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Milena Kitic

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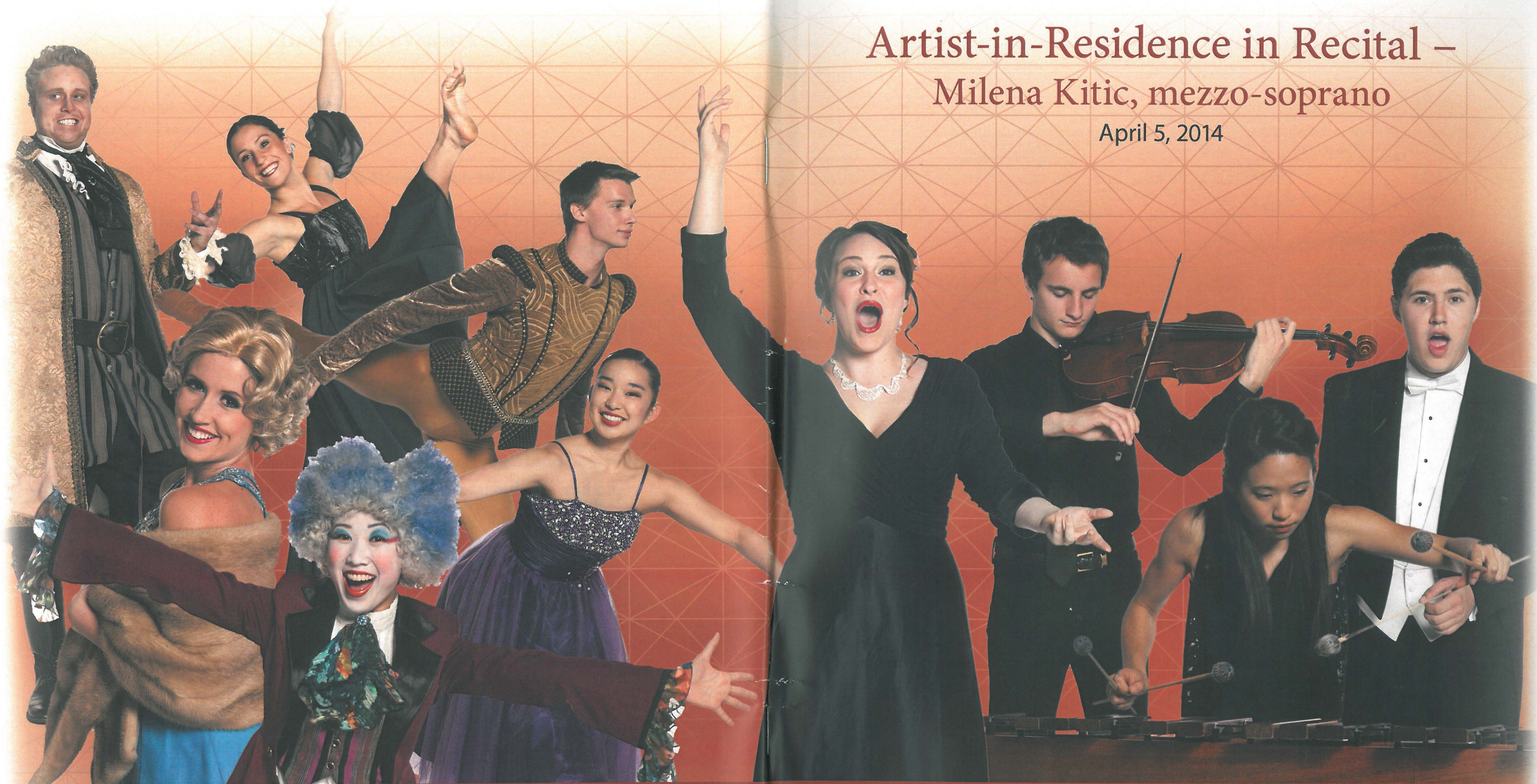
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Artist-in-Residence in Recital – Milena Kitic, mezzo-soprano

April 5, 2014



 CHAPMAN UNIVERSITY | COLLEGE OF PERFORMING ARTS

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2014

SPRING 2014 calendar highlights

february

February 6

President's Piano Series

Alexander Toradze and Vakhtang
Kodanashvili, duo piano concert

February 7

University Singers Post-Tour Concert

Stephen Coker, Conductor
Carol Neblett, Associate Director

February 8

Guest Artists in Recital

Bruce Sledge, tenor with Cheryl Fielding, pianist

February 13-15, 20-22

A Night of Noh Theatre

Conceived and Directed by Tamiko
Washington

march

March 2

Guest Artists in Recital - Third Wheel Trio

Laura Stoutenborough, clarinet; Karin Kantenwein
Fabiero, flute; and Rebecca Rivera, bassoon

March 6

President's Piano Series

Jeffrey Siegel, piano

april

April 3

President's Piano Series

Christina and Michelle Naughton, piano

April 4

University Choir & University Singers in Concert

Stephen Coker, Conductor

April 5

Artist-in-Residence in Recital

Milena Kitic, mezzo-soprano with Vivian Liu, pianist

April 10-12

Concert Intime

Directed by Alicia Guy

April 10-12, 17-19

***Machinal* by Sophie Treadwell**

Directed by Matthew McCray

April 11

Chapman University Wind Symphony

Christopher Nicholas, Music Director & Conductor

April 25-27

Opera Chapman: *Le Nozze di Figaro*

(*The Marriage of Figaro*)

