

Anthony Belin, Tenor
Jacob Rogers, Tenor
Mrs. Cheryl Seely Savage, Piano

April 8, 2026

7:30pm

All Faiths Chapel, Kansas State University

PROGRAM

Dichterliebe Op. 48 (1840).....Robert Schumann (1810-1856)
No. 1. Im wunderschönen Monat Mai
No. 2. Aus meinen Tränen sprießen
No. 3. Die Rose, die Lilie, die Taube, die Sonne
No. 4. Wenn ich in deine Augesn seh

Anthony Belin, Tenor

The Kiss Burglar (1918).....Raymond Hubbell (1879-1954)
Glen MacDonough (1870-1924)
Since I Met Wonderful You
One Day

Jacob Rogers, Tenor

Una Furtiva Lagrima (from *L'elisir d'amore*, 1832)..... Gaetano Donizetti (1797-1848)

Anthony Belin, Tenor

Stay Gold (from, *The Outsiders*, 2023)..... Jonathan O'Neal
Zachary Chance Bearden
Justin Levine

Jacob Rogers, Tenor

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L'ultima canzone (1905)..... Francesco Paolo Tosti (1846-1916)

Prison Op. 83 (1896)..... Gabriel Fauré (1845-1924)

Sin tu amor Miguel Sandoval (1902-1953)

Anthony Belin, Tenor

Israel in Egypt, HWV 54 (1739) G. F. Handel (1685-1759)

No. 5. Their land brought forth frogs

No. 34. Thou shalt bring them in

Jacob Rogers, Countertenor

Messiah, HWV 56 (1741) G. F. Handel (1685-1759)

Comfort Ye/Every Valley

Anthony Belin, Tenor

Agony (from *Into the Woods*, 1986) Stephen Sondheim (1930-2021)

Anthony Belin, Tenor

Jacob Rogers, Tenor

Dichterliebe: German Romantic poetry is typically emotional and sincere, but Heinrich Heine combined Romantic imagery with sharp irony. His poetry inspired Robert Schumann's song cycle *Dichterliebe*, which blends deep feeling with self-mockery in a strikingly modern way. Schumann admired Heine and met him in 1828, yet when he later sent him musical settings of his poems, Heine never responded, leaving the composer offended. Schumann wrote *Dichterliebe* during his prolific "year of song" in 1840, the same year he married Clara Wieck, composing it in just one week. Originally consisting of twenty songs, the work was published in 1844 with only sixteen, and it contains notable revisions and differences from the first manuscript. The poems come from Heine's *Lyrical Intermezzo* in *Buch der Lieder* and trace a story of love and betrayal told entirely from the poet's perspective. In *Dichterliebe*, Schumann elevated the piano to an equal role with the singer, using it not only to support but also to comment on and sometimes contradict the text.

Robert Schumann: (1810-1856) was a composer born in Zwickau and is considered one of the greatest composers of the romantic era. He started playing and practicing the piano at the age of seven. When he was old enough to attend university, he originally studied law before fully committing to music. Robert was not a virtuoso pianist but would later marry one (Clara Shuman) who would also be a great composer in her own rite. Robert has a large interest in the music of Shubert and would help with his creativity while composing. Some of his greatest compositions include Carnival, Kinderszenen, Piano Concerto in A minor, and his Dichterliebe. Robert unfortunately suffered from mental illness and contracted syphilis which also led to more mental health complications resulting in abuse of alcohol and his eventual suicide attempt in 1854

Heinrich Heine: (1797–1856) was one of the most significant German poets of the 19th century. Born in Düsseldorf, he combined Romantic lyricism with, irony, and political insight. His poetry often explores themes of love, longing, nature, and exile, while subtly critiquing social and political conditions of his time. Heine's Buch der Lieder (Book of Songs) became one of the most influential poetry collections of the Romantic era and inspired countless musical settings by composers such as Robert Schumann, Franz Schubert, and Felix Mendelssohn. Spending much of his later life in Paris, Heine served as a cultural bridge between Germany and France. His clear, melodic verse and emotional depth continue to resonate in both literature and music.

Im wunderschönen Monat Mai

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab ich ihr gestanden
Mein Sehnen und Verlangen.

