

Salvatore Licitra, *tenor*

Members of the Berkeley Symphony Orchestra

Eugene Kohn, *guest conductor*

Sunday, March 21, 7 pm, 2004

Zellerbach Hall

**PROGRAM**

Giuseppe Verdi    Preludio from *Aida*  
                          "Celeste Aida" from *Aida*  
                          Preludio from *Rigoletto*  
                          "Questa o quella" from *Rigoletto*  
                          "Ah, la paterna mano" from *Macbeth*  
                          Overture from *I Vespri Siciliani*  
                          "Forse la soglia attinse...  
                          Ma se m'e forza perdeti"  
                          from *Un ballo in maschera*

*INTERMISSION*

Giacomo Puccini    "Nessun dorma" from *Turandot*  
                          Intermezzo from *Manon Lescaut*  
                          "Tra voi, belle" from *Manon Lescaut*  
                          "E lucevan le stelle" from *Tosca*  
Gioachino Rossini    Overture from *Il barbiere di Siviglia*  
Ernesto DeCurtis    "Non ti scordar di me"  
                          "Torna a Surriento"

World Management for Salvatore Licitra:  
Mastroianni Associates, Inc., New York City  
Mr. Licitra records exclusively for Sony Classical.

*Cal Performances' presentation of Salvatore Licitra is sponsored by Bank of America.*

*Additional support for this performance has been provided by  
members of the Cal Performances Producers Circle.*

*Cal Performances thanks the William and Flora Hewlett Foundation,  
The Wallace Foundation, and the Zellerbach Family Foundation for their generous support.*



“For Salvatore Licitra, it’s just the beginning,” the Associated Press predicted in its international coverage of the young Italian tenor’s Metropolitan Opera debut in May 2002, which it hailed as “the most triumphant” at the house in recent memory.

Although he was not scheduled for a formal Met Opera debut until 2004, Licitra stepped in on very short notice to replace the ailing Luciano Pavarotti as Cavaradossi in Puccini’s *Tosca*, in what was believed to be the famous tenor’s farewell operatic performance in the house on May 11, 2002. Singing not only to a sold-out house expecting to hear Pavarotti, but also some 3,000 people watching a live telecast on the plaza outside the Met, Licitra won over the audience in a performance that Anthony Tommasini of *The New York Times* described as “the starry anointing of a potential successor” capped with “an ecstatic standing ovation at the end of his performance. It was his athletic and ardent singing that won you over. He is a genuine find, an exciting tenor with a big dark-hued and muscular voice.”

Licitra discovered his voice by accident. When he was 18, one day, after work, he was at home, listening to the radio, when he heard someone sing a song he liked. He started imitating the singer on the radio, when his mother called from the garden, “Who is that singing?”

When he told her it had been him, she was surprised at the basic quality of the voice and urged him to seek a teacher.

While still working as a graphic artist, he joined a chorus, singing in churches and concerts. Licitra became a student of the choir master, but when she felt she could no longer teach him, she turned him over to the woman who had taught her. He stayed with her for a number of years only to discover that his natural voice had almost been ruined. He then came to the attention of the famous tenor Carlo Bergonzi. Bit by bit, the old master rediscovered the fundamental voice and began building on its natural foundation. It was during this study period that he also began appearing in legitimate opera productions in small roles, such as Gastone in *La traviata*.

In 1998, Licitra auditioned for the Arena of Verona and received a contract to cover the tenor leads in *Rigoletto*, *Aida*, and *Un ballo in maschera*. Fortified by great audience reception and glowing reviews, the rather inexperienced young tenor did something typical of innocent rashness—he auditioned for La Scala. This audition was for the fiendishly difficult role of Don Alvaro in *La forza del destino*, which was to be mounted in a new production under La Scala’s music director, Riccardo Muti. Although the maestro was not at that first audition, he heard enough positive reports about it that he asked for a separate, private audition, which landed Licitra a contract to make his La Scala debut in the alternate cast of the production. His success in *La forza* led to follow-up engagements at La Scala as Cavaradossi in *Tosca*; Gustavo in a new production of *Un ballo in maschera*; Don Alvaro in *La forza* during the La Scala tour of Japan; Macduff in a new production of *Macbeth*; and Manrico in a new production of *Il trovatore*.