In collaboration with the Chapman Orchestra

Peter Atherton, Artistic Director

Carol Neblett & David Alt, Associate Directors

Daniel Alfred Wachs, Conductor

may

May 7-10

Spring Dance Concert

Directed by Nancy Dickson-Lewis and
Jennifer Backhaus

May 10

Sholund Scholarship Concert

Hall-Musco Conservatory of Music
Showcase Performance

May 15

Beethoven: The Finale

The Chapman Orchestra partners with The
Orange County Youth Symphony Orchestra

Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY *Hall-Musco Conservatory of Music*

presents a

Artist-in-Residence in Recital:

Milena Kitic, mezzo-soprano

Vivian Liu, piano

April 5, 2014 ■ 2:00 P.M.

Salmon Recital Hall

Program

I.

La Pastorella
Canzonetta Spagnuola
Cruda sorte! Amor tiranno
 from *L'italiana in Algeri*
Una voce poco fa
 from *I Barbiere di Siviglia*

Gioachino Rossini
(1792-1868)

II.

Do not sing, O beautiful one, Op. 4, No. 4
I fell in love to my sorrow, Op. 8. No. 4
Christ is risen, Op. 26, No. 6
I wait for you, Op. 14, No. 1

Sergei Rachmaninoff
(1873-1943)

INTERMISSION

III.

From *Cinco canciones negras*
 Canción de cuna para dormir a un negrito
 Canto negro

From *Siete Canciones Populares Espanolas*
 El Paño Maruno
 Seguidilla Murciana

From *Canciones clásicas españolas*
 Al Amor
 El vito

Xavier Montsalvatge
(1912-2002)

Manuel de Falla
(1876-1946)

Fernando Obradors
(1897-1945)

IV.

Val Laisse couler mes larmes
 from *Werther*

Selections from *Carmen*
 Près des remparts de Séville (Seguidilla)

 En vain, pour éviter (Card Scene)
 L'amour est un oiseau rebelle (Habañera)

Jules Massenet
(1842-1912)

Georges Bizet
(1838-1875)

About the Artists

Star of the Belgrade Opera, Serbia (former Yugoslavia), **Ms. Kitic** made her debut in 1989. as Olga in Tchaïkovsky's "Eugene Onegin".

She has performed with the National Theater in Belgrade for 8 years in a wide range of roles: from Rosina in Rossini's "Il Barbiere di Siviglia", Cherubino in Mozart's "Le Nozze di Figaro", Preziosilla in Verdi's "La Forza del Destino", Fenena in "Nabucco", Bastien in "Bastien e Bastiena", Flora in "Traviata", Lola in "Cavalleria Rusticana", Mercedes in "Carmen", Orlofsky in "Die Fledermaus", Fiodor in "Boris Godunov" - to the title role of Carmen, and Principessa de Bouillon in Cilea's "Adriana Lecouvreur."

Season of 1988-89 Kitic performed with the Croatian National Theatre in Split, singing the role of Nicklaus in "The Tales of Hoffmann".

The 1997-99 seasons Ms. Kitic signed 3 year engagement contract with the Essen Opera in Germany, where she sang Giulietta in Offenbach's "The Tales of Hoffman", Sextus in Handel's "Giulio Cesare" and "Carmen" - for which she earned the German music critic's award as, "Performer Of The Season" for 1998. She performed as Carmen throughout Germany, Austria, The Netherlands, Belgium and Czech Republic.

Other highlight European engagements include the roles of Laura in Ponchielli's "Gioconda" at the Dorset Festival in England in 1999, and Maddalena in Verdi's "Rigoletto" at the Deutsche Oper Berlin and Festspielhaus Salzburg in 2000.

During 1998.-99. season, Kitic made her US debut in the demanding role of Eboli in Verdi's "Don Carlo", with the Palm Beach Opera, conducted by Mo. Guadagno. This inspired a return to that same opera company in season 2000, as Rosina in "Il Barbiere". In 1999, Kitic made her Carnegie Hall debut with Opera Orchestra of New York as Emilia in Otello for Carlo Bergonzi's farewell concert conducted by Eve Queler, subsequently returning to Opera Orchestra of New York as Laura in "La Gioconda" , opposite Marcello Giordani and Aprile Millo. Collaborating with Mo. Queler and NYOO has produced a recording of famous arias for the mezzo-soprano.

In 2002, Kitic debuted with the Washington DC Opera, as Carmen. Critics and audiences praised her performance in the role of Giulietta in "Les Contes d' Hoffman" with the Los Angeles Opera. During that same season, she again performed with the LA Opera at the "Concert of Passion and Poetry", conducted by Placido Domingo. 2003 began with her debut, with the Opera Pacific as Herodias in Strauss' "Salome", and the Benefit Concert for the same company, in which she performed with P. Domingo and Mo. De Main. Another production of Carmen with Baltimore Opera rounded out the season.

In 2004. Ms. Kitic again,won unanimous raves for performing Carmen with Los Angeles Opera, opposite Richard Leech, and conducted by Placido Domingo and Nicola Luisotti.

