

## Translations

### “Nun will die Sonn' so hell aufgehen” from *Kindertotenlieder* (Songs on the Death of Children)

Text by Friedrich Rückert

Translation by Emily Ezust

Nun will die Sonn' so hell aufgehen,  
Als sei kein Unglück die Nacht geschehn.  
Das Unglück geschah nur mir allein,  
Die Sonne, sie scheint allgemein.

Now the sun will rise as brightly,  
as if no misfortune had befallen in the night.  
This misfortune happened to me alone.  
The sun, it shines for everyone.

Du mußt nicht die Nacht in dir verschränken,  
Mußt sie ins ew'ge Licht versenken.  
Ein Lämplein verlosch in meinem Zelt,  
Heil sei dem Freudenlicht der Welt!

You must not keep the night inside you;  
you must drown it in everlasting light.  
A small lamp has been extinguished in my dwelling,  
Hail to the joyous light of the world!

### Lullaby: Night of the Flying Horses

Text by Sally Porter

Yiddish Version by Barry Davis

Mach tsu di eigelech  
un du vest koomen  
tsu yenem zissn land  
fun baley-khloymess  
voo milch oon honik  
flissn tomid  
un dayn mameh  
hit dir op.

Close your eyes  
and you shall go  
to that sweet land  
all dreamers know  
where milk and honey  
always flow  
and mama  
watches over you.

Farshpray deine fligelech  
faygele meins  
mein tochter sertseh  
mein klayn zingfaygele  
hayb oyf dein ponim  
Aroyf tsoom himmel  
ich vel dich onkookn  
vee doo fleest.

Spread your wings  
My Fegele  
my darling girl  
my singing bird  
lift your face  
towards the sky  
I will be watching  
as you fly.

Gedenkshe teirinke  
az koomt der morgn  
vet zein die mame  
ahaym gefloygn.  
Dos land foon khloymess  
mooztoo aveklozn  
dein eign zisser haym  
vaystoo iz doh.

Remember dear  
when morning comes  
your mama's here:  
fly home to me.  
The land of dreams  
must let you go  
your own sweet home  
is here, you know.

*Um Mitternacht (At Midnight)*

Text by Friedrich Rückert

Translation by Emily Ezust and William Mann

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| Um Mitternacht<br>Hab' ich gewacht<br>Und aufgeblickt zum Himmel;<br>Kein Stern vom Sternengewimmel<br>Hat mir gelacht<br>Um Mitternacht.              | At midnight<br>I awoke<br>and looked up to the heavens;<br>no star in the teeming firmament<br>smiled upon me<br>at midnight.          |
| Um Mitternacht<br>Hab' ich gedacht<br>Hinaus in dunkle Schranken.<br>Es hat kein Lichtgedanken<br>Mir Trost gebracht<br>Um Mitternacht.                | At midnight<br>my thoughts stretched out<br>beyond the dark boundaries.<br>No thought of light<br>brought me comfort<br>at midnight.   |
| Um Mitternacht<br>Nahm ich in acht<br>Die Schläge meines Herzens;<br>Ein einz'ger Puls des Schmerzes<br>War angefacht<br>Um Mitternacht.               | At midnight<br>I paid heed<br>to the beating of my heart;<br>a single pulse of agony<br>was roused<br>at midnight.                     |
| Um Mitternacht<br>Kämpft' ich die Schlacht,<br>O Menschheit, deiner Leiden;<br>Nicht konnt' ich sie entscheiden<br>Mit meiner Macht<br>Um Mitternacht. | At midnight<br>I fought the battle,<br>O Mankind, of your suffering;<br>I could not resolve it<br>with all my strength<br>at midnight. |
| Um Mitternacht<br>Hab' ich die Macht<br>In deine Hand gegeben!<br>Herr! über Tod und Leben<br>Du hältst die Wacht<br>Um Mitternacht                    | At midnight<br>I surrendered my strength<br>into your hands!<br>Lord! over death and life<br>You keep watch<br>at midnight!            |

## BIOS

**Richard Giarusso**, baritone, is a versatile musician with practical and scholarly experience in a wide range of repertoire. After undergraduate study in music and English at Williams, where he worked closely with Kenneth Roberts, he earned a PhD in historical musicology from Harvard University. He is currently is a member of the musicology faculty at the Peabody Conservatory in Baltimore where he teaches classes in nineteenth- and twentieth-century music. In addition to his scholarly work, he maintains an active career as singer throughout the northeast. He has studied voice with Keith Kibler, William Sharp, and Pamela Dellal and has performed in master classes with Lorraine Hunt Lieberson, Mitsuko Shirai, and Hartmut Höll. Currently, he works with noted baritone John Shirley-Quirk. An experienced ensemble singer, he was a regular member and frequent soloist with the Choir of the Church of the Advent in Boston. In addition, he has appeared with Emmanuel Music and sings regularly with the Aoede Consort (Albany, NY), the Washington Bach Consort, and Chantry (both of Washington, DC). A specialist in the German lied, Dr. Giarusso is involved in a project with fortepianist Aaron Berkowitz to perform and record the Schubert song cycles with historical instruments. During the summer months, he serves as a member of the voice faculty at the Berkshire Choral Festival. Also trained as a conductor, he is the co-director and founder of Williamstown Early Music and The New Opera. With these organizations, he has organized and conducted performances of Bach's *St. John Passion*, Schütz's *Musikalische Exequien*, Puccini's *La Bohème*, and all three Mozart/Da Ponte operas. In August, he will lead performances of Mozart's *Così fan tutte* with the newly-formed Hubbard Hall Opera Theatre in Cambridge, New York.

