

Symphony in the Valley

presents

An evening **of OPERA**

PERFORMANCES BY

Sharon Anderson Young

Heidi Rovig

Nattia Trout

Elizabeth Noble



Ute Theater – Rifle

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Glenwood Springs High School

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Concert Program

Voi Che Sapete ... The Marriage of Figaro Wolfgang Amadeus Mozart
Vocals: Sharon Young

Parto, Parto ... La Clemenza di Tito Wolfgang Amadeus Mozart
Vocals: Sharon Young

Je Ris de Me Voir ... Faust Charles Gounod
Vocals: Heidi Rovig

Senza Mamma ... Suor Angelica Giacomo Puccini
Vocals: Heidi Rovig

Duo des Fleurs ... Lakmé Léo Delibes
Vocals: Heidi Rovig & Sharon Young

Měsíčku na Nebi Hlubokém ... Rusalka Antonín Dvořák
Vocals: Nattia Trout

Quando m'en vo' ... La Bohème Giacomo Puccini
Vocals: Nattia Trout

O Mio Babbino Caro ... Gianni Schicchi Giacomo Puccini
Vocals: Elizabeth Noble

Je Veux Vivre ... Romeo and Juliet Charles Gounod
Vocals: Elizabeth Noble

Intermission

Elsa's Procession to the Cathedral ... Lohengrin Richard Wagner
Symphony in the Valley Wind Ensemble
Associate Conductor: Barry Melton

Selections from Carmen – Suite 1 Georges Bizet
Prélude (Prelude to Act I)
Aragonaise (Prelude to Act IV)
Intermezzo (Prelude to Act III)
Seguidille (Act 1) – Vocals: Sharon Young
Les Dragons d'Alcala (Prelude to Act II)
Les Toréadors (Introduction to Act I)

Selections from Carmen – Suite 2 Georges Bizet
March des Contrebandiers (Introduction to Act III)
Habañera (Act I) – Vocals: Sharon Young
Nocturne (Michaela's Aria, Act III)
Chanson du Toréador (Act II)
La Garde Montante (Children's Chorus, Act I)
Danse Bohème (Chanson Bohème, Act II)

Dance of the Comedians ... The Bartered Bride Bedřich Smetana

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Singers

Nattia Trout

Nattia is elated to be back on stage and singing with this wonderful group. She was most recently seen singing on the Glenwood Vaudeville Revue stage. She has been involved in many productions throughout Colorado. Some other roles include Milly in *Seven Brides for Seven Brothers* (Union Colony Dinner Theatre), Marian Paroo in *The Music Man* (Up in Lights Productions), Ghost of Christmas Past/Lamplighter in *A Christmas Carol* (Up in Lights Productions), Arminey in *Carousel* (Carousel Dinner Theatre), Flora in *Phantom; The Musical Sensation* (Candlelight Dinner Playhouse), Follies Girl in *The Will Rogers Follies* (Candlelight Dinner Playhouse), Ms. Dilber in *My Fair Lady* (Candlelight Dinner Playhouse), Red Rat Girl in *Jekyll and Hyde* (Performance Now) and many more. Nattia enjoys spending time with her daughter Shay and traveling the world with her husband Will.

She would like to thank her friends and family for all their continued support. A big thank you to her dad who has been her backstage buddy and calmed her nerves. I love you, Dad! This one is for you.

Sharon Anderson Young

Sharon grew up in Idaho Falls, Idaho. She earned her bachelor's degree in vocal performance with an opera emphasis at Harding University and later earned her MBA there. Since moving to Glenwood Springs in 2006, she has been a featured soloist with Aspen Choral Society, Mountain Madrigal Singers, and Symphony in the Valley. She enjoys singing for area churches and recently joined the chorus of Aspen Music Festival's production of *La Bohème*. Sharon serves on SITV's board of directors and enjoys playing in the percussion section. You might recognize her as the Spellebration pronouncer for Literacy Outreach, where she also serves on the board as treasurer. Her day job is in the Accounting Department of Alpine Bank.