The 2005 year started with a successful debut in the role of Dalila, in "Samson and Dalila" with the Opera Pacific. That same year Ms. Kitic was also proclaimed "Diva of the Year" from the Opera Pacific Guild.

Highlight engagements from 2005.-2008. include, Meg in Verdi's "Falstaff" with the Los Angeles Opera, conducted by Kent Nagano; Emilia in Verdi's "Othello" at the Ravinia Festival, conducted

About the Artists

by James Conlon; debut at the Metropolitan Opera in the title role of Carmen (October 2005.); Carmen and Amneris in Verdi's "Aida" with Opera Pacific; Giulietta in "The Tales of Hoffmann" with the Cincinnati Opera.

In 2007, Ms. Kitic became the Inaugural Recipient of the Artist-in-Residence award given by Chapman University, of Orange, California.

Currently, she is an Adjunct Professor, and master class instructor at Chapman. Ms. Kitic has also lead master classes and did guest teaching at USC's Thornton School of Music, the University of Irvine, The Classical Singers Association, Saddleback College in Mission Viejo, CA, the Orange County High School of the Arts (OCHA), as well as in Rome, Italy. All this while operating a private "Milena Kitic Vocal Studio".

Ms. Kitic is a member of NATS, (National Association of Teachers of Singing), NATS-LA (National Association of Teachers of Singing, Los Angeles) and AGMA (American Guild of Musical Artists) and regularly teaches a summer program for singers with the recently founded OCAVA/OC Ars Vocalis Academy in Rome, Italy. (www.ocava.org)

Kitic is often seen as a judge for the Music Center Spotlight Awards in Los Angeles, POSA, MTAC, Center Stage Opera and all other Orange County and Los Angeles County Vocal Competitions, and is also an enthusiastic donor for several Young Artist Programs in the United States.

The International Jeunesses Musical Competition in Belgrade, Serbia has established a special prize for "the best young Mezzo-Soprano", under the name of "Milena Kitic".

In 2008, Ms. Kitic served as a Board member of the Opera Pacific in Costa Mesa, and was on the advisory board of Big Brothers Big Sisters of Orange County from 2009-2012. She currently serves as chair for artistic excellence for LA Opera with whom she most recently performed the role of Suzuki in their production of "Madame Butterfly" (2012-13/broadcasted nationally) and her "signature role" of Carmen in Sept., 2013. Kitic also performed Beethoven's 9th Symphony at the Disney Hall in Aug., 2013., and will also appear as Albine in LA Opera's production of "Thais" (May/June 2014), with Placido Domingo as Athanel. In March 2015., Kitic will again perform with LA Opera as Mrs. Noah in Britten's "Noah's Flood", conducted by Mo. James Conlon. (more info available at www.losangelesopera.com).

In February 2015, Kitic is scheduled for a solo-recital in Houston, TX and 3 semi-staged concerts of Carmen with The Pacific Symphony, conducted by Mo. Carl St. Claire.

Ms. Kitic has studied with Metropolitan and Vienna State Opera star, Kammerersaengerin Biserka Cvejic. She holds BM (Bachelor of Music in Performance) from the University of Music in Belgrade, Serbia and MM (Master of Music in Performance) from the University of the Arts in Novi Sad, Serbia.

About the Artists

Dr. **Vivian I-Miao Liu**, a native of Taiwan, is a versatile collaborative pianist and coach. She has worked with the Intimate Opera, Long Beach Opera, Opera Idaho, Opera Pacific, Sun Valley Opera, Classical Singers Association, National Association of Teachers of Singing, Songfest, Wagner Society of Southern California, Boys Choir of Harlem, Bakersfield Symphony, Calico Winds, California Quartet, Mládí Chamber Orchestra, Pacific Symphony, Redlands Bowl, Riverside Philharmonic, and LA Music Center's Education Program. She has played auditions for the AIMS, Lyric Opera of Chicago, and Pacific Coast Opera. She has participated in the Aspen Opera Center, and Tyrolean Opera Program in Austria as a fellowship pianist.

On the concert stage, Dr. Liu has collaborated with musicians from the Los Angeles Opera Orchestra, Los Angeles Philharmonic, Pacific Symphony, and Vienna Philharmonic, as well as singers from the Baltimore Opera, Bayerische Staatsoper, Los Angeles Opera, Metropolitan Opera, and New York City Opera. She has performed internationally in Taiwan, Russia, Austria and the U.S., and has appeared on the radio and television.

In 1998, she made a concert tour as a Young Artist winner of the National Taiwan Symphony Orchestra in Taiwan. In 2002, she gave her Carnegie Hall debut as a chamber music award recipient of Artists International with soprano Jessica Rivera (LA Opera), cellist Yao Zhao (San Diego Symphony), and Calico Winds. In summer 2012, she performed with mezzo soprano Milena Kitic (LA Opera) at the Music Teachers' Association of California Conference. In summer 2013, she performed separately with tubist Jeffrey Anderson (San Francisco Symphony), with oboist Yue Cheng (Shanghai Philharmonic Orchestra), with English hornist Andrea Overturf (San Diego Symphony), with contrabassoonist Steven Braunstein (San Francisco Symphony), with tubist Gene Pokorny (Chicago Symphony Orchestra), and with trombonist Michael Mulcahy (CSO) at the Southwest Regional Tuba Euphonium Conference, the International Double Reed Society Conference, and the Pokorny Low Brass Seminar at University of Redlands.

