

Opera Inspiring the World, and the World Inspiring Opera

# This is Prophetic!





# On the Stage:

What you're hearing:

What you've probably seen:

## La Boheme (G. Puccini)

Character: Mimi

Setting: Paris, c. 1830, a garret apartment

Aria: Mi chiamano Mimi

### What she's saying:

Son tranquilla e lieta,  
ed è mio svago far gigli e rose.  
Mi piaccion quelle cose  
che han sì dolce mafia,  
che parlano d'amor, di primavera,  
che parlano di sogni e di chimere –  
quelle cose che han nome poesia.  
Lei m'intende?  
Mi chiamano Mimì. Il perchè non so.  
Sola, mi f'oil pranzo da me stessa.  
Non vado sempre a messa,  
ma prego assai il Signor.  
Vivo sola, soletta,  
là in una Bianca cameretta;  
guardo sui tetti e in cielo.  
Ma quando vien lo sgelo il primo sole è mio...  
il primo bacio dell'aprile è mio!  
Germogli in un vaso una rosa...  
foglia a foglia la spio!  
Così gentil il profumo d'un fior!  
Ma I fior ch'io faccio, ahimè! non hanno odore!  
Altro di me non le sparei narrare.  
Sono la sua vicina che la vien fuori d'ora a  
importunare.

### What it means:

Yes...they call me Mimi, but my name is Lucia.  
My story is brief:  
On linen or on silk I do embroidery at home and outside.  
I am quiet and cheerful,  
and my hobby is making lilies and roses.  
Those things give me pleasure  
which have so much sweet charm, which speak of love,  
of springtimes, which speak of dreams and of fantasies-  
those things which are called poetry.  
Do you understand me?  
They call me Mimi. Why, I don't know.  
Alone, I make meals at home by myself.  
I do not always go to mass, but I pray to the Lord.  
I live alone – all alone –  
there, in a clean little room;  
I look out on the rooftops and the sky.  
But when the spring thaw comes the early sun is mine...  
the first kiss of April is mine!  
A rose blooms in a vase...petal by petal I watch over it!  
How delicate, the scent of a flower!  
But the flower I make, alas, do not have any fragrance!  
I would not know how to tell you anything else about me.  
I am your neighbor who comes unexpectedly to interrupt  
you.

### What's happening:

Mimì, a seamstress, knocks on the door of a neighboring apartment because her candle has blown out. Rodolfo, a young poet, answers the knock and his own candle flame goes out. He pretends not to find the key that Mimì drops in the darkness, and introduces himself in a poetic discourse. Then he sits in the dark and listens to Mimì's simple words about herself.

## RENT (J. Larsen)

Character: Mimi

Setting: New York City, 1989, a converted loft in Alphabet City

Song: Light My Candle

### What she's saying:

Got a light?  
...they turned off my heat,  
and I'm just a little weak on my feet.  
Would you light my candle?  
Just haven't eaten much today  
at least the room stopped spinning...  
It's out again...would you light my candle?  
I think that I dropped my stash...  
I'm illin', I had it when I walked in the door, it was pure!  
Is it on the floor?  
Help me look!  
We could light the candle...what'd you do with my candle?  
They call me Mimi...

### What's happening:

Mimì, an exotic dancer, lives below the reclusive ex-rock guitarist Roger. When the heat in her building is turned off, she goes up to his apartment with a candle, asking for a light. On her way out, she thinks she dropped the dimebag she had in her pocket. When Roger finds it and hides it in his in own pocket to discourage her from using, she dances with him and tricks him into giving it back to her.

# On the Stage:

What you're hearing:

**La Boheme (G. Puccini)**

**Character: Mimi**

**Setting: Paris, c. 1830, outside a tavern near the city gate**

**Aria: Donde lieta**

## What she's saying:

Donde lieta uscì al tuo grido d'amore,  
torna sola Mimì al solitario nido.  
Ritorna un'altra volta a intesser finti fior!  
Addio, senza rancor.  
Ascolta. Le poche robe aduna che lasciai  
sparse.  
Nel mio cassetto stan chiusi quell cerchietto  
d'or,  
e il libro di preghiere.  
In volgi tutto quanto in un grembiale e  
manderò il portiere...  
Bada...sotto il guanciaie c'è la cuffietta rosa.  
Se vuoi, serbarla a ricordo d'amor!  
Addio, senza rancor.

## What it means:

From the place she left, happy at your declaration of love  
Mimi returns alone to her solitary nest.  
She goes back once again to make unreal flowers!  
Farewell, without remorse.  
Wait. Gather together the few things that I left scattered around.  
Shut in my drawer are that gold ring and the prayer book.  
Wrap them all up in a smock and I will send the porter...  
Careful...under the pillow there is the pink bonnet.  
If you wish, keep it in remembrance of love!  
Farewell, without remorse.

