

A HERO'S JOURNEY

MUSIC OF FAIRYTALES, MYTHS, & LEGENDS

SADIE O'CONNOR,
Soprano

Liesl Crehan,
Piano

Featuring
Jake Venet and
Hope O'Connor

AUGUST 7, 2022
3 PM

at the historic
Dennis Union Church
713 Route 6A, Dennis

Tickets \$20 at the door
Cash/Check only

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A Hero's Journey:
Music of Fairy Tales, Myths, and Legends

Sadie O'Connor, soprano || Liesl Crehan, piano

August 7, 2022

Program Order

Prologue: Entry into the Fantasy World

"Prologo" - *l'Orfeo : favola in musica* (1607)

Claudio Monteverdi,
libretto by Alessandro Striggio

Part 2: The Hero

"Glitter and Be Gay" - *Candide* (1956)

Leonard Bernstein,
libretto by Richard Wilbur

"Si je n'y venais pas, qui donc le balaierait?" - *Cendrillon* (1904)

Pauline Viardot

"Song" - *Orpheus and Euridice* (2001)

Ricky Ian Gordon

Part 3: The Call to Adventure

"Volta la terrea" - *Un Ballo in Maschera* (1859)

Giuseppe Verdi,
libretto by Antonio Somma

"Impossible/It's Possible" - *Cinderella* (1957)

Richard Rodgers,
lyrics by Oscar Hammerstein II

"Go the Distance" - *Hercules* (1997)