Licitra’s success spilled over into recordings and film. An exclusive Sony artist, his first recording was the soundtrack he made for the Sally Potter film *The Man Who Cried*, in which he is the singing voice of actor John Turturro and performs arias from Bizet’s *The Pearl Fishers* and Puccini’s *Tosca*, among others. His first complete opera recording is the La Scala *Il trovatore* with Muti conducting and a cast that features Barbara Frittoli, Leo Nucci, and Violetta Urmana. Licitra’s first solo disc of Verdi

and Puccini arias was released in the summer of 2002 and within one week entered the *Billboard* chart of the Top 15 classical recordings in the No. 2 spot. His newest recording is *Duetto*, on which he sings specially written music for two tenors with his colleague Marcelo Alvarez. The album has become a worldwide success and both singers have appeared together in outdoor concerts in front of Rome’s Coliseum and in New York’s Central Park.

Highlights of Licitra’s 2003–04 season include *Macbeth* with La Scala on tour in Japan; *Un ballo in maschera* with the Zurich Opera and with the Collegiate Chorale at New York’s Carnegie Hall; *Il trovatore* with Opera Bastille in Paris and San Carlo in Naples; *Tosca* in Zurich, at the Vienna Staatsoper, and at Berlin’s Deutsche Oper; a concert performance of *Norma* in Miami; and concert appearances at New York’s Avery Fisher Hall, and in Berlin, Budapest, Seoul, Munich, and Montreal.

**Berkeley Symphony Orchestra** (BSO) is currently celebrating the 25-year leadership of Maestro Kent Nagano. The Orchestra reflects the daring and the diversity that exemplify the Berkeley community, with programming that combines premieres by emerging and established contemporary composers with classic works seen through a 21st-century lens. The BSO has presented American and world premieres at a pace few orchestras could approach.

The BSO’s season consists of four subscription programs and a pension fund concert: a multi-chorus Choral Festival that brings together talented youth and adult choruses onstage with the BSO (all concerts take place in Zellerbach Hall). The informal and free *Under Construction* concert of new works by local composers is a unique outreach to the community. The BSO has received numerous ASCAP Awards for adventurous programming of contemporary music, most recently for its 2002–03 season. The Orchestra also is an active community participant through its music education program. Annually, nearly 1,500 Berkeley elementary school students experience an extensive residency featuring concerts and classroom visits. This program was recently a winner of Bank of America’s Award for Excellence in Music Education, a

national award sponsored by the American Symphony Orchestra League.

The BSO’s new CD, *The Butterfly Tree*, features a musical rendition of the two years Julia Butterfly Hill spent on a tiny platform 180 feet up in a redwood tree that was slated to be felled. The story is narrated by Hill and sung by folk music legend Joan Baez. Also on the CD is a setting of *The Animal-Singers of Bremen*, narrated by noted Bay Area actress Joy Carlin.

For more information on the Orchestra’s current season, please visit [www.berkeleysymphony.com](http://www.berkeleysymphony.com) or call 510.841.2800.

**Eugene Kohn** (*guest conductor*) began his career as piano accompanist to opera stars Maria Callas, Franco Corelli, Luciano Pavarotti, and Renata Tebaldi. His formal studies included apprenticeships with renowned conductors Fausto Clava, Thomas Schippers, and Erich Leinsdorf.

After several years of concentrated symphonic experience with regional orchestras, Kohn began conducting extensively at New York’s Metropolitan Opera, leading to debuts with other major opera houses (Vienna, Hamburg, Berlin, Paris, Rome, Naples, Barcelona, Buenos Aires) as well as prestigious orchestras worldwide.