## What's happening:

Rodolfo has left Mimi. She is ill. On a cold winter morning she makes her way to an inn where their mutual friend, Marcello, is staying. She seeks Marcello's company and advice, and is surprised to find Rodolfo also at the tavern. When the lovers meet Mimì sings this touching farewell.

What you've probably seen:

**RENT (J. Larsen)**

**Character: Mimi**

**Setting: New York City, 1989**

**Song: Without You**

## What she's saying:

Without you, the ground thaws, the rain falls, the grass grows.  
Without you, the seeds root, the flowers bloom, the children play.  
The stars gleam, the poets dream, the eagles fly, without you.  
The earth turns, the sun burns, but I die, without you.  
  
Without you, the breeze warms, the girl smiles, the cloud moves.  
Without you, the tides change, the boys run, the oceans crash.  
The crowds roar, the days soar, the babies cry, without you.  
The moon glows, the river flows, but I die, without you.

## What's happening:

After a few stressful months, Roger's and Mimi's relationship has become strained. Roger accuses Mimi of cheating on him with Benny, Roger's old roommate and the man responsible for evicting them from his apartment. When Mimi tries to explain that she didn't cheat and is still using drugs, Roger leaves her, and Mimi sings this song in response to his departure.

# On the Stage:

What you're hearing:

**Madama Butterfly (G. Puccini)**  
**Character: Cio-Cio San**  
**Setting: Nagasaki, Japan, 1904**  
**Aria: Un bel di**

## What she's saying:

Un bel di, vedremo levarsi un fil di fumo  
sull'estremo confin del mare.  
E poi la nave appare.  
Poi la nave bianca entra nel porto,  
romba il suo saluto.  
Vedi? È venuto!  
Io non gli scendo incontro. Io no.  
Mi metto là sul ciglio del colle e aspetto,  
e aspetto gran tempo e non mi pesa,  
la lunga attesa.  
E uscito dalla folla cittadina,  
un uomo, un picciol punto  
s'avvia per la collina.  
Chi sarà? chi sarà? E come sarà giunto  
che dirà? che dirà?  
Chiamerà Butterfly dalla lontana.  
Io senza dar risposta  
me ne starò nascosta  
un po' per celia e un po' per non morire  
al primo incontro; ed egli alquanto in pena  
chiamerà, chiamerà:  
"Piccina mogliettina, olezzo di verbena"  
i nomi che mi dava al suo venire.  
Tutto questo avverrà,  
te lo prometto. Tienti la tua paura,  
io con sicura fede l'aspetto.

## What it means:

One beautiful day we will see a thread of smoke rise  
on the far horizon of the sea.  
And then the ship appears.  
Then the white ship enters the port,  
roars its salute.  
You see? He has come!  
I will not go down to meet him - not I.  
I will position myself there on the edge of the hill  
And wait a long time; and the long wait will not be  
hard on me.  
And...having emerged from the town crowd,  
a man - a tiny speck -  
sets out for the hill.  
Who will it be?  
And when he has arrived, what will he say?  
He will call Butterfly from the distance.  
I, without giving answer, will remain concealed from  
him a bit in play  
and a bit so as not to die  
at the first reunion.  
And he, somewhat anxious, will call:  
"dear little wife,"  
"fragrance of verbena" O  
the names he used to call me whenever he arrived.  
All this will happen, I promise you.  
Persist in your fear;  
I, with sure faith, await him!

## What's happening:

Cio-Cio San, nicknamed "Butterfly", has married U.S. Naval Officer Pinkerton while he was stationed in Japan, a union that Pinkerton secretly intended to end upon finding an American wife. Three years later, Butterfly's maid, Suzuki tries to convince her that Pinkerton is never returning to Japan or to Butterfly and her son by Pinkerton, but Butterfly refuses to believe it.

What you've probably seen:

**Miss Saigon (C.M. Schonberg/A. Boublil)**  
**Character: Kim**  
**Setting: Vietnam, 1978**  
**Song: I Still Believe**

## What she's saying:

Last night I watched him sleeping, my body pressed to him  
And then he started speaking - the name I heard him speak was "Kim."  
Yes, I know that this was years ago, but when moonlight fills my room, I know  
You are here still  
Yes, still, I still believe you will return, I know you will  
My heart against all odds holds still.  
Yes, still, I still believe as long as I can keep believing I live  
I live, love cannot die, you will return  
You will return, and I know why.

## What's happening:

Kim, a dancer in Saigon during the Vietnam War, has fallen in love with Chris, an American soldier with whom she had a brief relationship while he was stationed in Saigon three years prior. He has unknowingly fathered a child by her, and though she has heard nothing from him since he returned to the States, she faithfully awaits his return.