Alan Menken
lyrics by David Zippel

~~~~~ Intermission (10 min) ~~~~~

**Part 4: Trials and Battles**

"The Impossible Dream" - *Man of La Mancha* (1965)

Mitch Leigh,  
lyrics by Joe Darion

"This is the Moment" - *Jekyll and Hyde* (1990)

Frank Wildhorn,  
lyrics by Leslie Bricusse

"Catch the Moon" - *In the Light: A Faustian Tale* (2021)

Michael Mott

**Part 5: Hope, Transformation, Return**

"No One is Alone" - *Into the Woods* (1986)

Stephen Sondheim

"Out of the Darkness" - *Ever After* (2015)

Zina Goldrich, lyrics by Marcy Heisler

# Notes on the Program

by Sadie O'Connor

As a musician, actor, and literary scholar, one label that encompasses all the things I do is "storyteller." I believe that stories, whether told in speech, writing, or music, are among the truest forms of human expression. They inspire empathy for people whose experiences are drastically different from our own, and they also illustrate how much we all have in common. Fairytales and myths, sometimes misjudged as the simplest of stories, are at the very heart of this phenomenon. I can barely remember a time when I did not know Cinderella. As I grew up, I encountered others like Orpheus and King Arthur, and they became good friends of mine, too. Maybe my ongoing search for how we can make the world better is part of the reason why fantasy has always been my favorite. I'm also drawn to the idea of living your life as a quest. This idea runs through all myths about a hero: we are imperfect, we struggle and fail, but we are good, and it matters that we try.

I created the first version of this concert at the College of the Holy Cross, to explore a question: why do certain stories persist across time? While I was planning the concert, I was reading a lot of books as part of my research, and I was also in rehearsals for two musicals. Reading is a solitary pursuit, but acting is a communal one. The work of adapting myths is communal, too-- when we retell a story for a new audience, we forge a connection between people in both the past and present. Because this music taps into universal, powerful emotions, it can unite communities just as the original myths once did. This is a powerful thing in a world where we are increasingly polarized, isolated, and afraid.

This concert follows the Hero's Journey, one of the most fundamental literary archetypes. There are many characters here, spanning several centuries, countries, and languages, but they are all heroes on a quest. I invite you to follow this quest as your own. Most of all, with this concert I want to send the message that your story matters. The spark of heroism, which humankind has loved for centuries, lives on in you. May this escape into fantasy help us go into the real world with courage, kindness, and hope. I hope you enjoy the show!

## PROLOGUE: INTO THE WORLD OF THE STORY

### "Prologo: dal mio Permesso amato" - *La Musica, l'Orfeo* : favola in musica (1607)

Music by Claudio Monteverdi, libretto by Alessandro Striggio

Our adventure begins with a piece that introduces us to the world of a story. Claudio Monteverdi's *Orfeo* is widely regarded as the first true opera. This is the opening: the figure of Music silences the outside world as she tells the story of the Greek hero Orpheus, a musician who traveled to the Underworld and back on a quest to save his wife from death. We echo Orpheus' quest to the Underworld whenever we try to do the impossible, in music, in love, and in life. *La Musica* positions her hero in the context of the grand scheme of poetry and songs. The music itself is strophic, but the vocal embellishments are always improvised by the performer. I think Orpheus and *La Musica* would enjoy this unique, living relationship between composer and performer, still creating new interpretations over 400 years later.

Dal mio Permesso amato a voi ne vegno,  
incliti eroi, sangue gentili di regi,  
di cui narra la fama eccelsi pregi,  
né giugne al ver perch'è troppo alto il segno.

From my beloved Parnassus I come to you  
Glorious heroes, blood of kings,  
Of whom Fate relates high praise.  
Not attaining truth, for it is too high a mark.

Io la Musica son, ch'a i dolci accenti  
so far tranquillo ogni turbato core,  
ed or di nobil ira, ed or d'amore  
posso infiammar le più gelate menti.

Io su cetera d'or cantando soglio  
mortal orecchio lusingar talora,  
e in guisa tal de l'armonia sonora  
de le rote del ciel più l'alme invoglio.

Quinci a dirvi d'Orfeo desio mi sprona,  
d'Orfeo che trasse al suo cantar le fere,  
e servo fe' l'inferno a sue preghiere,  
gloria immortal di Pindo e d'Elicona.

Or mentre i canti alterno, or lieti, or mesti,  
non si mova augellin fra queste piante,  
né s'oda in queste rive onda sonante,  
ed ogni aurette in suo camin s'arresti.

I am Music, who in sweet accents  
Can make peaceful every troubled heart.  
And so with noble anger, so with love  
I can inflame the coldest minds.

Singing with my golden lyre,  