Elizabeth Noble

Elizabeth is thrilled to sing with Symphony in the Valley! She enjoys performing regularly with the Aspen Choral Society and at St. Mary's Catholic Church in Aspen. Concert highlights include Aphra in Aspen Choral Society's moving concert production of *Children of Eden*, the soprano soloist in Aspen Choral Society's performance of Handel's *Messiah*, and the *Coffee Cantata* with the High Country Sinfonia. She moved to the Roaring Fork Valley in 2021 to join the team at the Aspen Music Festival and School, where she is the Director of Operations. She received her Bachelor of Music in Vocal Performance at the Eastman School of Music in Rochester, New York, where she studied with Kathryn Cowdrick. She dedicates her performance of "*O mio babbino caro*" to her grandfather, who was her biggest operatic fan.

Heidi Rovig

Heidi has been singing in the Roaring Fork Valley for 20 years. She has sung at the Snowmass Chapel, the Aspen Chapel, Aspen Community Church, Glenwood Methodist Church, Glenwood Presbyterian, and Saint Peters of the Valley in Basalt. She has soloed for: Aspen Choral Society including *Messiah* and *Carmina Burana*, Symphony in the Valley including *Broadway and Beyond* and *Symphony Swing*, Aspen Chapel including Poulenc's *Gloria*, and *The Jack Robert's Show*.

She began singing different styles of music at the Riviera Supper Club and this led to singing Broadway and Jazz music with the Symphony in the Valley. Heidi is a founding member of an a cappella harmony group called Mixed Emotions and began playing the piano again during 2020 in order to accompany herself singing folk and popular music in local restaurants. Many years ago, she started a show called Heidi Rovig (formerly Paul) and Friends where singers could perform music together in a small setting which led her to explore other genres.

Program Notes and Translations

Voi Che Sapete – from *The Marriage of Figaro*, by W.A. Mozart (You Who Know)

This famous aria is sung by the young page Cherubino in *The Marriage of Figaro*. The song expresses the confusing and intense feeling of puberty and first love as Cherubino describes his newfound desires and emotional turmoil to the Countess and Susanna. The aria serves as a commentary on adolescence, infatuation, and the bewildering journey of discovering romantic emotions.

You who know what love is,
Ladies, see if it is in my heart.
I'll tell you what I feel;
It's new to me, and I don't understand it.

I feel an emotion, full of desire,
That is now pleasure, and now suffering.
I freeze, and then I feel my soul go up in flames;
And in a moment, I turn to ice.

I search for something outside of myself,
I don't know what it is or how to hold it.
I sigh and groan without wanting to;
I quiver and tremble without knowing why.
I find no peace night or day,
But I like to languish this way.

You who know what love is,
Ladies, see if it is in my heart.

Parto, Parto – from *La Clemenza di Tito*, by W.A. Mozart (I depart, I depart)

This aria is sung by Sesto, a male character played by a mezzo-soprano in what is known as a “trouser role” (a male character that is sung and acted by a female singer). The scene takes place in Act 1. Sesto is in love with Vitellia, who, in a fit of rage, has commanded Sesto to assassinate the Roman emperor, Tito. In the aria, Sesto wrestles with his conscience but ultimately agrees to carry out her request to win her affection. The aria is renowned for its prominent obbligato bassoon-clarinet part, which interacts with the mezzo-soprano's vocal line.

I go, but, my dearest,
Make peace again with me.
I will be what you would most
Have me be, do whatever you wish.

Look at me, and I will forget all
And fly to avenge you;
I will think only
Of that glance at me.
Ah, ye gods, what power
You have given beauty!

Je Ris de Me Voir – from Faust, by Charles Gounod (The Jewel Song)

The Jewel Song is an aria from Charles Gounod's opera *Faust*. The aging scholar Faust believes he has wasted his life and longs to be young again. In a deal with Mephistopheles, Faust sells his soul to the devil and in return is transformed into a handsome young man. When he falls in love with the beautiful young Marguerite, he soon finds that having all that you desire comes with a price. In this scene, Marguerite tries on the jewels delivered by Mephistopheles as a gift from Faust and is captivated by how they enhance her beauty, as she sings in the famous aria, the Jewel Song (Ah! Je ris de me voir se belle en ce miroir).

Ah! I laugh to see myself
So beautiful in this mirror!
Ah! I laugh to see myself
So beautiful in this mirror!
Is it you, Marguerite, is it you?
Answer me, answer me,
Respond, respond, respond quickly!