# In the Movies:

What you're hearing:

What you've probably heard:

## La Traviata (G. Verdi)

Character: Violetta

Setting: Paris, 1850, the house where Violetta lives

Aria: E strano...ah fors'è lui...Follie!...Sempre libera

### What she's saying:

È strano! è strano! in core scolpiti ho quegli  
accenti!

Saria per me sventura un serio amore?

Che risolvi, o turbata anima mia?

Null'uomo ancora t'accendeva O gioia

Ch'io non conobbi, essere amata amando!

E sdegnarla poss'io per l'aride follie del viver  
mio?

Ah, fors'è lui che l'anima solinga ne' tumulti  
Godea sovente pingere de' suoi colori occulti!  
Lui che modesto e vigile  
All'egre soglie ascese, e nuova febbre accese,  
Destandomi all'amor. a quell'amor ch'è palpito  
Dell'universo intero, misterioso, altero,  
Croce e delizia al cor!

Follie! follie delirio vano è questo!

Povera donna, sola

Abbandonata in questo

Popoloso deserto che appellano Parigi,

Che spero or più? Che far degg'io!

Gioire, di voluttà nei vortici perire.

Sempre libera degg'io folleggiar di gioia in gioia,

Vo' che scorra il viver mio pei sentieri del piacer,

Nasca il giorno, o il giorno muoia,

Sempre lieta ne' ritrovi

A dilette sempre nuovi

Dee volare il mio pensier.

### What it means:

How odd! how odd!...on my heart those words are carved!

Would it be so ad if I really fell in love?

What have you resolved, o tormented soul of mine?

No man has yet ignited your passion...o joy

I have not known, to love and to be loved!

And shall I deny it for the barren senselessness of how I  
now live?

Ah! perhaps it could be he whom my soul,

alone in the tumult,

frequently delighted in depicting

in mysterious hues?

He, modest and watchful,

visited me when I was ill,

and ignited a new fever

by awakening my love.

To that love which is the pulse of the whole universe,

mysterious, proud, pain and delight of the heart!

Madness! madness! This is vain delirium!...

Poor woman! alone! abandoned in this crowded wilderness

they call Paris, what more can I hope for?

What should I do? I must rejoice,

must die in a whirlwind of delight!

Always free must I flit from joy to joy,

I want my life to race along the paths of joy.

From dawn to dusk, always merry I will be,

toward ever new delights must my thoughts fly.

### What's happening:

Violetta, a charming and popular courtesan, has thrown a grand party after a long seclusion due to illness. Alfredo shows up at the party and reveals that he has loved Violetta for an entire year, since he first saw her. Once alone, confused and excited by the idea of love, Violetta asks herself if he could be the one to take her from her wild life, and if falling in love would be such a bad thing. In a peal of laughter, she pledges to remain always free to follow her thoughts wherever they lead her.

## Moulin Rouge!

Character: Satine

Setting: Paris, 1899, in a burlesque club

Song: Elephant Love Medley

### What she's saying:

All you need is love? A girl has got to eat!

All you need is love? She'll end up on the street!

All you need is love? Love is just a game

The only way of lovin' me baby is to pay a lovely fee

There's no way 'cuz you can't pay!

You crazy fool, I won't give in to you

You'd think that people would have had enough of silly love songs

Some people wanna fill the world with silly love songs

Love makes us act like we are fools, throw our lives away for one happy day

You, you will be mean...and I...I'll drink all the time!

We should be lovers? We can't do that...

Though nothing would keep us together, we could steal time just for one day

We could be heroes forever and ever

Just because I can't help loving you...

How wonderful life is now you're in the world...

### What's happening:

Satine is a dancer and courtesan at the famous burlesque club, the Moulin Rouge. When love-obsessed Christian goes to the club in an attempt to sell a show he has just written, Satine mistakes him for a rich duke, and pretends to be in love with him. When Christian informs her that he's just a "penniless writer," she shoos him away, but he comes back, telling her they should be together. In this duet, Satine wrestles between her feelings that love is a business and her obvious attraction to the naive and lovesick boy.

# In the Movies:

What you're hearing:

What you've probably heard:

## La Traviata (G. Verdi)

**Character: Violetta**

**Setting: Paris, 1851, the house where Violetta lives**

**Aria: Addio del passato**

### What she's saying:

Addio del passato bei sogni ridenti  
Le rose del volto già sono pallenti ;  
L'amore d'Alfredo perfino mi manca,  
Conforto, sostegno dell' anima stanca.  
Conforto ! Sostegno!  
Ah, della traviata sorridi al desio ;  
A lei, deh, perdona ; tu accoglila, o Dio!  
Ah ! Tutto, tutto fini. Or tutto, tutto fini!