From 1992 to 1997, Kohn was principal guest conductor of the Bonn Opera. From 1994 to 2001, he was also music director of the Puerto Rico Symphony, where he is now music director emeritus. His work with this orchestra has been distinguished by significant growth in audience, community participation, and funding. Kohn currently divides his time evenly between opera and symphony work, and has recently presented several cycles of the works of Mahler and Stravinsky.

Kohn has conducted several CDs and videos with Plácido Domingo, including EMI’s award-winning *Roman Heroes* with the London Symphony and *Opera Gala* with Ruth Ann Swenson, Thomas Hampson, and the Philharmonia Orchestra. He can also be heard as piano accompanist to Maria Callas on EMI’s 3-CD release *The Master Class*. In 2002, Maestro Kohn recreated his role as Miss Callas’ accompanist in Zeffirelli’s film *Callas Forever*, making his screen debut opposite Fanny Ardant and Jeremy Irons.

## Berkeley Symphony Orchestra

Eugene Kohn, *guest conductor*

### Violin I

Stuart Canin  
Michael Yokas  
Eugene Chukhlov  
Tatiana Freedland  
Larisa Kopylovsky  
Lisa Pratt  
Candace Sanderson  
Deborah Spangler  
Ellen Gronningen  
Daryl Schilling  
Joseph Fath  
Pamela Carey

### Violin II

Rick Shinozaki  
Sally Dalke  
Rachel Hurwitz  
Alice Kennelly  
Harry Chomsky  
Tamara Voyles  
Lisa Zadek  
Lili Byers  
Kristi Loder Chew  
Charles Montague

### Viola

Madeline Prager  
Kurt Rohde  
Patrick Kroboth  
Melinda Rayne  
Chad Kaltinger  
Gordon Thrupp  
Stacey Bauer  
Marta Tobey

### Cello

Carol Rice  
Nancy Bien Souza  
David Wishnia  
Nick Dargahi  
Maragaret Moores  
Mary True

### Bass

Michel Taddei  
Alice Olsen  
Karen Horner-Kilgallen  
Jon Keigwin

### Flute

Dawn Walker  
Janet Maestre  
Michelle Caimotto

### Piccolo

Michelle Caimotto

### Alto Flute

Michelle Caimotto

### Oboe

Deborah Shidler  
Peter Lemberg  
Bennie Cottone

### English Horn

Bennie Cottone

### Clarinet

Anthony Striplen  
Diana Dorman

### Bass Clarinet

Jerome Simas

### Bassoon

Carla Wilson  
Karla Ekholm

### Contrabassoon

Susan Dias

### French Horn

Stuart Gronningen  
Richard Reynolds  
Loren Tayerle  
Keith Bucher

### Trumpet

Catherine Murtagh  
William Holmes  
William Harvey  
David Burkhart

### Trombone

Jeffrey Budin  
Donald Kennelly  
Kurt Patzner

### Tuba and Cimbasso

Jerry Olson

### Harp

Wendy Tamis

### Timpani

Kevin Neuhoff

### Percussion

Ward Spangler  
Scott Bleaken

### Piano

Hadley McCarroll

### Guitar

Anthony Kaye

Diana Dorman  
*Personnel Manager*

Marta Tobey  
*Librarian*

## Bank of America.



BANK OF AMERICA is proud to sponsor Cal Performances' presentation of acclaimed Italian tenor Salvatore Licitra, in his return to Zellerbach Hall after last season's thrilling concert debut, and to support the high standards reflected in Cal Performances' programming.

Since the success of his American concert debut in Zellerbach Hall last season, Salvatore Licitra has become one of the most in-demand opera stars, appearing in concert and performing lead opera roles world-wide. Cal Performances presents outstanding artists, such as Salvatore Licitra, thanks to the generous support of donors like BANK OF AMERICA, one of the country's leading financial institutions.