I love to charm mortal ears  
And in this way, to the pleasant harmony  
Of the lyre of Heaven I make souls aspire.

Desire spurs me to tell you of Orpheus,  
Orpheus who tamed wild beasts with his song,  
And made Hades answer his prayers,  
To the immortal glory of Pindus and Helicon.

While I vary my songs, now happy, now sad,  
Let no small bird move among the bushes,  
Nor a wave be heard on the banks  
And every breeze shall cease its wandering.

## PART II: THE HERO

### “Glitter and Be Gay” - Cunegonde, *Candide* (1956)

Music by Leonard Bernstein, libretto by Richard Wilbur

The operetta *Candide* is adapted from Voltaire's 1759 satire of the same name, which brutally ridicules the optimistic philosophy and literature of his time in a spoof of the *Bildungsroman* (coming-of-age story). The goodhearted heroes venture out into the world, but they meet one comically cruel tragedy after another. For example, the young maiden Cunegonde goes from a naive nobleman's daughter, to a captive of war, to the most-desired courtesan in Paris. Though repeatedly victimized, Cunegonde is not a damsel in distress- she's a survivor. In this aria, she reflects on what her life has become, and what she really wants.

### “Si je n'y venais pas, qui donc le balaierait?” - Cendrillon, *Cendrillon* (1904)

Music and libretto by Pauline Viardot

Cinderella is one of the best-known fairytale protagonists, who succeeds in making her dreams of a better life come true with kindness, determination, and a bit of magic. Viardot's Cendrillon is a more rebellious Cinderella than in many English adaptations. She is gentle and kind, but she is not afraid to speak up for herself. Here, she responds to the cruel taunts of her stepfamily by asking how well they'd survive if she wasn't around to do all the work.

Si je n'y venais pas, qui donc le balaierait?  
Qui donc des fraîches fleurs ainsi le garnirait?  
Qui le café bien chaud ici vous servirait?  
Je vous donne mon temps, je vous donne mes soins,  
Je ne demande rien... qu'à rester dans mon coin.  
Veuillez donc m'y laisser, permettez qui je chante  
Ma petite chanson qui n'est pas bien gênante.

If I wasn't here, then who would sweep?  
Who would decorate with fresh flowers?  
Who would serve you fresh coffee?  
I give you my time, I give you my care,  
I ask for nothing except to stay in my corner.  
So please leave me there, and let me sing  
My little song-- it's not that annoying.

Si je n'y venais pas, qui donc vous coifferait?  
Qui donc des falbalas vos robes garnirait?  
Qui sur la mandoline vous accompagnerait?  
Je vous donne mon temps, je vous donne mes soins,  
Je ne demande rien... qu'à rester dans mon coin.  
Veuillez donc m'y laisser, permettez qui je chante  
Ma petite chanson qui n'est pas bien gênante.

If I wasn't here, then who'd do your hair?  
Who would adorn your dresses with frills?  
Who would accompany you on the mandolin?  
I give you my time, I give you my care,  
I ask for nothing except to stay in my corner.  
So please leave me there, and let me sing  
My little song-- it's not that annoying.

### **"Song" - Orpheus, *Orpheus and Euridice* (2001)**

Music and lyrics by Ricky Ian Gordon

Orpheus has many adventures in Greek mythology, but his greatest one is when he falls in love with Eurydice, for whom he defies the odds of life and death. In this number, Orpheus has just fallen in love with Eurydice, and to express how he feels, he writes a song for her. There is something so beautiful about how Orpheus expresses his love: "I am part of something now." Love is its own adventure, one that requires strength and courage for the good of someone who means more to you than life itself.

## **PART III: THE CALL TO ADVENTURE**

### **"Volta la terrea" - Oscar, *Un Ballo in Maschera* (1859)**

Music by Giuseppe Verdi, libretto by Antonio Somma

Though Verdi's opera *Un Ballo in Maschera* (*A Masked Ball*) has a realist setting, magical prophecies motivate the action. This scene is our first introduction to that magic. At court, a judge wants to banish the sorceress Ulrica, but Oscar, the king's page, defends her. Oscar is similar to the plucky young hero of many Grimm fairy tales, always ready to help (and equally apt to stir up trouble). He spins this tongue-in-cheek story of Ulrica's powers to prove to the judge that she is not someone they can easily subdue.

|                                              |                                          |
|----------------------------------------------|------------------------------------------|
| Volta la terrea fronte alle stelle           | When she turns her face to the stars,    |
| Come sfavilla la sua pupilla!                | How her eyes flash like lightning!       |
| Quand alle belle il fin predice              | When she foretells to beautiful girls,   |
| Mesto o felice dei loro amor...              | Happy or sad, the fate of their loves... |