Le gioie, i dolori tra poco avran fine,  
La tomba ai mortali di tutto e confine!  
Non lagrima o fiore avra la mia fossa.  
Non croce col nome che copra quest'ossa !  
Non croce, non fiore  
Ah, della traviata sorridi al desio ;  
A lei, deh, perdona ; tu accoglila, o Dio !  
Ah ! Tutto, tutto fini. Or tutto, tutto fini !

### What it means:

Farewell past, happy dreams of days gone by  
The roses of my cheeks are already wilted  
Even Alfredo's love is lacking  
To comfort and uphold my weary spirit.  
Ah, the desire of a fallen woman to smile  
She prays you forgive and accept it, oh Lord!  
Ah! All is finished!

The joys and sorrows will soon be over,  
The tomb confines all mortals!  
No tears or flowers will my grave have  
No cross with a name that buries my bones!  
No cross, no flowers,  
Ah, the desire of a fallen woman to smile  
She prays you forgive and accept it, oh Lord!  
Ah! All is finished!

### What's happening:

Violetta has left Alfredo to spare his reputation at the request of his father, telling him that she no longer loves him. Though he doesn't believe it, Alfredo bitterly accepts Violetta's departure, and confronts her at a party, throwing money at her, claiming to have "paid his whore." Violetta soon falls ill with consumption, and Alfredo's father, wracked with guilt, sends her a letter, informing her that he has told Alfredo the truth, and that the two are returning to her. Violetta is overjoyed, but knows it's too late, as she feels death is soon upon her.

## Moulin Rouge!

**Character: Satine**

**Setting: Paris, 1899, backstage at a burlesque club**

**Song: The Show Must Go On**

### What she's saying:

I was a fool to believe, a fool to believe  
It all ends today, yes it all ends today.  
Inside my heart is breaking  
My makeup may be flaking  
But my smile still stays on  
The show must go on  
I'll top the bill  
I'll earn the kill  
I have to find the will to carry  
On with the show.

### What's happening:

Things have become complicated for Satine, as she has been trying to win the heart of the Duke in order to save the Moulin Rouge from being sold while keeping her relationship with Christian, the bohemian writer, a secret. When Christian writes an ending to the show the Duke is producing in which Satine's character falls in love with a "penniless sitar player," the Duke becomes jealous and insists the show end with Satine marrying the evil maharaja. Knowing the Duke will kill Christian and shut down the Moulin Rouge if his jealousy is not satiated, he commands Satine to tell Christian she no longer loves him and leave him.

Christian comes to the opening of the show, broken-hearted and outraged, and demands to see Satine backstage during the show. Satine's consumption has developed and she is weakened, and she collapses while trying to convince him she still loves him. She assures him she will always love him, and dies before the show can end.

# In the Movies:

What you're hearing:

What you've probably heard:

## Rusalka (A. Dvorak)

Character: Rusalka

Setting: fairytale Europe, at the edge of a lake

Aria: Mesicku na nebi hlubokem

### What she's saying:

Mesiku na nebi hlubokem  
Svetlo tvé daleko vidi,  
Po svete bloudis širokém,  
Divas se v pribytky lidi.

Mesicku, postuj chvíli  
reckni mi, kde je muj mily

Rekni mu, sribmy mesicku,  
me ze jej objima rame,  
aby si alespon chvilicku  
vzpomenul ve sneni na mne.

Zasvet mu do daleka,  
rekni mu, rekni m kdo tu nan ceka!  
O mneli duse lidska sni,  
at'se tou vzpominkou vzbudi!  
Mesicku, nezhasni, nezhasni!

### What it means:

Moon in the broad sky, your beams see afar,  
around the entire Earth you roam,  
you see into the homes of people.

Moon, pause for a moment, answer me,  
where is my love?

Tell him, oh pale moon, that my arms envelop him,  
so that he, for at least a moment,  
might see me in his dreams.

Give him your beams from afar, tell him,  
tell, that I wait for him here!

Oh, if his human heart dreams of me,  
let this vision awaken!  
Moon, stay with me,  
oh, moon, stay with me!

### What's happening:

Rusalka is a mermaid who has fallen in love with a human prince. She goes to her father, the Water Goblin, to ask him to make her human so she can be with him, but he denies her request. Upset and lonely, Rusalka goes to the water's surface and sings a prayer to the moon, asking him to send thoughts of love to the prince.

