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Artist-in-Residence in Recital

Milena Kitic

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Artist-in-Residence in Recital –
Milena Kitic, mezzo-soprano
April 5, 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

For more information about our events, please visit our website at http://www.chapman.edu/copa or call 714-997-6519 or email CoPA@chapman.edu
<table>
<thead>
<tr>
<th>Selections from</th>
<th>Level</th>
<th>Artist</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>La Pastorella</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Canzonetta Spagnuola</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cruda sorte! Amor tiranno</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>from <em>L’italiana in Algeri</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Una voce poco fa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>from <em>Barbire di Siviglia</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I wait for you, Christ is risen, I fell in love to my sorrow, Do not sing, Una Cruda sortel Amor tiranno</td>
<td>G. Rossini</td>
<td>1792-1868</td>
<td></td>
</tr>
<tr>
<td>Canzonetta Spagnuola</td>
<td>S. Rachmaninoff</td>
<td>1873-1943</td>
<td></td>
</tr>
<tr>
<td>From <em>Cinco canciones negras</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Canción de cuna para dormir a un negrito</td>
<td>X. Montsalvatge</td>
<td>1912-2002</td>
<td></td>
</tr>
<tr>
<td>Canto negro</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From <em>Siete Canciones Populares Españolas</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>El Paño Maruno</td>
<td>M. de Falla</td>
<td>1876-1946</td>
<td></td>
</tr>
<tr>
<td>Seguidilla Murciana</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From <em>Canciones clásicas españolas</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Al Amor</td>
<td>F. Obradors</td>
<td>1897-1945</td>
<td></td>
</tr>
<tr>
<td>El vito</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I. INTERMISSION</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II. Do not sing, O beautiful one, Op. 4, No. 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I fell in love to my sorrow, Op. 8, No. 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christ is risen, Op. 26, No. 6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I wait for you, Op. 14, No. 1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>From <em>La Pastorella</em></td>
<td></td>
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<td>From <em>Cinco canciones negras</em></td>
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<td>From <em>Canciones clásicas españolas</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Selected from <em>Carmen</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prés des remparts de Séville (Seguidilla)</td>
<td>G. Bizet</td>
<td>1838-1875</td>
<td></td>
</tr>
<tr>
<td>En vain, pour éviter (Card Scene)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>L’amour est un oiseau rebelle (Habanera)</td>
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</tr>
</tbody>
</table>

**About the Artists**

Star of the Belgrade Opera, Serbia (former Yugoslavia), Ms. Kitic made her debut in 1989, as Olga in Tchaikovsky’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", Basilio in "Barbiere di Siviglia", Flora in "Traviata", Lola in "Cavalleria Rusticana", Mercedes in "Carmen", Odette in "Die Fledermaus", Fidolor 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 a 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 critics' 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 "Gioccona" 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 Bergonzini'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 Mita. 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 "Otello" 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 OCAYA/OC Arts 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 "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 Noah's Flood, conducted by Mo. James Conlon. (more info available at www.lasopaticho.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. Clair.

Ms. Kitic has studied with Metropolitan and Vienna State Opera star, Kammerseangerin Biserka Cvicje. 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, Mladi 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, Metropolitran 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 Karz 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 Taiman National University of the Arts in Taiwan. As a adjudicator, 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**

Gioacchino 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 Aminita.

**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 virtuoso 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" is 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 Olferieva. 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 Davadova. 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 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 negro" 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 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 Spanish song is composed in a vivid style and the rhythm is in imitation of castanets. Each stanza ends with stamping chords.
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 sevillana 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 Mercédès 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 (Habanera)

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 Habanera talking about what love is.

Program notes written by Dr. Vivian I-Miao Liu

La Pastorella

Oda la Pastorella quanto bramò la rosa poiché 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 ferirìi il core odio l'indegno Aminta ch'è giuro profano.

Canzonetta Spagnuola

En medio a mis colores, ay,

pintando estaba un día, ay,

cuando la musa mia, 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 destino malvado, ay,

le impide de cantar, 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,

né affanno

pari a quel ch'io provo in me.
I'ìo, Lindoro, ch'hai tutto in te,
non hai più smian, né paura:
di coraggio è tempo adesso…
or chi sono si vedrà.
Già so per pratica
qual si fa e l'effetto
disinvoltura; io mi trovo in tal periglio;
Chi confort mi darà?
Da chi spero, oh Dio, consiglio?
Per te solo, o mio Lindoro,
Io mi lascio reggere,
dolce, amorosa;
Io sono ubbediente,
i'ìo l'ingegno aguzzero;
Il maestro mi acconsente.
E già, l'otta, n'è la vittoria.
Sì, io mi trovo in tal periglio;
Chi confort mi darà?
Da chi spero, oh Dio, consiglio?
Per te solo, o mio Lindoro,
Io mi lascio reggere,
dolce, amorosa;
Io sono ubbediente,
i'ìo l'ingegno aguzzero;
Il maestro mi acconsente.
E già, l'otta, n'è la vittoria.
Sì, io mi trovo in tal periglio;
Chi confort mi darà?
Da chi spero, oh Dio, consiglio?
I wait for you! Op. 14, No. 1

Я жду тебя! Закат утас, 
И ночи тёплые покрова 
Слугиться на земле готовы 
И спрятать нас: 
Я жду тебя! Лушпистой младой 
Ночь наполнила мир унывший, 
И разлучись лень лишний 
На век с землей, 
Я жду тебя! Трезвень и любя, 
Снита каждый миговень, 
Полна тоски и нетерпень. 
Я жду тебя!