As stated by Kenneth D. Lewis, BANK OF AMERICA Chairman and CEO, "The reason Bank of America is in business is to help make communities stronger and to help people achieve their dreams. We fulfill this

purpose by reaching for higher standards in everything we do—for our customers, our shareholders, our associates, and our communities, upon which the future prosperity of our company rests."

Throughout its history, BANK OF AMERICA has sought opportunities to help the communities in which it does business grow and prosper. BANK OF AMERICA does this not merely by providing financial support for community partners, but by seeking every opportunity to use the Bank's resources in a holistic way to help America's communities flourish.

Cal Performances commends BANK OF AMERICA for its commitment to the richness and diversity of our local communities.

We extend our sincere gratitude to BANK OF AMERICA for its continued support of Cal Performances and for recognizing the arts' contributions to the economic vitality and quality of life in the Bay Area.

## Cal Performances

UNIVERSITY OF CALIFORNIA AT BERKELEY

# Z Cafe

Enjoy a light meal in Zellerbach Hall's new Z Cafe, open one hour before performance on the mezzanine level. The menu features freshly made sandwiches (including one vegetarian selection per performance), quiches and tarts (served with a small green salad), assorted gourmet cookies, and a selection of beverages, including wine, Full Sail beers, coffee, teas, soda, and sparkling water. Or, order a meal just before the performance, and it will be waiting for you in the cafe to enjoy during intermission. (Seating is limited.)

## WE ARE CALLING OUR FRIENDS...

Have you heard? Cal Performances is calling audience members and donors in our spring FRIENDS OF CAL PERFORMANCES campaign because we have important news to share with you.

We want to tell you how you can **double the impact of your gift to Cal Performances** and **receive priority subscription seating and early ticket ordering privileges** for the extraordinary 2004-05 season—in addition to many other benefits that will enhance your performance experience.

Did you know that ticket sales cover only 54 percent of our operating budget? And in this challenging economic climate of diminishing corporate support and state government funding, we count on support from our audiences even more to present the wide range of world-class artists you see on our stages.

After all, if you don't see it at Cal Performances, where will you?

**Please take a few minutes and answer our call.** We don't want you to miss the opportunities extended to the FRIENDS OF CAL PERFORMANCES. We look forward to speaking with you soon!



GIUSEPPE VERDI  
(1813–1901)

### Celeste Aida (*Aida*)

Celeste Aida, forma divina,  
Mistico serto di luce e fior,  
Del mio pensiero tu sei regina,  
Tu di mia vita sei lo splendor.  
Il tuo bel cielo vorrei ridarti,  
Le dolci brezze del patrio suol;  
Un regal serto sul crin posarti,  
Ergerti un trono vicino al sol, ah!

### Questa o quella (*Rigoletto*)

Questa o quella per me pari sono  
a quant' altre d' intorno mi vedo,  
del mio core l' impero non cedo  
meglio ad una che ad altre beltà.  
La costoro avvenenza è qual dono  
di che il fato ne infiora la vita  
s' oggi questa mi torna gradita  
forse un' altra doman lo sarà.  
La costanza tiranna del core  
detestiamo qual morbo crudele,  
sol chi vuole si serbi fedele;

Non v'ha amor se non v'è libertà.  
De' i mariti il geloso furore,  
degli amanti le smanie derido,  
anco d' Argo i cent'occhi disfido  
se mi punge una qualche beltà.

### Heavenly Aida

Heavenly Aida, goddess of beauty,  
Garland of flowers and of bright light,  
You are the ruler of all of my thoughts,  
You are the splendor of my whole life.  
I'll bring you back, yes, to your lovely skies,  
To the soft breezes of your native land;  
I'll place a royal wreath upon your crown,  
And build you a throne close to the sun!