Dr. Liu received a Doctor of Musical Arts and a Master of Music in keyboard collaborative arts from the University of Southern California, a Master of Music in piano from the Manhattan School of Music, and a Bachelor of Fine Arts in piano from the National Institute of the Arts in Taiwan. She is a member of the Pi Kappa Lambda national music honor society. Her teachers include Kevin Fitz-Gerald and Alan Smith at USC, Martin Katz and Graham Johnson at Songfest, Marc Silverman and John Forconi at MSM. With her passion for vocal repertoire, she has reading and diction knowledge of French, German, Italian, Spanish, and Russian as well as Latin diction.

As a staff pianist, Dr. Liu has worked at the Manhattan School of Music, University of Redlands, USC, Cal State Los Angeles, Azusa Pacific University, and Cal State Long Beach. She has given lectures at the Graduate Institute of Collaborative Piano at the Tainan National University of the Arts in Taiwan. As a judicator, she has been invited to judge chamber music and piano competitions at the MTAC and SYMF.

Currently she is on the faculty at the Chapman University. In addition, she is the principal rehearsal pianist with the National Children's Chorus. Since 2006, she works closely with the Los Angeles Opera's Education Program, performing many concert tours for thousands of children in Southern California.

Program Notes

A SET OF PIECES BY ROSSINI

Gioachino Rossini, an Italian composer from the Romantic period, is famous for his operas, which are in bel canto style and full of coloraturas and cadenzas. Rossini’s art songs are intended for amateur singers performed at private homes. Similar to his arias, his art songs feature beautiful melodies and full of embellishments.

La Pastorella

This song has three stanzas and each stanza features different embellishments. The poem uses the shepherdess to tell the story of a young man being betrayed by Aminta.

Canzonetta Spagnuola

In this song, the piano part has simple and staccato chords, imitating the guitar while the vocal line features embellishments in three different stanzas. The poem tells the story of a painter and his muse.

Cruda sorte! Amor tiranno from *L’italiana in Algeri*

On a ship on the Algerian shore, Isabella laments her lost lover Lindoro. When the pirates seize the vessel and its passengers, Isabella proclaims confidence in her ability to handle any man without any fear.

Una voce poco fa from *I Barbiere di Siviglia*

Dr. Bartolo plans to marry her ward Rosina, but Rosina is in love with Lindoro, who is indeed Count Almaviva. In this aria, Rosina vows to foil Bartolo’s plan, and follow her heart for Lindoro.

A SET OF PIECES BY RACHMANINOFF

Sergei Rachmaninoff is an early 20th century Russian composer. His art songs are full of lyric melodies, expressive and virtuosic piano accompaniment, rich harmony, and extensive use of preludes, interludes, and postludes.

Do not sing, O beautiful one, Op. 4, No. 4

Opus 4 has 6 songs, which are Rachmaninoff’s first set of songs. This poem “Do not sing, O beautiful one” was written Alexander Pushkin. It was such a popular poem that many composers set it to music. Rachmaninoff composed this song in 1893 and dedicated it to Natalia Satina, his cousin and future wife. In this poem, the poet begs a girl not to sing a Georgian song anymore because it reminds him of a lost life and love from before.

I fell in love to my sorrow, Op. 8. No. 4

Opus 8 has 6 songs, all set to poems by Alexei Plescheyev. Rachmaninoff completed these songs at the time of Plescheyev’s death in 1893. The song “I fell in love to my sorrow” was dedicated to Maria Olfierieva. As a folk lament, it depicts a soldier’s wife crying out for her bitter life and longing for her husband in the battlefield.

Christ is risen, Op. 26, No. 6

Opus 26 has 15 songs, written for the “Group for the Performance of Russian Music”, founded by Arkady and Maria Kerzin. Rachmaninoff completed these songs in 1906. The poem “Christ is risen” was written by Dmitri Merezhkovsky and it depicts a yearning for a better world, based on an ancient church melody.

Program Notes

I wait for you, Op. 14, No. 1

Opus 14 has 12 songs and is Rachmaninoff’s third song cycle. This poem “I wait for you” was written by Maria Davidova. Rachmaninoff set it to music in 1894 and dedicated it to Ludmila Skalon. This poem describes a woman’s sensitive feelings of both love and torment while waiting for her lover.

A SET OF SPANISH SONGS

From *Cinco canciones negras* by Xavier Montsalvatge

Canción de cuna para dormir a un negrito

Canto negro

Xavier Montsalvatge is a 20th century Spanish composer. *Cinco canciones negras* was composed in 1945 for Mercedes Plantada, a Catalan singer, and set to poems of various modern poets. These songs have lush harmonies and sensual melodies, mingled with exotic elements from the West Indies. “Canción de cuna para dormir a un negrito” is a lullaby with a tender vocal line and a gentle rocking habanera bass line in the piano accompaniment. “Canto negro” describes a drunk black boy sings and dances. Musically it incorporates Afro-Cuban rhythm in the piano part over a tongue -twisting vocal line.