**Omar Sangare** was born and raised in Poland, and graduated from the Theater Academy in Warsaw, where he studied with the Oscar winning director, Andrzej Wajda. In 1994 he was awarded a scholarship to The British American Drama Academy in Oxford, England. While there he worked with Derek Jacobi, Alan Rickman, Michael Kahn, and Jeremy Irons. In 2006, Omar Sangare received Ph.D. degree from the Theater Academy in Warsaw. Dr. Sangare taught at UCLA, UCSB, UCSD, and Westmont College. Currently, he teaches in Department of Theatre at Williams College.

He holds many film, television, and radio credits. For his one-man drama *True Theater Critic*, he was voted The Best in Acting by The New York International Fringe Festival in 1997. The same year invited to The Jerzy Grotowski Theater in Wroclaw, Poland, where he won four prizes at The Theater Festival. His award-winning monodrama was presented in Poland, Canada, England, Ukraine, Germany, and the United States. Recently, acclaimed by the press for his lead part in the Arena Players Repertory Theater production of *Othello*. Barbara Delatiner included the distinct conclusion in her article for The New York Times, Omar Sangare was born to play *Othello*! His published literary work includes two books of poetry: *Postscriptum* and *Landscape of the Soul*, collections of short stories titled *Tales for Old Horse*, and *Tales for Black Sheep* as well as many essays and articles for various magazines and newspapers in Poland. Accompanied by great American writers such as Robert Pinsky, and Susan Sontag he promoted his Polish literature in the United States. In 2003, he released his first solo album, *ON*. He also recorded Polish Christmas Carols for television TVPI in Poland. Recently, in 2005, he published *Tales for Decent Man*. Both *Tales for Old Horse* and *Tales for Black Sheep* are bestsellers in Poland.

Through many years he became a well-known person in Poland. Every year he is invited to join the Meeting of Leading Artists, which is organized by the President of Poland.

## Williams Symphonic Winds

Steven Bodner, director

The **Williams Symphonic Winds** is a 70-member ensemble dedicated to presenting innovative and provocative performances that seek to juxtapose traditional chamber/large wind ensemble repertoire with the most significant music written today. A leading proponent of the performance of new music on campus, the Symphonic Winds has commissioned and premiered works by composers Lukas Foss, Michael Torke, John Frantzen, Michael Weinstein, Dana Wilson, Williams alum Judd Greenstein '01, Williams student Benjamin Wood '08, and Williams music department chair David Kechley; given the American premieres of several works by Louis Andriessen; and in the coming years will be premiering works by Judd Greenstein, Ileana Perez Velazquez, Jonathan Newman, and Chen Yi. Recognized as one of the premier wind ensembles in New England, the Symphonic Winds performed at the 2006 College Band Directors National Association Eastern Division Conference. The ensemble has received the praise of numerous composers, including most recently: Roberto Sierra (who described a performance of his *Cuentos* as "beautiful" and "wonderful"); David Maslanka (who praised the ensemble's "energized and enthusiastic performance" of *Golden Light*) and Nancy Galbraith (who wrote, "Your ensemble is quite wonderful, and your performance of *Danza de los Duendes* was excellent!"). Founded in 2006, the **Williams Chamber Winds** is a subset of the Symphonic Winds that embraces a flexible approach to instrumentation and repertoire, performing works for any combination of instruments, from wind octet to brass choir to chamber orchestra.

**Steven Dennis Bodner** is in his eighth year as Music Director of the Symphonic Winds and Chamber Winds at Williams College, where he also teaches classical saxophone, coaches chamber music, and teaches classes in music fundamentals and aural skills acquisition. He earned a B.A. in philosophy and a B.M. in saxophone performance from Miami (OH) University in 1997, and a M.M. in wind ensemble conducting with academic honors and distinction in performance from New England Conservatory in 1999. He is presently a candidate for his Ph.D. in Music Education at the University of Massachusetts, Amherst, where he conducted the Youth Wind Ensemble for four years and was Interim Director of Bands, 2002-2003. He has taught at the Hartwick College (2002) and South Shore Conservatory (2003) Summer Music Festivals, as well as in the New England Conservatory Preparatory School (1999-2004); in demand as a guest conductor and clinician, Steven has guest conducted ensembles and adjudicated festivals in Massachusetts, Vermont, Maine, Ohio, and Virginia. An advocate for the creation and performance of new music, he has commissioned and premiered numerous works both for wind ensemble and for saxophone. His primary conducting teachers include Frank Battisti, Malcolm W. Rowell, Jr., Gary Speck, and Gunther Schuller.

Also active as a saxophonist, Steven frequently performs with both the Williams Chamber Players and the Berkshire Symphony Orchestra. Along with pianist Doris Stevenson, he premiered Plum Blossoms by Shih-Hui Chen in April 2005. His primary saxophone teachers were Michèle Gingras and Kenneth Radnofsky.