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.

From Cinco canciones negras

Canción de cuna para dormir a un negrito 
Ninghe, ninghe, ninghe 
tan chiquito 
que no quiere dormir. 
Cabeza de coco, 
grano de caf, 
con lindas motitas, 
con ojos grandotes

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

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!

Canto negro
¡Yambambó, yambambé!
Repica el congo solongo, 
repica el negro bien negro; 
congo solongo del Songo 
baila yambó sobre un pie. 
Mamatomba, 
serembe cuserembé. 
El negro canta y se ajuma, 
el negro se ajumbe y canta, 
el negro canta y se va. 
Acuememe serembé 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 cuserembé. 
The black man sings and gets drunk, 
the black man gets drunk and sings, 
the black man sings and goes away.

Acuememe serembó 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, yambo, yambambé!
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!

Selections from Carmen
Pres des remparts de Séville (Seguidilla)
Près des remparts de Séville,
chez mon ami Lillas Pastia,
j'irai danser la Séguidilla
et boire du manzanilla.
J'irai chez mon ami Lillas Pastia.
Oui, mais toute seule on s'ennuie,
et les vrais plaisirs sont
doit tenir compagnie,
j'emmenérai mon amoureux!
Mon amoureux! ... il est au diable!
le J'ai mis à la porte hie!
Mon pauvre cœur, très consolable,
est libre comme l'air!
J'ai les galants
et boire du manzanilla.
Oui, mais toute seule on s'ennuie,
et les vrais plaisirs sont
... et les vrais plaisirs sont
doit tenir compagnie,
j'emmenérai mon amoureux!
Mon amoureux! ... il est au diable!
le J'ai mis à la porte hie!

Les larmes qu'on ne pleure pas
elles font du bien, ma chère!
Les larmes qu'on ne pleure pas
da notre âme recollent toutes,
et de leurs patientes goutes
martèlent le cœur triste et las.
Sa résistance enfin s'épuise;
le cœur se creuse et s'affaiblit;
it est trop grand, rien ne l'empêtre;
et trop fragile, tout le brise!

Val Laisse couler mes larmes from Werther
Val' Laisse couler mes larmes!
elles font du bien, ma chère!
Les larmes qu'on ne pleure pas
da notre âme recollent toutes,
et de leurs patientes goutes
martèlent le cœur triste et las.

Selections from Siete Canciones Populares Españolas
From Siete Canciones Populares Españolas
El Paño Morano
Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdio su valor.
¡Ay!

Seguidilla Murciana
Cualquiera que el tejedo
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
Por tu mucha inconstancia

Moruno
... contemos al revés.
De muchos millares, tresl
Y despues ...
Y tras ellos mil y ciento
Y mil y ciento tras ellos
Asido de mis cabellos
Al paiio fino, en la cienda,
EI
Canciones clasicas espaii.olas
Selections from Canciones clasicas españolas
From Canciones clasicas 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 despues...
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.

No me jaga 'usté' cosquillas,
que me pongo 'colorá'.

Texts and Translations

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!
**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 mèlèras;
Cela ne sert à rien, les cartes
Sont sincères et ne mentiront pas!
Dans le livre d'en haut
Si ta page est heureuse,
Mele 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
Repèrera: la mort!
Encor! Encor! Toujours la mort!
Encor! De désespoir!
Toujours la mort!

**L'amour est un oiseau rebelle** (Habanera)

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'vn 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.

L'amour est enfant de Bohème;
il n'a jamais, jamais connu de loi.
Si tu ne t'aime pas,
je t'aime;
mais si je t'aime,
prend garde à toi!
L'oiseau que tu croyais surprendre
batit de l'aile et s'envola.
L'amour est loin---
tu peux l'attendre;
tu ne l'attend plus,
il est là!
Tout autour de toi
vite, il vient, s'en va,
puis il revient.
Tu crois le tenir,
it évades;
tu crois l'éviter,
it te tient!
L'amour!

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

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---

**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!
Dear Alumni, Parents and Friends:

Last year we welcomed over 11,000 audience members to our performances, concerts, recitals and events, making it our best attended year ever. In addition to our student performances, our season always includes choreography, direction and concerts by our stellar faculty and visiting artists who are accomplished professionals, each with a true passion for the arts.

As a lover of the arts, you have a crucial role to play to ensure our success and the success of the students who are at the heart of all we do. It is my hope that you will help provide our students with the tools and resources they need with your gift to the Fund for Excellence.

A gift to the Fund directly supports these College priorities:
- Production costs for the 200-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for technique and master classes;
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Performances like the one you are about to see are an important part of our students’ academic and artistic curriculum, exposing them to experiences that hone their artistic sensibilities. Our students graduate with more training, more experience and more professional opportunities to launch their careers in the performing arts and performing arts education.

Each one of our students will benefit from your decision to support the College. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at our performances throughout the year.

Sincerely,

Dale A. Merrill, Dean
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Orange County Youth Symphony Orchestra
The Chapman Orchestra
Choirs from Chapman University and UCI
Marc Yu, piano
Jessica Rivera, soprano
Renee Tanner, mezzo-soprano
Nicholas Phan, tenor
Craig Colclough, bass

PROGRAM
TURNAGE: Frieze (U.S. West Coast premiere)
BEETHOVEN: Piano Concerto No. 1 (first movement)
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