In May, the magic month of May

In May, the magic month of May,
When all the buds were springing,
Into my heart the burning
Bright arrow of love came winging.

In May, the magic month of May,
When all the birds were singing,
I told her of my yearning,
My longing and heart-wringing.

Aus meinen Tränen spriessen

Aus meinen Tränen spriessen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.

Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

Die Rose, die Lilie, die Taube, die Sonne

Die Rose, die Lilie, die Taube, die Sonne,
Die liebt' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine;
Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne.

Wenn ich in deine Augen seh

Wenn ich in deine Augen seh',
So schwindet all' mein Leid und Weh';
Doch wenn ich küsse deinen Mund,
So werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust,
Kommt's über mich wie Himmelslust;
Doch wenn du sprichst: ich liebe dich!
So muss ich weinen bitterlich.

From my tears there will spring

From my tears there will spring
Many blossoming flowers,
And my sighs shall become
A chorus of nightingales.

And if you love me, child,
I'll give you all the flowers,
And at your window shall sound
The nightingale's song.

Rose, lily, dove, sun

Rose, lily, dove, sun,
I loved them all once in the bliss of love.
I love them no more, I only love
She who is small, fine, pure, rare;
She, most blissful of all loves,
Is rose and lily and dove and sun.

When I look into your eyes

When I look into your eyes,
All my pain and sorrow vanish;
But when I kiss your lips,
Then I am wholly healed.

When I lay my head against your breast,
Heavenly bliss steals over me;
But when you say: I love you!
I must weep bitter tears.

The Kiss Burglar: Written in 1918 by Glen MacDonough and Raymond Hubbell, the show takes place in New York and the Berkshire Hills, originally Premiered in the George M. Cohan Theatre, with 100 total performances on Broadway. Both songs take place in the first act and are sung by the characters Bert DuVivier (the burglar) and Mrs. E Chatteron-Pym respectively. "The burglar is an American, who, while in Trieste, got into a gambling quarrel and found refuge in the boudoir of a Grand Duchess. There, instead of the jewels she tremblingly offered him, he took only a kiss or two and left her. But the memory of the moment lingers in the lives of both..." – The New York Times, 1918.

Gaetano Donizetti: (1797-1848) Domenico Gaetano Maria Donizetti was born in Italy on November 29, 1797, as the youngest of three sons in a working-class family. He was not a child prodigy, but he received strong musical training from his uncle and from a priest named Johann Mayr. Donizetti also sang as a choirboy and earned a full scholarship in 1806 to attend the Lezioni Caritatevoli School founded by Mayr. In 1815 he went to Bologna to continue studying with Padre Mattei, and Mayr supported him with money and letters of introduction to help start his career. His first opera premiered in Naples in 1822, and he became internationally famous in 1830 after performances of *Anna Bolena*. Although he was well known, he was not chosen to direct the Naples Conservatory in 1840, so he moved to Paris and later worked for the Austrian court in Vienna. Donizetti became one of the most important composers of bel canto opera and wrote many works, including 71 operas, 16 symphonies, and nearly 200 songs. After losing his wife and children and suffering from serious illness, he eventually returned to his hometown of Bergamo, where he died in 1848 and was later buried in the Basilica of Santa Maria Maggiore.

L'elisir d'amore: is a comic opera by Gaetano Donizetti that premiered in 1832. The story takes place in a small Italian village and follows a poor, but kind young man named Nemorino who is in love with a wealthy woman named Adina. Hoping to win her love, he buys a supposed love potion from a traveling salesman, believing it will make Adina fall for him. In reality, the potion is only wine, but Nemorino's confidence begins to change how others see him. Throughout the opera, humorous misunderstandings and romantic moments occur as Nemorino tries to prove his love. Adina eventually realizes that Nemorino truly cares for her and that his love is sincere. One of the most famous moments in the opera is Nemorino's emotional aria "Una furtiva lagrima," where he believes Adina may finally love him back. In the end, the story concludes happily when Adina admits her love and the two are reunited.