| Ah! è con Lucifero d'accordo ognor!          | Aha! She is in league with Lucifer!      |
| Si si si si! è con Lucifero d'accordo ognor! | Yes! She is in league with Lucifer!      |

|                                              |                                                 |
|----------------------------------------------|-------------------------------------------------|
| Chi la profetica sua gonna afferra           | Whoever touches the prophetess' gown            |
| O passi'l mare voli alla guerra              | Whether he plans to cross the sea or go to war, |
| Le sue vicende soavi amare                   | His future, sweet or bitter,                    |
| Da questa apprende nel dubbio cor...         | His doubting heart will learn it from her.      |
| Ah! è con Lucifero d'accordo ognor!          | Aha! She is in league with Lucifer!             |
| Si si si si! è con Lucifero d'accordo ognor! | Yes! She is in league with Lucifer!             |

### **"Impossible/It's Possible" - Cinderella and the Fairy Godmother, *Cinderella* (1956)**

Music by Richard Rodgers, lyrics by Oscar Hammerstein II

Once we encounter the magic, now comes the Call to Adventure, the moment where a character receives and accepts their quest, and goes into the world to become who they are meant to be. In *Cinderella*, the call to adventure builds up gradually, grounded by the

heroine's hope and determination that her dream can come true. In this scene from Rodgers and Hammerstein's musical, the Fairy Godmother arrives to help Ella with a bit of magic so she can go to the ball. The show encourages us to take that leap of faith and grab hold of our dreams-- after all, anything is possible.

**“Go the Distance” - Hercules, Hercules (1997)**

Music by Alan Menken, lyrics by David Zippel

“Go the Distance” is one of the greatest of Disney’s “I Want” ballads. In the film, Hercules sings this song as he sets off on his quest to become a true hero. Hercules is searching for something that people of all times and cultures have wanted: a place to belong, where he can be who he truly is. He always has faith that he can go the distance; he has what it takes within him all along, and he knows there is a place for him. All he needs to do is trust it, and let his heart, rather than pride or fear, guide him.

**PART IV: QUESTS AND BATTLES**

**“The Impossible Dream (The Quest)” - Don Quixote, Man of La Mancha (1965)**

Music by Mitch Leigh, lyrics by Joe Darion

*Man of La Mancha* is an adaptation of Miguel de Cervantes' 1615 epic *Don Quixote*, considered by many to be the first modern novel. It tells the story of Alonso Quijano, a Spanish nobleman who reads so many books about chivalry that he decides to uproot his life and become the knight-errant Don Quixote. In this scene from the musical, Don Quixote is confronted by the world-weary Aldonza, who wonders why he puts himself through so much ridicule. Don Quixote explains his purpose in life. *Don Quixote* is both a witty mockery of old literature and a heartfelt homage to knighthood and its idealism. “The Impossible Dream” is the mission of anyone who wishes to change the world for the better. It may seem impossible, even illogical, but it is worthwhile to try.

**“This is the Moment” - Dr. Henry Jekyll, Jekyll and Hyde**

Music Frank Wildhorn, lyrics by Leslie Bricusse

Our fourth act features two adaptations of the Faust legend, in which the titular character sells his soul to the devil to gain something, but ultimately goes down in flames. In this song from *Jekyll & Hyde*, Dr. Jekyll is about to begin his fateful experiment. I've included this piece, an unusual choice for a performer of my voice and casting type, to highlight the fact that there is a lack of female characters who explore the full arc of a Faust story. Women who do lose control are often sexualized, exiled, or killed fairly quickly. They don't get to explore the path to madness in a way that does not label the female psyche as inherently unstable, weak, or dangerous, and this must change. There should be more women characters that chase their brilliance into madness and live to see the full arc of the tragedy. By adding this song, I offer a glimpse into what could be.

**“Catch the Moon” - Gretchen Wagner, In the Light: A Faustian Tale**

Music and Lyrics by Michael Mott

Here is a rare example of a woman Faust, standing in the midst of the destruction that came from her efforts. Gretchen is the co-protagonist of *In the Light: a Faustian Tale*, a new

musical by Michael Mott and Nathan Wright, which sets the story of Doctor Faustus in Renaissance Europe during the Inquisition. Gretchen begins as an idealistic rebel, but she makes increasingly harsher decisions to keep herself alive and free, until her friends face death because of her actions. In this eleven o'clock number, Gretchen ponders the moon, in which she sees a version of herself (solitary and misunderstood, but powerful and free). To survive, she intends to close her heart to the woman she loves, and to everything else.