From *Siete Canciones Populares Espanolas* by Manuel de Falla

El Paño Maruno

Seguidilla Murciana

Manuel de Falla is a Spanish composer who lived from the 19th to 20th century. His art songs are a mixture of Spanish flavor and classical style. *Siete Canciones Populares Espanolas* is a collection of Spanish folk songs from different regions in Spain. “El Paño Maruno” is based on an ancient folk song of Murcia and the piano part contains an exotic Moorish rhythm. The poem suggests the comparison of a lover to a stained cloth, which sells at a lesser price for its lost value. “Seguidilla Murciana” is a song with a breathless tempo, where the vocal line is composed full of repeated notes and the sound of a Spanish guitar is heard in the piano accompaniment.

From *Canciones clásicas españolas* by Fernando Obradors

Al Amor

El vito

Fernando Obradors is an early 20th century Spanish composer. His art songs are in neoclassic style and incorporate dance rhythm, lyricism, and colorful vocal lines. Obradors’s *Canciones clásicas españolas* are published in four volumes. “Al Amor” is a song, which speaks about love and contains a lyric vocal line and exotic chromatic descending chords in the piano interlude. “El vito” is a Spanish dance, which is designed to be danced atop a tavern table for an audience of bullfighters. This song is composed in a vivid style and the rhythm is in imitation of castanets. Each stanza ends with stamping chords.

Program Notes

A SET OF OPERATIC ARIAS
Val Laisse couler mes larmes from Werther

Jules Massenet is a French composer in the Romantic period. His operas and melodies were very popular during his lifetime, but they went out of fashion after his death. His most popular work is “Méditation,” a symphonic intermezzo for solo violin and orchestra from his opera Thaïs. In this aria “Val Laisse couler mes larmes,” Werther and Charlotte are in love with each other, but Charlotte feels obliged to marry Albert. Reading Werther’s letters, Charlotte realizes she still loves Werther. When Sophie tries to comfort Charlotte and mentions Werther’s name, Charlotte bursts into tears.

Selections from Carmen by Georges Bizet
Georges Bizet is a French composer in the Romantic period. He is best known for his operas. His final work Carmen is one of the most frequently performed works in the entire opera repertory.

Près des remparts de Séville (Seguidilla)
After a fight, Carmen is arrested. Under the watch of Don José, Carmen flirts with him and hopes he will help her to escape. With her hands tied, Carmen sings this aria in the rhythm of seguidilla and invites Don José to run away with her.

En vain, pour éviter (Card Scene)
In a mountain, Carmen hangs out with her gypsy friends. Carmen, Frasquita, and Mercédes play a card game and read their fortune in the cards. Again and again the cards reveal the same fate for Carmen: death!

L'amour est un oiseau rebelle (Habañera)
Men gather outside the tobacco factory to see working women on their break, especially the beautiful and sexy Carmen. When Carmen finally shows up, she sings this aria Habañera talking about what love is.

Program notes written by Dr. Vivian I-Miao Lin

Texts and Translations

La Pastorella
Odia la Pastorella quanto bramò la rosa
poichè vicino a quella la serpe ritrovò.
Non più sui primi albori ad innaffiar va i fiori
da che nascosta un ape la bella man piagò.
Anch’ io da che l’amore crudel ferimmi il core
odio l’indegno Aminta ch’il giuro profanò.

Canzonetta Spagnuola
En medio a mis colores, ay,
pintando estaba un día, ay,
cuando la musa mía, ay,
me vino a tormentar, ay.

Ay, con dolor pues dejo
empresa tan feliz
cual es de bellae Nice
las prendas celebrar, ay.

Quiso que yo pintase, ay,
objeto sobrehumano, ay,
pero lo quiso en vano, ay,
lo tuvo que dejar, ay.

Ay, con dolor pues dejo
empresa tan feliz
cual es de bellae Nice
las prendas celebrar, ay.

Conoce la hermosura, ay,
un corazón vagado, ay,
mas su destin malvado, ay,
le impide de centar, ay.

Ay, con dolor pues dejo
empresa tan feliz
cual es de bellae Nice
las prendas celebrar, ay.

Cruda sorte! Amor tiranno from L’italiana in Algeri

Cruda sorte! Amor tiranno!
Questo è il premio di mia fe’:
non v’è orror, terror,
nè affanno
pari a quel ch’io provo in me.

I.

The shepherdess came to hate the rose that she had
loved because she found the snake beside the bush.
No longer does she water the flowers at break of day
since a hidden bee once stung her pretty hand.
So I, since love cruelly wounded my heart,
hate the unworthy Aminta who betrayed his word.

Surrounded by my colors
I was painting one day
when my Muse
came to torment me.

With sadness then I left
my happy task
of celebrating the charms
of the fair Nice.

My Muse asked me to depict
a more spiritual subject;
but she asked in vain,
for I could not do so.

With sadness then I left
my happy task
of celebrating the charms
of the fair Nice.

An inconstant heart
may know beauty,
but its cruel destiny
prevents it from singing.

With sadness then I left
my happy task
of celebrating the charms
of the fair Nice.

Cruel fate! Tyrannical love!
This is the reward for my faith:
there is neither horror, terror,
nor anguish
Equal to that which I feel in me.

Texts and Translations

Per te solo, o mio Lindoro,
io mi trovo in tal periglio;
da chi spero, oh Dio, consiglio?
Chi confort mi dara?

