenerte muy cerca
mirarme en tus ojos
verte junto a mí.
Piensa que tal vez mañana
yo ya estaré lejos
muy lejos de ti.

Text by Consuelo Velázquez

Kiss me,
kiss me much
As if this was night
was out last night.
Kiss me,
kiss me much
I am scared I will lose you
Lose you later on.

I want to have you near me
Look in your eyes
See you next to me
To think maybe tomorrow
I'll be far away
Too far away from you.

“Peas In a Pod”

Scott Frankel (b. 1963)

The 2006 musical, *Grey Gardens*, is an adaptation of a 1975 documentary of the same name. Both the musical and documentary tell the story of Edith Ewing Bouvier Beale and Edith Bouvier Beale. The mother and daughter duo are the direct aunt and cousin to famous first lady, Jacqueline Kennedy. While originally respected and rich, the tale concludes with the pair isolated in a dilapidated home. Before their change of fortune, the two leading ladies perform “Peas in a Pod,” about their similarities.

We can think of no better way to end our recital than with the fun of “Peas in a Pod.” Since arriving at TCU, Emily and I have been confused with one another. Professors and friends alike began to refer to us together as a packaged deal. This song, while vocally a departure from the tone of other selections tonight, presents a lighter and less serious side of the recitalists. To the Crosby to my Hope, thank you for a night of great music and years of great friendship. I’m looking forward to our very own cottage on Cape Cod one day.

Given our amazing similarities, we could be a plate of eggs and ham.
A pair of canaries, I shadow you like Mary’s lamb.

Physically a few discreet disparities. Ought to keep us happy as a clam.
Why fight it lady? Our star is in ascendance!
Make me your matey and I’ll give you my independence!

We’re a bowl of peaches and cream,
The Dodgers and Brooklyn,
A permanent team.
India and Ghandi,
Dagwood and his Blondie,
two peas in a pod.

We’re an act like Crosby and Hope,
a rosy complexion and Ivory soap.
Pip and Miss Estella, Hedda and Louella,
two peas in a pod.

We stick together like a cushion and pins.
Birds of a feather, I’d say Siamese twins.

Ever aftering where we will build a cozy retreat
which no nosy neighbors can see from the street.
What need we Manhattan?
Just us and a cat in a cottage on Cape Cod for two, please
Two peas in a pod.

If by our devotion nature gets the notion to send a gift from God,
send two, please, say “koot-chee koo,” cuties in pink and blue.
Two, please, two peas in a pod.

Text by Michael Korie