## The Little Mermaid

Character: Ariel

Setting: Under the sea

Song: Part of Your World

### What she's saying:

I wanna be where the people are  
I wanna see, wanna see 'em dancing  
Walking around on those - what do you call 'em? Oh, feet!  
Flippin' your fins, you don't get too far  
Legs are required for jumpin', dancin'  
Strollin' along down a - what's that word again? Street!  
Up where they walk, up where they run, up where they stay all day in the sun  
Wanderin' free, wish I could be part of that world  
What would I give if I could live out of these waters?  
What would I pay to spend a day warm on the sand?  
Betcha on land they understand that they don't reprimand their daughters  
Bright young women sick of swimmin', ready to stand  
I'm ready to know what the people know  
Ask them my questions and get some answers  
What's a fire and why does it - what's the word - burn?  
When's it my turn? Wouldn't I love  
Love to explore that shore up above?  
Out of the sea, wish I could be part of that world.  
What would I give to live where you are?  
What would I pay to stay here beside you?  
What would I do to see you smiling at me?  
Where would we walk? Where would we run  
if we could stay all day in the sun?  
Just you and me, and I could be part of your world.

### What's happening:

Ariel is a young mermaid obsessed with human culture. She often explores shipwrecks in search of examples of human life, or has her seagull friend, Scuttle, bring her things he finds. Though she has a large collection, she feels that the inanimate objects aren't enough, and yearns to be a human. When she watches some sailors on a ship, she falls in love with a prince among them, and saves his life when the ship sinks during a hurricane. Before she slips back into the sea, she allows herself to wonder out loud how their life would be together if she were able to stay on land.



# The World Inspiring Opera:

## In History:

What you're hearing:

### Nixon in China (J. Adams)

**Character: Pat Nixon**

**Setting: Beijing, 1972, outside the Summer Palace**

**Aria: This is prophetic!**

#### What she's saying:

This is prophetic! I forsee a time will come  
When luxury dissolves into the atmosphere like a perfume.  
And everywhere, the simple virtues root and branch, and leaf and flower.  
And on that bench there, we'll relax  
And taste the fruits of all our actions.  
Why regret life, which is so much like a dream?  
Let the eternal plan resume!  
In the bedroom communities, let us be taken by surprise! Yes!  
Let the band play on and on; let the stand-up comedian finish his act.  
Let Gypsy Rose kick off her high-heeled party shoes.  
Let interested businessmen speculate further.  
Let routine dull the edge of mortality!  
Let days grow imperceptibly longer. Let the sun set in clouds!  
Let lonely drivers on the road pull over for a bite to eat.  
Let the farmer turn on the light over the porch.  
Let passers-by look in at the large family around the table. Let them pass.  
Let the expression on the face of the Statue of Liberty change just a little.  
Let her see what lies inland.  
Across the plain, one man is marching. The Unknown Soldier has risen from his tomb.  
Let him be recognized at home. The prodigal...  
Give him his share, the eagle nailed to the barn door. Let him be quick.  
The sirens wail! Let bride and groom kiss through the veil!  
Bless this union with all its might. Let it remain inviolate.

#### What's happening:

Richard Nixon has traveled to China on a goodwill mission for the United States. The First Lady, Pat Nixon, on a sightseeing tour of the Summer Palace with an entourage of escorts and photographers, pauses in the Gate of Longevity and Goodwill to sing her vision of America, distant and hopeful.

What you've probably heard:

### Nixon's Historical Visit to China, 1972

U.S. President Richard Nixon's 1972 visit to the People's Republic of China was an important step in formally normalizing relations between the United States and the People's Republic of China. It marked the first time a U.S. President had visited the PRC, who at that time considered the U.S. one of its staunchest foes.

From February 21–28, 1972, U.S. President Richard Nixon traveled to Beijing, Hangzhou and Shanghai. Almost as soon as the American president arrived in the Chinese capital he was summoned for a quick meeting with Chairman Mao. Unknown to Nixon and the rest of the American diplomats at the time, Chairman Mao was in poor health and had been ill only nine days prior to Nixon's arrival. Nevertheless, Mao felt strong enough to insist to his officials for a meeting with President Nixon upon his arrival. Upon meeting Nixon for the first time, Mao, speaking through his translator, said to Nixon: "I believe our old friend Chiang Kai-shek would not approve of this".

While President Nixon was in meetings, Pat Nixon toured through Peking in her red coat. According to Carl Sferrazza Anthony, China was Pat Nixon's "moment", her turning point as an acclaimed First Lady in the United States.

# In Pop Culture:

What you're hearing:

**Mr. Tambourine Man**  
**Music: John Corigliano**  
**Lyrics: Bob Dylan**  
**Song: Mr. Tambourine Man**

Though I know that evenin's empire has returned into sand,  
Vanished from my hand,  
Left me blindly here to stand but still not sleeping.  
My weariness amazes me  
I'm branded on my feet, I have no one to meet  
And the ancient empty street's too dead for dreaming.