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Una furtiva lagrima: is a famous tenor aria from the opera L'elisir d'amore composed by Gaetano Donizetti. In the song, the character Nemorino notices a single tear in Adina's eye and believes it means she loves him. He becomes filled with hope and happiness because he thinks his love is finally returned. The aria expresses deep emotion as Nemorino reflects on how even one small sign of love can change everything for him. It is known for its beautiful melody and is one of the most famous arias in opera.

Una furtiva lagrima

Una furtiva lagrima
negli occhi suoi spuntò:
Quelle festose giovani
invidiar sembrò.
Che più cercando io vo?
Che più cercando io vo?
M'ama! Sì, m'ama, lo vedo. Lo vedo.
Un solo instante i palpiti
del suo bel cor sentir!

I miei sospir, confondere

per poco a' suoi sospir!
I palpiti, i palpiti sentir,
confondere i miei coi suoi sospir...
Cielo! Si può morir!
Di più non chiedo, non chiedo.
Ah, cielo! Si può! Si, può morir!
Di più non chiedo, non chiedo.
Si può morire! Si può morir d'amor.

A Single Secret Tear

A single secret tear
from her eye did spring:
as if she envied all the youths
that laughingly passed her by.
What more searching need I do?
What more searching need I do?
She loves me! Yes, she loves me, I see it.
I see it.
For just an instant the beating
of her beautiful heart I could feel!
As if my sighs were hers,
and her sighs were mine!
The beating, the beating of her heart I
could feel,
to merge my sighs with hers...
Heavens! Yes, I could die!
I could ask for nothing more, nothing
more.
Oh, heavens! Yes, I could, I could die!
I could ask for nothing more, nothing
more.
Yes, I could die! Yes, I could die of love.

The Outsiders: is a musical, based on a movie, based on the original 1967 book by S. E. Hinton. The words and music are written by a trio, including Jonathan O’Neal, Zachary Chance Bearden, and Justin Levine. Set in Tulsa, Oklahoma, the book tells the story of Ponyboy Curtis, a “greaser” gang member caught up in a rivalry, and the experiences he has lived. Near the end of the show Johnny Cade – Ponyboy’s best friend – on his death bed sings Stay Gold to Ponyboy.

Francesco Paolo Tosti: (1846-1914) was an Italian composer and voice teacher. He became famous for writing beautiful romantic art songs that were popular in Italy and England. Tosti studied music at the San Pietro a Majella Conservatory and later moved to London, where he taught singing to members of the royal family. His songs are known for their lyrical melodies and expressive style. He wrote many well-known songs and became one of the most important composers of Italian salon music.

Francesco Cimmino: (1862-1939) was an Italian poet and lyricist. He became known for writing elegant and expressive texts for Italian art songs. Many of his poems were set to music by famous composers, including Francesco Paolo Tosti. Cimmino’s poetry often explored themes of love, longing, and deep emotion. His words were carefully crafted to match the lyrical and musical style of the songs they accompanied. Through his collaborations with composers, he helped shape the Italian salon song tradition and contributed to its popularity across Europe.

L'ultima canzone: The song expresses deep sorrow and longing as the singer reflects on the finality of love or a lost relationship. Its melody is gentle and expressive, highlighting the emotional intensity of the text. Tosti’s delicate harmonies and flowing vocal lines enhance the feeling of melancholy and resignation. L’ultima canzone remains one of Tosti’s most celebrated songs, admired for its poetic beauty and emotional depth.

L'ultima canzone

M'han detto che domani
Nina vi fate sposa,
Ed io vi canto ancor la serenata.
Là nei deserti piani
Là, ne la valle ombrosa,
Oh quante volte a voi l'ho ricantata!
Foglia di rosa
O fiore d'amaranto
Se ti fai sposa
Io ti sto sempre accanto.
Domani avrete intorno
Feste sorrisi e fiori
Nè penserete ai nostri vecchi amori.
Ma sempre notte e giorno
Piena di passione
Verrà gemendo a voi la mia canzone.
Foglia di menta
O fiore di granato,
Nina, rammenta
I baci che t'ho dato!
Ah! ... Ah! ...