No! No! It's no longer you!
No... no, it's no longer your face;
It's the daughter of a king!
It's the daughter of a king!
It's no longer you. It's no longer you.
One must bow to her as she passes!

Senza Mamma – from Suor Angelica, by Giacomo Puccini (Without mother)

Senza Mamma is a heart-wrenching aria from Puccini's opera, *Suor Angelica*. The aria expresses the profound grief of Sister Angelica as she learns that her son has died and laments that he died without his mother by his side. The aria is known for its emotional depth, masterful composition, and is considered one of the most beautiful arias Puccini ever wrote for a soprano.

Without a mother,
My baby, you died!
Your lips, without my kisses
grew pale and cold!

And you closed,
My baby, your beautiful eyes!
Not being able to caress me,
You folded your little hands in a cross!

And you died without knowing
How much your mother loved you!

Now that you are an angel in heaven.
You can see your mother,
You can come down from the sky
And I feel you fluttering about me ...

You're here, you're here, you kiss me, caress me ...
Oh, tell me, when shall I see you in heaven?

When shall I kiss you?
Oh, sweet end to all my sorrows,
When can I join you in Heaven?

When shall I die,
Oh, when shall I die?
Tell your mother, pretty baby,
With a tiny twinkle of a star.
Speak to me, my beloved, my loved one.

Duo des Fleurs – from *Lakmé*, by Léo Delibes (The Flower Duet)

The Flower Duet is a duet for soprano and mezzo-soprano in the first act of the tragic opera *Lakmé*, which premiered in Paris in 1883. It is sung by the characters Lakmé, daughter of a Brahmin priest, and her servant Mallika, as they go to gather flowers by a river.

[Verse 1]

Lakmé:

Come, Mallika, the flowering vines
Their shadows now are throwing
Along the sacred stream,
That calmly here is flowing;
Enlivened by the songs of birds among the pines.

Mallika:

O mistress, dear! 'tis now –
When I behold you smiling,
In this blest hour, no cares beguiling,
That your oft-closed heart I may read,
Lakmé!

[Chorus]

'Neath the dome, jasmines white
'Neath the leafy dome, where the jasmine white

To the roses comes greeting,
To the roses comes greeting,

By flower banks, fresh and bright,
On the flowered bank, gay in morning light,

Come, and join we their meeting.
Come, and join we their meeting.

Ah! we'll glide with the tide,
Slowly on we'll glide floating with the tide,

On we'll ride away;
On the stream we'll ride away;

Through wavelets shimm'ring brightly,
Through wavelets shimm'ring brightly,

Carelessly rowing lightly,
Carelessly rowing lightly,

Reach we the steeps
We'll reach soon the steeps

Where the birds warble,
Where the fountain sleeps.

Warble, the birds sprightly.
Where warble the birds sprightly.

'Neath the dome rowers unite,
'Neath the leafy dome, where the jasmine white,

Come and join we their meeting!
Come and join we their meeting!

[Verse 2]

Lakmé:

But, why my heart's swift terror invested,
Doth not yet appear,
When my father 'lone goes to your city detested,
I tremble, I tremble with fear.

Mallika:

May the god, Ganesa, keep him from dangers,
Till he arrives at the pool just in view,
Where wild swans, those snowy wing'd strangers,
Come to devour the lotus blue.

Lakmé:

Yes, where the wild swans, those snowy wing'd strangers,
Come to feed on lotus blue.

[Chorus]

Měsíčku na Nebi Hlubokém – from *Rusalka*, by Antonín Dvořák (Song to the Moon)

Song to the Moon comes from Antonín Dvořák's opera, *Rusalka*, an opera based on the fairy tales of Karel Jaromír Erben and Božena Němcová. This particular aria is sung by the title character Rusalka, in the opera's first act. Rusalka is the daughter of a water-goblin who wants nothing more than to be human after she falls in love with a hunter/prince who frequents the lake in which she lives. Rusalka sings this song asking the moon to reveal her love to the prince.

O, moon up in the deep sky,
Your light sees distant places,
You travel round the wide world,
You look into people's houses.
You travel round the wide world,
You look into people's houses.

O, moon, stay for a moment,
Tell me, o, tell me where is my love!
O, moon, stay for a moment,
Tell me, o, tell me where is my love!