Hey! Mr. Tambourine Man, play a song for me,  
I'm not sleepy and there is no place I'm going to.  
Hey! Mr. Tambourine Man, play a song for me,  
In the jingle jangle morning I'll come followin' you.

Take me on a trip upon your magic swirlin' ship,  
My senses have been stripped, my hands can't feel to grip,  
My toes too numb for step, wait only for my boot heels to be wand'rin'.  
I'm ready to go anywhere, I'm ready to fade into my own parade,  
cast your dancing spell my way, I promise to go under it.

Hey! Mr. Tambourine Man, play a song for me,  
I'm not sleepy and there is no place I'm going to.  
Hey! Mr. Tambourine Man, play a song for me,  
In the jingle jangle morning I'll come followin' you.

Though you might hear laughin', spinnin', swingin' madly across the sun  
It's not aimed at anyone, it's just escapin' on the run  
And if you hear vague traces of skippin' reels of rhyme to your tambourine in time,  
it's just a ragged clown behind, I wouldn't pay it any mind  
it's just a shadow you're seein' that he's chasing.

Yes! To dance beneath the diamond sky with one hand wavin' free  
Silhouetted by the sea, circled by the circus sands.  
With all memory and fate driven deep beneath the waves,  
Let me forget about today until tomorrow...until tomorrow....tomorrow....

What you've probably heard:



"Mr. Tambourine Man" is a song written and performed by Bob Dylan, which was released on his 1965 album *Bringing It All Back Home*.

The song has a bright, expansive melody and has become famous in particular for its surrealistic imagery, influenced by artists as diverse as French poet Arthur Rimbaud and Italian filmmaker Federico Fellini. The lyrics call on the title character to play a song and the narrator will follow. Interpretations of the lyrics have included a paean to drugs such as LSD, a call to the singer's muse, a reflection of the audience's demands on the singer, and religious interpretations.

William Ruhlmann, writing for the Allmusic website, has suggested the following interpretation of the song's lyrics: "The time seems to be early morning following a night when the narrator has not slept. Still unable to sleep, though amazed by his weariness, he is available and open to Mr. Tambourine Man's song, and says he will follow him. In the course of four verses studded with internal rhymes, he expounds on this situation, his meaning often heavily embroidered with imagery, though the desire to be freed by the tambourine man's song remains clear."

# In Pop Culture:

What you're hearing:

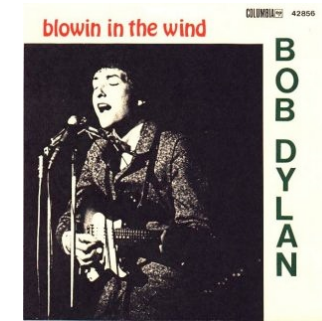
**Mr. Tambourine Man**  
**Music: John Corigliano**  
**Lyrics: Bob Dylan**  
**Song: Blowin' in the Wind**

How many roads must a man walk down before you call him a man?  
Yes, 'n' how many seas must a white dove sail before she sleeps in the sand?  
Yes, 'n' how many times must the cannonballs fly before they're forever banned?  
The answer, my friend, is blowin' in the wind.  
The answer is blowin' in the wind.

How many times must a man look up before he can see the sky?  
Yes, 'n' how many ears must one man have before he can hear people cry?  
Yes, 'n' how many deaths will it take till he knows that too many people have died?  
The answer, my friend, is blowin' in the wind.

How many years can a mountain exist before it's washed to the sea?  
"The answer is blowin' in the wind." Yes!  
'N how many years can some people exist before they're allowed to be free?  
"Blowin' in the wind!"  
'N how many times can a man turn his head, pretending he just doesn't see?  
Blowin', blowin'...

What you've probably seen:



"Blowin' in the Wind" is a song written by Bob Dylan and released on his album *The Freewheelin' Bob Dylan* in 1963. Although it has been described as a protest song, it poses a series of questions about peace, war and freedom. The refrain "The answer, my friend, is blowin' in the wind" has been described as "impenetrably ambiguous: either the answer is so obvious it is right in your face, or the answer is as intangible as the wind imagery, though the desire to be freed by the tambourine man's song remains clear."

In June 1962, the song was published in *Sing Out!*, accompanied by Dylan's comments:

There ain't too much I can say about this song except that the answer is blowing in the wind. It ain't in no book or movie or TV show or discussion group. Man, it's in the wind—and it's blowing in the wind. Too many of these hip people are telling me where the answer is but oh I won't believe that. I still say it's in the wind and just like a restless piece of paper it's got to come down some ...But the only trouble is that no one picks up the answer when it comes down so not too many people get to see and know . . . and then it flies away. I still say that some of the biggest criminals are those that turn their heads away when they see wrong and know it's wrong. I'm only 21 years old and I know that there's been too many . . . You people over 21, you're older and smarter.