### This girl or that girl

This girl or that girl are just the same to me,  
as all the others around me,  
I won't give away my heart  
to this beauty nor to the others.  
Their charm is a gift  
given by destiny to embellish their lives;  
if today I fancy this one  
I'll probably fancy someone else tomorrow.  
We hate constancy, the heart's tyrant,  
as if it were a cruel plague,  
only those who wish to be faithful should keep  
their fidelity alive;

There is no love without freedom.  
The jealous rage of husbands  
and lovers' woes I despise;  
I can defy even the hundred eyes of Argus  
if a beautiful girl sparks my interest.  
—translation by Guia Monti

*please turn page quietly*

**Ah, la paterna mano** (*Macbeth*)

O figli, o figli miei!  
Da quel tiranno tutti uccisi voi foste,  
E insieme con voi la madre sventurata!  
Ah, fra gli artigli di quel tigre  
Io lasciai la madre e i figli!

Ah, la paterna mano  
Non vi fu scudo, o cari,  
Dai perfidi sicari  
Che a morte vi ferir!  
E me fuggiasco, occulto,  
Voi chiamavate invano,  
Coll'ultimo singulto,  
Coll'ultimo respir.  
Trammi al tiranno in faccia,  
Signore! E s'ei mi sfugge,  
Possa a colui le braccia  
Del tuo perdono aprir

**Forse la soglia attinse...**

**Ma se m'è forza perdeti**  
(*Un ballo in maschera*)

Forse la soglia attinse, e posa alfin.  
L'onore ed il dover fra i nostri petti  
Han rotto l'abisso.  
Ah, sì, Renato rivedra l'Inghilterra...  
E la sua sposa lo seguirà.  
Senza un addio,  
L'immenso ocean ne separi...  
E taccia il core.  
Esito ancor?  
Ma, o ciel, non lo degg'io?  
Ah, l'ho segnato il sacrificio mio!

Ma se m'è forza perdeti  
Per sempre, o luce mia  
A te verra il mio palpito  
Sotto qual ciel tu sia,  
Chiusa la tua memoria  
Nell'intimo del cor.  
Ed or qual reo presagio  
Lo spirito m'assale,  
Che il riverderti annunzia  
Quasi un desio fatale...  
Come se fosse l'ultima  
Ora del nostro amor?

**Ah! Your father's hand**

Ah, sons, my sons!  
That tyrant has killed you all,  
And with you, your poor mother!  
Ah! In the claws of that tiger  
I left your mother and her sons!

Ah! Your father's hand  
Couldn't defend you, my dear ones,  
From the faithless assassins  
Who stabbed you to death!  
And for me, hidden in exile,  
You cried out in vain,  
With your last sob,  
With your last breath.  
Bring me to that tyrant face to face,  
Lord! And if I let him escape me,  
May you open your arms  
To him in forgiveness.

**She's reached home now perhaps...**

**But if I must lose you**

She's reached home now perhaps, finally at rest.  
Honor and duty cleave  
An abyss between our hearts.  
Ah, yes, Renato will see England again...  
And his bride will follow him.  
Without saying goodbye,  
The huge ocean between us...  
And my heart will be silent.  
Do I still hesitate?  
But, heavens, don't I have to?  
Ah, I have signed my death warrant!

But if I must lose you  
For always, oh light of my life,  
My heart will reach you –  
Whatever sky you are under –  
Your memory remains enclosed  
In the depths of my heart.  
And now what evil foreboding  
Assails my spirit,  
Telling me I must see you again  
Like some fated compulsion...  
As if this were the last  
Hour of our love?

Ah! Dessa e la... potrei verderla...  
Ancora riparlarle potrei...  
Ma no: che tutto or mi strappa da lei.

Che nel ballo alcuno  
Alla mia vita attentera, sta detto.  
Ma se m'arresto:  
Ch'io pavento diran.  
Nol vo';  
Nessuno pur sospettarlo de'.  
Tu va: r'appresta,  
E ratto per gioir meco all festa.