The Last Song

They tell me that tomorrow,
Nina, you are to become a bride;
Yet still I sing you this serenade.
Out on the desolate plains,
There in the shadowed valley—
Oh, how many times have I sung it to
you before!
Rose petal,
Or flower of amaranth:
If you become a bride,
I shall always remain by your side.
Tomorrow you will be surrounded
By festivities, smiles, and flowers;
Nor will you give a thought to our loves
of old.
Yet, ceaselessly—by night and by day—
Filled with passion,
My song will come to you, sighing.
Mint leaf,
Or flower of pomegranate:
Nina, remember
The kisses I gave you!
Ah! ... Ah! ...

Gabriel Fauré: (1845-1924) was a French composer, pianist, and teacher. He became one of the most important French composers of the late Romantic and early modern periods. Fauré studied music at the École Niedermeyer in Paris, where he developed strong skills in composition and church music. Early in his career he worked as a church organist and later became a respected music teacher. His music is known for its smooth melodies, rich harmonies, and emotional depth. Some of his most famous works include the peaceful and reflective Requiem. Later in life he became director of the Paris Conservatoire and helped influence a new generation of composers.

Paul Verlaine: (1844-1896) was a famous French poet who became one of the most important writers of the Symbolist movement. His poetry is known for its musical sound, emotional tone, and delicate imagery. Verlaine often wrote about love, sadness, nature, and personal struggles. His life was troubled, including a turbulent relationship with fellow poet Arthur Rimbaud, which led to Verlaine spending time in prison. Despite these difficulties, he continued writing poetry that greatly influenced later poets and writers. Today, he is remembered as one of the most important figures in French literature of the 19th century.

Prison: by Gabriel Fauré is an art song based on a poem by Paul Verlaine. The poem describes a prisoner looking out from his cell and noticing the calm and beautiful world outside. He sees the blue sky, a tree moving in the wind, and hears a bell and a bird singing. These peaceful images remind him of the normal life he cannot reach. As he reflects on this, he feels sadness and regret about his situation. The speaker begins questioning his life and wonders what he has done with his youth. The song expresses themes of confinement, regret, and longing for freedom.

Prison

Le ciel est, par-dessus le toit,
Si bleu, si calme!
Un arbre, par-dessus le toit,
Berce sa palme.
La cloche, dans le ciel qu'on voit,
Doucement tinte.
Un oiseau sur l'arbre qu'on voit
Chante sa plainte.
Mon Dieu, mon Dieu, la vie est là,
Simple et tranquille.
Cette paisible rumeur-là
Vient de la ville.
Qu'as-tu fait, ô toi que voilà
Pleurant sans cesse,
Dis, qu'as-tu fait, toi que voilà,
De ta jeunesse?

Prison

The sky, above the roof,
Is so blue, so calm!
A tree, above the roof,
Sways its frond.
The bell, in the visible sky,
Softly chimes.
A bird on the visible tree
Sings its lament.
My God, my God, life is there,
Simple and tranquil.
That peaceful murmur
Comes from the city.
What have you done—oh, you standing
there,
Weeping ceaselessly—
Tell me, what have you done—you
standing there—
With your youth?

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Miguel Sandoval: (1902-1953) born in Guazacapán, Guatemala. His early musical exposure was limited but included a home piano, a church harmonium, and local performances by military bands and marimba orchestras. His primary education was supervised by his uncle, Fray Angel Cabrera. At age 10, he began playing piano and developed a strong interest in music. In 1912, he moved to Guatemala City. After a devastating earthquake in 1917, he continued his studies in Belize. During this time, he supported himself by teaching piano. He later traveled to the United States. Sandoval arrived in New York City in 1918 with just \$50. He worked as an arranger, choral coach, and pianist while publishing musical works and eventually becoming a U.S. citizen and assistant conductor at the Metropolitan Opera. He made his concert debut in 1926 and later toured widely with tenor Beniamino Gigli. In 1946, he returned to Guatemala and became director of the National Radio Station, promoting cultural programs and founding the TGW Orchestra. He later returned to the United States, where he continued his musical career until his death in 1953.

Sin tu amor

Mujer de mi vida, ven a mi!
Sin tu amor
Para que sirve la vida?
Sin nunca ver en tus ojos la alegría
Sin nunca ver en tus labios la sonrisa
Para que sirve la vida?

No siendo mía
Para que quiero la vida?
Que otro sea, que se mire en tus ojos
Que dueño sea de los besos de tus
labios
Para que quiero la vida?