# In Pop Culture:

What you're hearing:

**Mr. Tambourine Man**

**Music: John Corigliano**

**Lyrics: Bob Dylan**

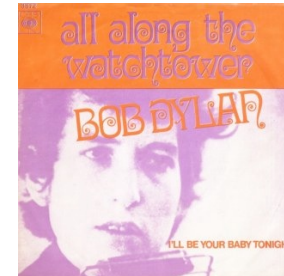
**Song: All Along the Watchtower**

"There must be some way out of here," said the joker to the thief,  
"There's too much confusion, I can't get no relief.  
Businessmen, they drink my wine, plowmen dig my earth.  
None of them along the line know what any of it is worth."

"No reason to get excited," the thief, he kindly spoke.  
"There are many here among us who feel that life is but a joke.  
But you and I, we've been through that, and this is not our fate,  
So let us not talk falsely now, the hour is getting late."

All along the watchtower, princes kept the view,  
While all the women came and went, barefoot servants, too.  
Outside in the distance, a wild cat did growl,  
Two riders were approaching, the wind began to howl.

What you've probably seen:



"All Along the Watchtower" is a song written and recorded by Bob Dylan and initially appeared on his 1967 album John Wesley Harding.

Dylan wrote "All Along the Watchtower" along with the other songs on John Wesley Harding over the year or so following his motorcycle accident in the summer of 1966. His recuperation from the accident, which occurred near his home in Woodstock, New York, enabled Dylan to escape the excesses of touring and make a dramatic turnaround in his lifestyle. With one child born in early 1966 and another in mid-1967, he settled into family life and even took a growing interest in the Bible, as reflected in the album's Biblical allusions, particularly in songs such as "All Along the Watchtower", "Dear Landlord", "I Dreamed I Saw St. Augustine" and "The Wicked Messenger."

The unusual structure of the narrative was remarked on by English Literature professor Christopher Ricks, who commented that "All Along the Watchtower" is an example of Dylan's audacity at manipulating chronological time: "at the conclusion of the last verse, it is as if the song bizarrely begins at last, and as if the myth began again."

Dave Van Ronk, an early supporter and mentor of Dylan, made the following criticism of the song:

That whole artistic mystique is one of the great traps of this business, because down that road lies unintelligibility. Dylan has a lot to answer for there, because after a while he discovered that he could get away with anything—he was Bob Dylan and people would take whatever he wrote on faith. So he could do something like "All Along the Watchtower," which is simply a mistake from the title on down: a watchtower is not a road or a wall, and you can't go along it.

# In Pop Culture:

What you're hearing:

**Mr. Tambourine Man**  
**Music: John Corigliano**  
**Lyrics: Bob Dylan**  
**Song: Chimes of Freedom**

Far between sundown's finish an' midnight's broken toll  
We ducked inside the doorway, thunder crashing  
As majestic bells of bolts struck shadows in the sounds  
Seeming to be the chimes of freedom flashing.

Flashing for the warriors, whose strength is not to fight  
Flashing for the refugees on the unarmed road of flight,  
An' for each an' ev'ry underdog, soldier in the night,  
An' we gazed upon the chimes of freedom flashing.

In the city's melted furnace, unexpectedly we watched  
With faces hidden while the walls were tightening  
As the echoes of the wedding bells before the blowin' rain  
Dissolved into the bells of the lightning.

Striking for the gentle, striking for the kind,  
Striking for the guardians and protectors of the mind,  
An' the unpawned painter, behind, beyond his rightful time,  
An' we gazed upon the chimes of freedom flashing.

Through the mad, mystic hammering of the wild ripping hail  
The sky cracked it's poems in naked wonder  
That the clinging of the church bells blew far into the breeze  
Leaving only bells of lightning and its thunder.

As we listened one last time, and we watched with one last look,  
Spellbound an' swallowed till the tolling ended.

Tolling for the rebel, tolling for the rake  
Tolling for the luckless, the abandoned an' forsaked  
Tolling for the outcast burnin' constantly at stake,  
An' we gazed...

Tolling for the deaf and blind, tolling for the mute,  
The mistreated, mateless mother, the mistitled prostitute  
Tolling for the aching ones whose wounds cannot be nursed  
An' for every hung up person in the whole wide universe,  
AN' we gazed upon the chimes of freedom flashing.