## **PART V: TRANSFORMATION AND RETURN**

### **“No One is Alone” - Cinderella/Baker/Jack/Little Red, Into the Woods (1986)**

Music and lyrics by Stephen Sondheim

“No One is Alone” is a statement of love and hope which I think is absolutely crucial to all enduring stories. Near the end of the second act, the four surviving characters are poised to battle a giant. Just before the fight, Cinderella and the Baker comfort their young friends. They acknowledge that the lines between good and evil, right and wrong, are not as clear as they may appear in stories. But you are never alone. The forces against you may be strong, but it also means that “someone is on your side.”

### **“Out of the Darkness” - Danielle and Prince Henry, Ever After (2015)**

Music by Zina Goldrich, lyrics by Marcy Heisler

This musical by Goldrich and Heisler, based on the 1998 film of the same name, gives voice to a Cinderella (named Danielle) who is smart, courageous, and kind. She goes on an adventure with the Prince some time before they meet at the ball. In this duet, both Danielle and Prince Henry find themselves questioning their place in the world. Danielle urges the hesitant Henry to accept his destiny as king. Although she is speaking to him, he realizes that she too is destined to lead people “out of the darkness and into the light.” In each other, Henry and Danielle have found a true friend, a true ally, and true love.

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## *Performer Biographies*



**Sadie O'Connor** is so happy to be back on the Cape! Born and raised in Barnstable, she recently graduated from the College of the Holy Cross. She now studies Voice at the Jacobs School of Music at Indiana University. Credits include *She Loves Me* (Amalia Balash), *Little Women* (Beth March), *A Midsummer Night's Dream* (Puck), *Into the Woods* (Cinderella), *Jekyll & Hyde* (Emma Carew), *Wonderland!* (the Caterpillar), *Hänsel und Gretel* (u/s Gretel), scenes from *Le Nozze di Figaro* (Susanna), solo and touring concerts, and modern operas with the Vienna Summer Music Festival. Her performance as Puck in *A Midsummer*

*Night's Dream* was hailed as “magnetically devilish” (IMDb) and of “ethereal beauty” (North West End UK). Sadie is a member of international honor societies Phi Beta Kappa, Sigma Tau Delta (English) and Pi Delta Phi (French). She has published papers in the literary journal *The Criterion*, and recently won the Beethoven Prize for her research on Monteverdi's *Orfeo*, which will be published later this year. In all her work, Sadie is dedicated to using the arts to cultivate love, joy, and community-- a hopeful vision for how the world could be.



Pianist **Liesl Crehan** teaches elementary music at the Kenneth C. Coombs School in Mashpee. In recent years, she has accompanied and directed music for a number of local community and school theater productions, including *Man of La Mancha* at the Cotuit Center for the Arts (2018), *The 25th Annual Putnam County Spelling Bee* at Mashpee High School (2019), and *Cinderella* at Bourne High School (2022). Most recently, she accompanied all performers at Eventide Theatre Company's summer Cabaret event. Liesl also plays the organ and piano at St. Peter's Church-on-the-Canal in Buzzards Bay.



**Jake Venet** is excited to have another performance with Eventide Theatre Company! Jake is new to the Cape, but you may have seen him recently at Falmouth Theater Guild's production of *Godspell* as Jesus, or ETC's production of *Into the Woods* as Jack. Jake is excited to be moving to London in the fall to begin his PhD studies at the UCL School of Management, studying creativity in the performing arts. Jake is currently in the cast of *Mamma Mia* at the Cape Rep Theater. Jake is also a lyricist working with Madison Mayer on an upcoming album. Follow @mayerxvenetmusic on TikTok and Instagram for updates!



**Hope O'Connor** is a singer and paper artist born and raised on Cape Cod. She was most recently seen on stage in Eventide Theatre Company's production of *Into the Woods* as Rapunzel. Past performance credits also include *Little Women* (Beth March) at Cape Cod Theatre Company, *Wonderland!* (Queenie) at Cotuit Center for the Arts, and many more. She will appear this fall as Sherrie in *Rock of Ages* at Barnstable Comedy Club. When she's not performing, she can be found running her Etsy shop, Pixie's Villa. Thank you to her twin sister, Sadie, for making this concert possible!

Produced by Eventide Theatre Company, 2022. Program notes by Sadie O'Connor. Poster by Sadie O'Connor; photo by John Buckingham. Bernstein, Leonard and Richard Wilbur. "Glitter and Be Gay." *Candide*. © 1957 by Amber Holdings LLC. Renewed by Leonard Bernstein Publishing Company LLC. Accessed via College of the Holy Cross.

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