Tell him please, silver moon in the sky,
That I embrace him,
That he should for at least a while,
Remember his dreams!
That he should for at least a while,
Remember his dreams!

Light up his distant place,
Tell him, o, tell him who waits here!
Light up his distant place,
Tell him, o, tell him who waits here!

If he dreams of me,
May this memory waken him!

O, moon, don't disappear,
Don't go!

Quando Me'n Vo' – from *La Bohème*, by Giacomo Puccini (When I Go)

Quando Me'n Vo' is sung by Musetta, in the presence of her bohemian friends, hoping to reclaim the attention of her occasional boyfriend Marcello. The scene takes place at Café Momus. Shortly after Mimi, Rodolfo, and their friends have taken seats for a drink, Marcello's former girlfriend, Musetta shows up with her current patron, the elderly Alcindoro. They quarrel for a bit, then the episode begins as Musetta initiates her move on Marcello. She grabs the spotlight, musically speaking, for the short self-promoting aria.

When I walk
When I walk all along in the street,
People stop and stare at me
And look for my whole beauty
From head to feet...

And then I taste the slight yearning
Which transpires from their eyes
And which is able to perceive from manifest charms
To most hidden beauties.
So the scent of desire is all around me,
It makes me happy!

And you, while knowing, reminding, and longing,
You shrink from me?
I know it very well:
You don't want to express your anguish,
But you feel as if you're dying!

O Mio Babbino Caro – from Gianni Schicchi, by Giacomo Puccini (Oh my dear Papa)

This aria is sung by Lauretta after tensions between her father Schicchi and the family of Rinuccio, the boy she loves, have reached a breaking point that threatens to separate her from Rinuccio. It provides an interlude expressing lyrical simplicity and love in contrast with the atmosphere of hypocrisy, jealousy, double-dealing, and feuding in medieval Florence.

Oh my dear father,
I like him, he is very handsome.
I want to go to Porta Rossa
To buy the ring!
Yes, yes, I want to go there!

And if my love were in vain,
I would go to Ponte Vecchio
And throw myself in the Arno!
I am pining and I am tormented,
Oh God! I would want to die!
Daddy, have mercy, have mercy!
Daddy, have mercy, have mercy!

Je Veux Vivre – from Romeo and Juliet, by Charles Gounod (I Want to Live)

This is Juliet's first aria, and she sings it after her nurse *yet again* brings up the fact that she has to get married to Paris. Juliet is young, and that can either mean she's giddy and excitable, or that she's nervous and insecure about things like arranged marriages and being only 13 or so.

Ah!
I want to live
In this dream that intoxicates me
Again this day!
Sweet flame,
I keep you in my soul
Like a treasure!

This intoxication
Of youth
Alas, don't last just one day!
Then the time comes
When we cry
The heart gives way to love
And happiness flees without return.

Ah!
I want to live
In this dream that intoxicates me
Again this day!
Sweet flame,
I keep you in my soul
Like a treasure!

Away from the gloomy winter
Let me sleep
Before stripping it.
Ah!
Sweet flame,
Stay in my soul
Like a sweet treasure
For a long time, again!

Elsa's Procession to the Cathedral – from Lohengrin, by Richard Wagner

Wagner finished the opera *Lohengrin* in 1848. It tells the story of Elsa, a princess in Brabant (what we now call Antwerp), who is rescued and wedded by a knight in shining armor who insists on remaining nameless. Drama and tragedy ensue, ending with the death of several characters in typical Wagnerian fashion. *Elsa's Procession to the Cathedral* comes at the end of Act II, when Elsa is on her way to be married to the knight, who we later learn is Lohengrin, knight of the Holy Grail.

Carmen Suite No 1 and 2, by Georges Bizet

Carmen is an opera in four acts by the French composer Georges Bizet. The opera was first performed in Paris on 3 March 1875, where its breaking of conventions shocked and scandalized its first audiences. Bizet died suddenly after the 33rd performance, unaware that the work would achieve international acclaim with the following ten years. *Carmen* has since become one of the most popular and frequently performed operas with the *Habañera* and *Seguidilla* from Act 1 and the *Toréador Song* from Act 2 being among the best known of all operatic arias.