Sì, rivederti, Amelia,  
E nella tua beltà,  
Anco una volta l'anima  
D'amor mi brillera.

**GIACOMO PUCCINI**

(1858–1924)

**Nessun dorma** (*Turandot*)

Nessun dorma! Nessun dorma!  
Tu pure, o Principessa,  
nella tua fredda stanza,  
guardi le stelle  
che tremano d'amore e di speranza.  
Ma il mio mistero è chiuso in me,  
il nome mio nessun saprà!  
No, no, sulla tua bocca lo dirò  
quando la luce splenderà!  
Ed il mio bacio scioglierà il silenzio  
che ti fa mia!

(Il nome suo nessun saprà!  
e noi dovrem, ahime, morir!)

Dilegua, o notte!  
Tramontate, stelle!  
All'alba vincerò!

Ah! She is in there... I could see her there...  
I could speak to her again...  
But no, now everything tears us apart.

It says someone at the ball  
Will make an attempt on my life.  
But if I don't go,  
They'll say I'm afraid.  
That, I don't want;  
Give no grounds for suspicion.  
You go: get dressed,  
And hurry with me to enjoy the party.

Yes, I'll see you again, Amelia,  
And, basking in your beauty,  
Once more my soul  
Will shine with love.

**Let no one sleep**

Let no one sleep! Let no one sleep!  
You too, O Princess!  
in your chaste room,  
are watching the stars which  
tremble with love and hope!  
But my secret lies hidden within me,  
no one shall discover my name!  
Oh no, I will reveal it only on your lips,  
when daylight shines forth!  
And my kiss shall break  
the silence which makes you mine!

(No one shall discover my name!  
and we will have to die!)

Depart, oh night!  
Fade away, you stars!  
At dawn I shall win!

—translation by Jason Siegal

please turn page quietly

**Tra voi, belle** (*Manon Lescaut*)

Tra voi, belle, brune e bionde  
 si nasconde  
 giovinetta  
 vaga e vezzosa  
 dal labbro rosa  
 che m'aspetta?  
 Sei tu bionda stella?  
 Dillo a me!  
 Palesatemi il destino  
 e il divino  
 viso ardente  
 che m'innamori,  
 ch'io vegga e adori  
 eternamente!

Tra voi, belle, brune e bionde  
 si nasconde  
 giovinetta  
 vaga e vezzosa  
 dal labbro rosa  
 che m'aspetta?  
 Sei tu, bruna stella?  
 Dillo a me!

**E lucevan le stelle** (*Tosca*)

E lucevan le stelle...  
 E olezzava la terra...  
 Stridea l'uscio dell'orto...  
 E un passo sfiorava la rena...  
 Entrava ella, fragrante,  
 Mi cadea fra le braccia...  
 Oh, dolci baci, o languide carezze,  
 Mentr'io fremente  
 Le belle forme discioglea dai veli!  
 Svani per sempre il sogno mio d'amore  
 L'ora e fuggita e muoio disperato!  
 E non ho amato mai  
 Tanto la vita!

**Amongst you, lovely ones**

Amongst you, lovely ones, fair and dark,  
 is there hiding  
 a graceful and charming  
 young girl  
 with rosy lips,  
 who waits for me?  
 Is it you, fair star?  
 Tell me!  
 Show me my fate,  
 and the divine,  
 shining face  
 with which I might fall in love,  
 which I might gaze upon  
 and adore for ever.

Amongst you, lovely ones, fair and dark  
 is there hiding  
 a graceful and charming  
 young girl  
 with rosy lips,  
 who waits for me?  
 Is it you, dark star?  
 Tell me!