"Chimes of Freedom" is a song written and performed by Bob Dylan and featured on his 1964 album *Another Side of Bob Dylan*. It was written in early 1964 and was influenced by the symbolist poetry of Arthur Rimbaud. The song depicts the feelings and thoughts of the singer and his companion as they wait out a lightning storm under a doorway. The singer expresses his solidarity with people who are downtrodden or otherwise treated unjustly, and believes that the thunder is tolling in sympathy for them. Music critic Paul Williams has described the song as Dylan's Sermon on the Mount.

The song is a lyrical expression of feelings evoked while watching a lightning storm. The natural phenomena of thunder and lightning appear to take on auditory and ultimately emotional aspects to the singer, with the thunder experienced as the tolling of bells and the lightning bolts appearing as chimes. Eventually, the sights and sounds in the sky become intermixed in the mind of the singer. Over the course of the song the sun slowly rises and the lyrics can be interpreted as a proclamation of the hope that as the sky clears after a difficult night, all the world's people will rise together to proclaim their survival to the sound of the church bells.

In this song, rather than support a specific cause as in his earlier protest songs, he finds solidarity with all people who are downtrodden or otherwise treated unjustly, including unwed mothers, the disabled, refugees, outcasts, those unfairly jailed, "the luckless, the abandoned and forsaked," and, in the final verse, "the countless confused, accused, misused, strung out ones and worse" and "every hung-up person in the whole wide universe." By having the chimes of freedom toll for both rebels and rakes, the song is more inclusive in its sympathies than Dylan's previous protest songs.

# In Pop Culture:

What you're hearing:

**Mr. Tambourine Man**  
**Music: John Corigliano**  
**Lyrics: Bob Dylan**  
**Song: Forever Young**

May God bless and keep you always  
May your wishes all come true  
May you always do for others and let others do for you  
May you build a ladder to the stars and climb on ev'ry rung,  
May you stay forever young.

May you grow up to be righteous,  
May you grow up to be true,  
May you always know the truth and see the light surrounding you.  
May you always be courageous, Stand upright and be strong,  
May you stay forever young.

May your hands always be busy,  
May your feet always be swift,  
May you have a strong foundation when the winds of changes shift.  
May your heart always be joyful, may your song always be sung,  
May you stay forever young.

What you've probably seen:



"Forever Young" is a song by Bob Dylan. The song first appeared (in two different versions) on Dylan's 1974 album *Planet Waves*.

In the notes for the 2007 album titled *DYLAN*, Bill Flanagan had the following to say about "Forever Young":

"After an eight year break from touring, Dylan's legend was big enough to fit all twelve apostles and still have room for a couple of Buddhas. He agreed to go back on the road in 1974 with The Band, his old backup group who had become stars themselves during the down time. They got together and quickly knocked off an album, *Planet Waves*, that featured two versions of a blessing from a parent to a child. In the years he was away from stage Dylan had become a father. He had that in common with a good chunk of the audience. The song reflected it. Memorably recited on American TV by Howard Cosell when Muhammed Ali won the heavyweight crown for the third time."



## About Laura Kay

Growing up in Florence, New Jersey, Laura Kay began formal musical studies on the violin while she was in grade school. The love and study of this instrument continued on through college, and strengthened the musician she is today. While in high school, Laura started her vocal studies at the Westminster Choir College, and was featured as one of the studio's advanced students in her first year.

While working towards her Bachelor of Musical Arts in Vocal Performance and Contemporary American Literature from Pennsylvania State University, she began to foster her love of contemporary American Music by portraying such roles as Celie (Pasatieri's *Signor Deluso*) and the title role in Rorem's *Miss Julie*. Laura had the pleasure of originating the roles of the Grandmother in Bond's *Mrs. Satan* (2001) and Maggie in Chavez's *Overtones* (2005). It was here Laura first tried her hand at directing, as she performed in a fully-staged production of Menotti's *The Telephone* opposite J. Patrick McLaughlin.

Laura received her Master of Music in Opera at the Cleveland Institute of Music in 2008. This gave Laura the opportunity to cultivate deep emotional character development skills, particularly with the roles of Musetta (Puccini's *La Boheme*), Antonia (Offenbach's *Les Contes d'Hoffmann*), Contessa (Mozart's *Le Nozze di Figaro*), and Giulietta (Bellini's *I Capuleti e Montecchi*).

While at the Cleveland Institute of Music, Laura began promoting her love of modern music by creating the American Voices Concert Series in Cleveland, Ohio. American Voices was designed to give performance opportunities to American singers and composers while featuring local talent from the Cleveland area. While working on the program, Laura premiered *Five Silverstein Songs* by Evan Fein.

Laura is an active member of the Voice Faculty at Turtle Bay Music School, where she frequently performs. You can see her in the upcoming performance of *Hansel and Gretel* as Gretel.