In the Seguidilla, Carmen is in jail for disturbing the peace. She is trying to seduce her guard, Don José, into letting her escape – and it works! She only intends to get out of jail, but he thinks she is proposing a long-term relationship and deserts his post to be with her. When the famous toreador Escamillo comes to town, Carmen leaves Don José to be with him, but the jealous soldier tracks her down and murders her during the bullfight.

Near the ramparts of Seville,
At the house of my friend Lillas Pastia
I'll soon dance the Seguidilla
and I'll drink Manzanilla.

At the house of my friend Lillas Pastia,

Yes, but all alone I will get bored,
True pleasure comes there are two;
So, to keep me company,
I will bring my lover!

My lover, he is a devil,
I showed him the door yesterday!

My poor heart, so consolable,
My heart is as free as air!

I have suitors by the dozen,
But they are not to my liking.
Here we are at the week end,
Who will love me?
I will love him!

Who wants my love?
It's for the taking!
You've come at the right moment!

I have hardly time to wait,
for with my new lover,

Near the ramparts of Seville,
At the house of my friend Lillas Pastia,

We'll dance the Seguidilla
and we will drink Manzanilla,
Tra-la-la-la-la-la-la-la-la-la-la,
Tra-la-la-la-la-la-la-la-la-la-la-ah!

Habañera is a bold and beautiful statement from the title character. She opens with “Love is a rebellious bird that no one can tame.” Translations vary describing the bird, but one thing is consistent, no one can tame it. While the early audiences of *Carmen* in 1875 were unsure how to receive the complex and controversial characters, the opera has become a standard, and *Habañera* has become its most recognizable aria.

Love is a rebellious bird
That nobody can tame,
And you call him quite in vain
If it suits him not to come.

Nothing helps, neither threat nor prayer.
One man talks well, the other's mum;
It's the other one that I prefer.
He's silent but I like his looks.

Love! Love! Love! Love!

Love is a gypsy's child,
It has never, ever, known a law;
Love me not, then I love you;
If I love you, you guard yourself!

Love me not, then I love you;
If I love you, you guard yourself!

Dance of the Comedians – from *The Bartered Bride*, by Bedřich Smetana

The Bartered Bride is a comic opera in three acts that is generally regarded as a major contribution towards the development of Czech music. Set in a country village and with realistic characters, it tells the story of how, after a late surprise revelation, true love prevails over the combined efforts of ambitious parents and a scheming marriage broker.

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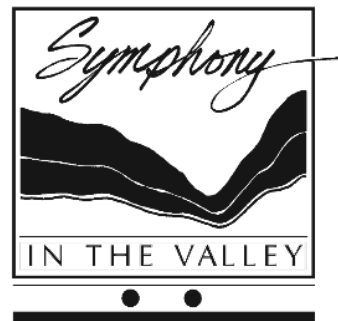
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Instrument Lending Program: Symphony in the Valley teams with local music educators to provide and/or repair instruments to any high-need middle or high school student that wishes to participate in their school's music program. We recognize that cost is often a barrier to participating in the arts and hope this program allows more students the chance to learn an instrument.

Student Enrichment Program: Symphony in the Valley collaborates with local music educators to identify students with musical promise that could benefit from additional instruction. We pair that student with an appropriate instructor and fund private lessons with the goal of enhancing the student's proficiency.

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An Evening of Opera

Friday, October 17th, 2025
Ute Theater – Rifle, Colorado
7:00 pm

Saturday, October 18th, 2025
Glenwood Springs High School
7:00 pm

Winter Concert - The Nutcracker

Saturday, December 6th, 2025
Ute Theater – Rifle, Colorado
2:00 pm and 7:00 pm

Sunday, December 7th, 2025
Ute Theater – Rifle, Colorado
2:00 pm and 4:30 pm

Symphony Swing – Roaring 20's Gala Fundraiser

Friday, February 13th, 2026
Ute Theater – Rifle

Saturday, February 14th, 2026
Hotel Colorado – Glenwood Springs

Spring Concert

Friday, May 9th, 2026
TBD

Saturday, May 10th, 2026
TBD

Spring Swing

Fore the Love of Music – Benefit Golf Tournament

Friday, June 5th, 2026
Lakota Canyon Ranch Golf Club, New Castle

Please check our website for updates and additional information.
You can also join our email contact list to ensure you never miss an event!

www.sitv.org

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