Qua ci vuol disinvoltura;
non più smanie, nè paura:
di coraggio è tempo adesso...
or chi sono si vedrà.

Già so per pratica
qual sia l'effetto
d'un sguardo languido,
d'un sospiretto.

So a domar gli uomini come si fa,
sì, so a domar gli uomini come si fa.
Sien dolci o ruvidi,
sien flemma o foco,
son tutti simili a presso a poco.
Tutti la chiedono,
tutti la bramano
da vada femmina felicità
Sì sì...

Una voce poco fa from *I Barbiere di Siviglia*

Una voce poco fa
qui nel cor mi risuonò;
il mio cor ferito è già,
e Lindor fu che il piagò.
Sì, Lindoro mio sarà,
lo giurai, la vincerò.

Il tutor ricuserà,
io l'ingegno aguzzerò;
alla fin s'accheterà,
e contenta io resterò.

Io sono docile,
son rispettosa,
sono ubbediente,
dolce, amorosa;
mi lascio reggere,
mi fo guidar.
Ma se mi toccano
dov'è il mio debole,
sarò una vipera,
e cento trappole
prima di cedere farò giocar.

For you alone, oh my Lindoro,
I find myself in such peril;
from whom do I hope, oh God, for advice?
Who will give me comfort?

Here deftness is wanted;
no more frenzies or fear.
Now it's time for courage...
now they'll see who I am.

I already know through experience
what may be the effect
of a languid glance,
of a little sigh.
I know how men are tamed---
yes, I know how men are tamed.
Be they gentle or rough,
be they coolness or fire,
they are all the same, more or less.
They all ask for it,
they all desire it:
happiness from a lovely woman.
Yes, yes...

A voice, a little while ago,
echoed here in my heart;
my heart is wounded now,
and it was Lindoro who covered it with wounds.
Yes, Lindoro will be mine --
I've sworn it, I shall win.

My guardian will object.
I, quick-witted, will be sharp;
in the end he will acquiesce,
and I will be content.

I am submissive,
I'm respectful,
I'm obedient,
sweet, affectionate.
I allow myself to be governed;
I let myself be guided.
But if they touch me
where my sensitive spot is,
I will be a viper,
and I'll cause a hundred tricks
to be played before giving in.

Texts and Translations

II.

Do not sing, O beautiful one, Op. 4, No. 4

Не пой, красавица, при мне
Ты песен Грузии печальной;
Напоминают мне оне
Другую жизнь и берег дальний.

Увы, напоминают мне
Твои жестокие напевы
И степь, и ночь, и при луне
Черты далекой, бедной девы!

Я призрак милый, роковой,
Тебя увидев, забываю;
Но ты поёшь, и предо мной
Его я вновь воображаю.

Не пой, красавица, при мне
Ты песен Грузии печальной;
Напоминают мне оне
Другую жизнь и берег дальний.

Do not sing, my beauty, to me
your sad songs of Georgia;
they remind me
of that other life and distant shore.

Alas, They remind me,
your cruel melodies,
of the steppe, the night and moonlit
features of a poor, distant maiden!

That sweet and fateful apparition
I forget when you appear;
but you sing, and before me
I picture that image anew.

Do not sing, my beauty, to me
your sad songs of Georgia;
they remind me
of that other life and distant shore.

I fell in love to my sorrow, Op. 8. No. 4

Полюбила я,
На печаль свою,
Сиротинушку
Бесталанного.
Уж такая мне
Доля выпала!
Разлучили нас
Люди сильные;
Увезли его,
Сдали в рекруты...
И солдаткой я,
Одинокой я,
Знать, в чужой избе
И состареюсь...
Уж такая мне
Доля выпала.

To my sorrow
I have grown to love
my wretched
little orphan.
That is the fate
which has befallen me.
Powerful people
separated us...
They took him away
to be a recruit...
a soldier's wife,
a lonely soul,
it seems that I shall grow old
in a stranger's home.
That is the fate
which has befallen me.

Christ is risen, Op. 26, No. 6

Христос воскрес
поют во храме;
Но грустно мне...

"Christ is risen"
they sing in church.
Yet I am sad...

Texts and Translations

душа молчит.
Мир полон кровью и слезами,
И этот гимн пред алтарями
Так оскорбительно звучит.

Когда-б Он был меж нас и видел,
Чего достиг наш славный век,
Как брата брат возненавидел,
Как опозорен человек,
И если б здесь,
в блестящем храме
Христос воскрес
Он услышал,
Какими б горькими слезами,
Перед толпой
Он, зарыдал!

I wait for you, Op. 14, No. 1

Я жду тебя! Закат угас,
И ночи тёмные покровы
Спуститься на землю готовы
И спрятать нас.

Я жду тебя! Душистой мглой
Ночь напоила мир уснувший,
И разлучился день минувший
На век с землей.

Я жду тебя! Терзаясь и любя,
Считаю каждая мгновенья,
Полна тоски и нетерпенья.
Я жду тебя!

From *Cinco canciones negras*

Canción de cuna para dormir a un negrito

Ninghe, ninghe, ninghe
tan chiquito
el negrito
que no quiere dormir.

Cabeza de coco,
grano de café,
con lindas motitas,
con ojos grandotes

my soul is silent.
The world is steeped in blood and tears,
and so this hymn before the altars
sounds like an insult.