**And the stars were shining**

And the stars were shining...  
 And the earth smelled sweet...  
 The garden gate creaked...  
 Her footsteps barely touched the path...  
 She came in, so fragrant,  
 And fell into my arms...  
 What sweet kisses, slow and gentle caresses,  
 While, trembling, I released  
 The lovely face from its veil!  
 My dream of love is gone forever...  
 The hour has flown and I die in despair!  
 Yet I've never been  
 So much in love with life!

**ERNESTO DeCURTIS**

(1875–1937)

**Non ti scordar di me**

Partirono le rondini  
 nel mio paese freddo e senza sole  
 cercando primavera di viole  
 nidi d'amore e di felicità.  
 La mia piccola rondine partì  
 senza lasciarmi un bacio  
 senza un addio partì.

Non ti scordar di me  
 la vita mia è legata a te  
 io t'amo sempre più  
 nel sogno mio rimani tu.  
 Non ti scordar di me  
 la vita mia è legata a te  
 c'è sempre un nido nel mio cuor per te  
 non ti scordar di me.

Non ti scordar di me  
 la vita mia è legata a te  
 c'è sempre un nido nel mio cuor per te  
 non ti scordar di me.

**Torna a Surriento**

1.  
 Vide 'o mare quant'è bello!  
 spira tanta sentimento...  
 Comme tu, a chi tiene mente,  
 ca, scetato, 'o faje sunna'!

Guarda gua' chisti ciardine,  
 siente sie' 'sti sciure 'e arancio...  
 nu profumo accusì fino,  
 dint' 'o core se ne va...

E tu dice: "Io parto, addio!"  
 T'alluntane da 'stu core,  
 da la terra de ll'ammore,  
 tiene 'o core 'e nun turna'?

Ma nun mme lassa',  
 nun darne stu turmiento...  
 Torna a Surriento:  
 famme campa'!

**Do not forget me**

The swallows have left  
 my cold and sunless land,  
 to seek the spring among the violets,  
 love nests of happiness.  
 My little swallow has flown,  
 without leaving me a kiss,  
 without saying goodbye.

Do not forget me,  
 my life is joined to yours.  
 My love for you will always grow,  
 you will always be in my dreams.  
 Do not forget me:  
 my life is joined with yours.  
 There'll always be a nest in my heart for you,  
 Do not forget me!

Do not forget me:  
 my life is joined with yours.  
 There'll always be a nest in my heart for you,  
 Do not forget me!

**Come back to Sorrento**

Look at the sea, it's so beautiful!  
 it inspires such a strong feeling...  
 Just like you do to him who thinks of you,  
 you make him dream even awake!

Look, look at these gardens,  
 smell these orange blossoms...  
 a scent so fine,  
 it goes straight to your heart

And you say "I'm leaving, goodbye!"  
 You distance yourself from this heart,  
 from the land of love,  
 do you really not feel like coming back?

But don't leave me,  
 don't put me through such torment...  
 Come back to Sorrento:  
 let me live!

## TEXTS AND TRANSLATIONS

---

2.

Vide 'o mare de Surriento  
che tesore tene 'nfunno:  
Chi ha girato tutt'o munno,  
nun ll'ha visto comm'a ccà!

Guarda, attuorno, sti ssirene  
ca te guardano 'ncantate  
e te vònno tantu bene:  
te vulessero vasa'!

E tu dice: "Io parto, addio!"  
T'alluntane da 'stu core,  
da la terra de ll'ammore,  
Tiene 'o core 'e nun turna'?

Ma nun mme lassa',  
nun darne stu turmiento...  
Torna a Surriento,  
famme campa'!

Look at the sea of Sorrento  
such treasures in its depths:  
Even those who traveled the whole world  
never saw the like of this!

Look around, these mermaids  
look at you, spellbound,  
they love you so much,  
they would like to kiss you!

And you say "I'm leaving, goodbye!"  
You distance yourself from this heart,  
from the land of love,  
do you really not feel like coming back?

But don't leave me,  
don't put me through such torment...  
Come back to Sorrento:  
let me live!