Without your love

Woman of my life, come to me!
Without your love,
what is life for?
Without ever seeing joy in your eyes,
Without ever seeing a smile on your
lips—
What is life for?
If you are not mine,
Why do I want life?
Let another be—let him gaze into your
eyes,
Let him be the master of the kisses from
your lips.
Why do I want life?

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Pero con tu amor, con tus ojos que me miran
Con tus labios rojos, que me dicen "Yo te quiero,"
Sería feliz, y la vida pasaría
A tus pies, murmurando, "Yo te adoro!"

But with your love, with your eyes that gaze upon me,
With your red lips that whisper, "I love you,"
I would be happy, and life would pass by
At your feet, murmuring, "I adore you!"

George Frideric Handel: (1685-1759) was a Baroque composer born in Halle, Germany. He showed musical talent early and studied violin, harpsichord, and composition as a child. Handel traveled to Italy in his twenties, where he absorbed Italian opera and sacred music styles that influenced his later work. In 1712, he moved to London and became famous for composing operas for the Royal Academy of Music. He is best known for his oratorios, especially *Messiah*, which includes the famous "Hallelujah" chorus. Handel also composed instrumental works, including concerti grossi, organ concertos, and orchestral suites. Despite becoming blind later in life, he continued composing until his death. His music combined dramatic expression, rich harmonies, and memorable melodies that have influenced generations of musicians. Today, Handel is celebrated as one of the greatest composers of the Baroque era, with his works performed worldwide.

Isreal in Egypt: is one of Handel's other oratorios, premiered in 1739 in London. *Isreal in Egypt* follows the story of the plagues of Egypt, and the flight the Israelites. *Their land brought forth frogs* recounts to coming of the plagues upon Egypt, while *Thou shalt bring them in* sings of their deliverance from the land of Egypt unto the sanctuary of the Lord.

Their land brought forth frogs

Their land brought forth frogs, yea, even
in their king's chambers. Psalm 105:30

He gave their cattle over to the
pestilence; blotches and blains broke
forth on man and beast. (Psalm 78:48)

Thou shalt bring them in

Thou shalt bring them in, and plant
them in the mountain of Thine
inheritance, in the place, O Lord, which
Thou hast made for Thee to dwell in, in
the Sanctuary, O Lord, which Thy hands
have established. (Exodus 15:17)

Comfort Ye / Every Valley: are the opening tenor arias of Messiah, composed in 1741. They appear in Part I, which focuses on the prophecy of Christ and preparing people for His coming.

“Comfort Ye” is a recitative that reassures God’s people that their suffering is ending, based on Isaiah 40:1-2: “Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.”

“Every Valley” follows as a melodic aria celebrating the Lord’s arrival, using the text from Isaiah 40:3: “Every valley shall be exalted, and every mountain and hill shall be made low; the crooked straight, and the rough places plain.” Handel sets these verses with expressive melodies and rhythms to convey hope, comfort, and anticipation. The arias together emphasize God’s promise of salvation and prepare listeners for the spiritual message of the oratorio. They remain some of the most famous and frequently performed moments in Messiah.

Comfort Ye

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah 40:1-3)

Every Valley

Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain. (Isaiah 40: 4)

Into the Woods: Explores the wishes and quests of many notable fairytale characters, based on the stories of the Grimm Brothers fairy tales, we meet the Baker and his Wife, Little Red Riding Hood, Cinderella, Rapunzel, the Witch, and the princes who seek the hands of Cinderella and Rapunzel.

Stephen Sondheim: (1930-2021) was a prolific American musical theatre composer and lyricist, credited with reinventing the American Musical. At a young age, Sondheim was mentored by Oscar Hammerstein II and later collaborated with Harold Prince and James Lapine. Early in his career, Sondheim wrote the lyrics for both *West Side Story* and *Gypsy*, and later when on to write many notable works, such as *A Funny thing Happened on the Way to the Forum*, *Sweeney Todd*, and *Sunday in the Park with George*.

Agony: Follows the two princes as they share with each other their woes and trials on their quest for the hands of Cinderella and Rapunzel, constantly one upping the other with childlike tactics.