Were He present among us to see
what our glorious age has achieved --
how brother comes to hate his brother,
and how shameful is mankind --
and if,
within the shining church,
this "Christ is risen"
He were to hear,
what bitter tears
before the crowd
would He sob!

I wait for you! The sun has set
night's dark covers
are ready to descend
and hide us.

I wait for you! With a fragrant mist,
night suffused the sleeping world
and the past day has bid
farewell to earth.

I wait for you! Tormented and in love,
I am counting each moment.
Full of anguish and impatience
I wait for you!

III.

Lullaby for a Little Black Boy

Lullay, lullay, lullay,
tiny little child,
little black boy
who won't go to sleep.

Head like a coconut,
head like a coffee bean,
with pretty freckles
and with eyes

Texts and Translations

como dos ventanas
que miran al mar.

Cierra esos ojitos,
negrito asustado;
el mandinga blanco
te puede comer.
¡Ya no eres esclavo!

Y si duermes mucho,
el señor de casa
promete comprar
traje con botones
para ser un 'groom'.

Ninghe, ninghe, ninghe
duérmete, negrito,
cabeza de coco,
grano de café.

Canto negro

¡Yambambó, yambambé!
Repica el congo solongo,
repica el negro bien negro;
congo solongo del Songo
baila yambó sobre un pie.

Mamatomba,
serembe cuserembá.

El negro canta y se ajuma,
el negro se ajunma y canta,
el negro canta y se va.

Acuememe serembo aé;
yambambó aé
yambambé aó.

Tamba, tamba, tamba, tamba,
tamba del negro que tumba;
tumba del negro, caramba,
caramba, que el negro tumba:
¡Yamba, yambó, yambambé!

like two windows
looking out to sea.

Close your tiny eyes,
frightened little boy,
or the white devil
will eat you up.
You're no longer a slave!

And if you sleep soundly,
the master of the house
promises to buy
a suit with buttons
to make you a 'groom'.

Lullay, lullay, lullay,
sleep, little black boy,
head like a coconut,
head like a coffee bean.

Negro song

Yambambó, yambambé
The congo solongo is ringing,
the black man, the real black man is ringing;
congo solongo from the Songo
is dancing the yambó on one foot.

Mamatomba,
serembe cuserembá.

The black man sings and gets drunk,
the black man gets drunk and sings,
the black man sings and goes away.

Acuememe serembo aé;
yambambó aé
yambambé aó.

Bam, bam, bam, bam,
bam of the black man who tumbles;
drum of the black man, wow,
wow, how the black man's tumbling!
Yamba, yambó, yambambé!

Texts and Translations

From *Siete Canciones Populares Espanolas*

El Paño Moruno

Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor.
¡Ay!

Seguidilla Murciana

Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.
Arrieros semos;
¡Puede que en el camino
Nos encontremos!

Por tu mucha inconstancia
Yo te comparo
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y creyendola falsa
¡Nadie la toma!

From *Canciones clásicas españolas*

Al Amor

Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento tras ellos
Y tras ellos mil y ciento
Y después...
De muchos millares, tres!
Y porque nadie lo sienta
Desbaratemos la cuenta
Y... contemos al revés.

El vito

Una vieja vale un real
y una muchacha dos cuartos,
pero como soy tan pobre
me voy a lo más barato.
Con el vito, vito, vito,
con el vito, vito, va.
No me jaga 'usté' cosquillas,
que me pongo 'colorá'.

The Moorish cloth

On the fine cloth in the store
a stain has fallen;
It sells at a lesser price,
because it has lost its value.
Alas!

Murcian Seguidilla

Who has a roof
of glass
should not throw stones
to their neighbor's roof.
Let us be muleteers;
It could be that on the road
we will meet!

For your great inconstancy
I compare you
to a coin that runs
from hand to hand;
which finally blurs,
and, believing it false,
no one accepts!

To the beloved

Give me, Love, kisses without number,
as the number of hairs on my head,
and give me a thousand and a hundred after that,
and a hundred and a thousand after that...
and after those...
many thousands... give me three more!
And so that no one feels bad...
Let us tear up the tally
and begin counting backwards!

The vito

An old woman is worth a real
and a young girl two cuartos,
but as I am so poor
I go for the cheapest.
On with the dancing,
on with the dancing, ole!
Stop your teasing, sir,
else I'll blush!

Texts and Translations

IV.

Va! *Laisse couler mes larmes from Werther*

Va! Laisse couler mes larmes!
elles font du bien, ma chérie!
Les larmes qu'on ne pleure pas
dans notre âme retombent toutes,
et de leurs patientes gouttes
martèlent le coeur triste et las.
Sa résistance enfin s'épuise;
le coeur se creuse et s'affaiblit;
il est trop grand, rien ne l'emplit;
et trop fragile, tout le brise!

Selections from *Carmen*

Près des remparts de Séville (Seguidilla)

Près des remparts de Séville,
chez mon ami Lillas Pastia,
j'irai danser la Séguédille
et boire du manzanilla.
J'irai chez mon ami Lillas Pastia.
Oui, mais toute seule on s'ennuie,
et les vrais plaisirs sont à deux;
donc, pour me tenir compagnie,
j'emmènerai mon amoureux!
Mon amoureux!... il est au diable!
Je l'ai mis à la porte hier!
Mon pauvre coeur, très consolable,
est libre comme l'air!
J'ai les galants à la douzaine,
mais ils ne sont pas à mon gré.
Voici la fin de la semaine:
Qui veut m'aimer? Je l'aimerai!
Qui veut mon âme? Elle est à prendre!
Vous arrivez au bon moment!
J'e n'ai guère le temps d'attendre,
car avec mon nouvel amant
près des remparts de Séville,
nous danserons la Séguédille
et boirons du manzanilla:
tra la la...

Go! Let my tears flow!
they do me good, my darling!
The tears which one does not cry
all fall into our soul,
and with their patient drops
hammer the sad and weary heart.
Its resistance is finally exhausted;
the heart collapses and weakens;
it is too big; nothing fills it
and too fragile, everything breaks it!

Near the ramparts of Seville,
at my friend Lillas Pastia's
I will go to dance the seguidilla,
and to drink manzanilla.
I will go to my friend Lillas Pastia's.
Yes, but all alone one is bored,
and true pleasures are with another person;
so, to keep me company,
I'll take along my lover!
My lover... he belongs to the devil!
I threw him out yesterday!
My poor heart, very consolable,
is free as the breeze!
I have suitors by the dozen,
but they are not to my liking.
Here is the end of the week:
Who wishes to love me? I will love him!
Who wants my soul? It is to be had!
You come at the right moment!
I haven't the time to wait,
for with my new lover
near the ramparts of Seville
we will dance the seguidilla
and we'll drink manzanilla:
tra la la!...

Texts and Translations

En vain, pour éviter (Card Scene)

Voyons, que j'essaie à mon tour,
Carreau, pique...la mort!
J'ai bien lu...moi d'abord.
Ensuite lui...pour tous les deux la mort!

En vain pour éviter les réponses amères,
En vain tu mêleras;
Cela ne sert à rien, les cartes
Sont sincères et ne mentiront pas!
Dans le livre d'en haut
Si ta page est heureuse,
Mêle et coupe sans peur,
La carte sous tes doigts
Se tournera joyeuse,
T'annonçant le bonheur.
Mais si tu dois mourir,
Si le mot redoutable
Est écrit par le sort,
Recommence vingt fois,
La carte impitoyable
Répétera: la mort!
Encor! Encor! Toujours la mort!
Encore! De désespoir!
Toujours la mort!

L'amour est un oiseau rebelle (Habañera)

Quand je vous aimerai?
ma foi, je ne sais pas,
Peut-être jamais, peut-être demain.
Mais pas aujourd'hui, c'est certain.

L'amour est un oiseau rebelle
que nul ne peut apprivoiser,
et c'est bien en vain
qu'on l'appelle,
s'il lui convient de refuser!
Rien n'y fait,
menace ou prière---
l'un parle bien,
l'autre se tait;
et c'est l'autre
que je préfère---

Let's see, I'll try a turn
Diamond, spade...death!
I read it well...me first.
Then him...for both all death!

In vain in order to avoid harsh remarks,
In vain you shuffle,
That settles nothing, the cards
Are sincere and won't lie!
In the book on high
If your page is happy,
Shuffle and cut without fear
The card under your fingers
Will turn itself up happily
Announcing its good luck
But if you must die,
If the dreaded word
Is written by fate,
Try again 20 times,
The pitiless card
Again: death!
Again! Again! Always death!
Again! Despair!
Always death!

When will I love you?
good lord, I don't know,
Maybe never, maybe tomorrow.
But not today, that's for sure.

Love is a rebellious bird
that nothing can tame,
and it's truly in vain
that one call him
if it suits him to refuse.
Nothing helps---
threat or pleading,
The one man speaks well,
the other keeps quiet;
and it's the other
whom I prefer---

Texts and Translations

il n'a rien dit,
mais il me plaît.
L'amour!

L'amour est enfant de Bohême;
il n'a jamais, jamais connu de loi.
Si tu ne m'aime pas,
je t'aime;
mais si je t'aime,
prend garde à toi!

L'oiseau que tu croyais surprendre
battit de l'aile et s'envola.
L'amour est loin---
tu peux l'attendre;
tu ne l'attends plus,
il est là!
Tout autour de toi
vite, il vient, s'en va,
puis il revient.
Tu crois le tenir,
il t'évite;
tu crois l'éviter,
il te tient!
L'amour!

he hasn't said anything,
but he pleases me.
Love!

Love is a bohemian child;
he has never known law.
If you don't love me,
I love you,
but if I love you,
watch out for yourself!

The bird that you thought to catch
flapped his wings and flew away.
Love is far away---
you may wait for it;
when you don't wait anymore,
there it is!
All around you,
quickly it comes, goes away;
then it comes back again.
When you think you have hold of it,
it evades you;
when you think you're evading it,
it has hold of you!
Love!


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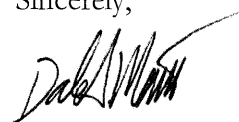
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Lineberger Endowed Chair: Peter Atherton

Staff: Katie Silberman (*Department Assistant*), Peter Westenhofer (*Operations Supervisor*)

Work-study Students: Lauren Arasim, Liz Chadwick, Emily Dyer, Sam Ek, Marqis Griffith, Chris Maze, Marcus Paige, Nathan Wilen

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