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A Collaborative Recital: "Break the Coconut": Songs by the Brazilian Nationalist Composer, M. Camargo Guarnieri

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A Collaborative Recital: "Break the Coconut": Songs by the Brazilian Nationalist Composer, M. Camargo Guarnieri

Authors

Sarah Tyrell, Rebecca Sherburn, Louise Thomas, Madeleine Adranga, Melina Adranga, Varsénik Aslanyan, Rachel Danielson, Claudia Doucette, Mikayla Feldman, Evangelina Jodjana, Esther Kim, Jason Liebson, Melissa Montaña, Cayton Park-Coburn, Kristen Reynolds, Yijiao Tian, and Anna Turkisher

A Collaborative Recital:

"Break the Coconut"

*Songs by
the Brazilian
Nationalist
Composer,
M. Camargo Guarnieri*

October 15, 2016

October

October 11, 13, 15, 16, 19, 21, 22
Good Kids by Naomi Iizuka
James Gardner, *Director*
Studio Theatre

October 12, 14–16, 18, 20 22
Dog Sees God: Confessions of a Teenage Blockhead by Bert V. Royal
Nanci Ruby, *Director*
Studio Theatre

October 14
The Chapman Orchestra and Chapman University Wind Symphony in Concert
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony
Musco Center for the Arts

October 21–23
Opera Chapman presents: Kurt Weill After Dark – A Cabaret-style Review
Peter Atherton, *Artistic Director*
Nicola Bowie, *Guest Director and Choreographer*
Carol Neblett, *Associate Director*
Janet Kao & Paul Floyd, *Musical Direction*
Musco Center for the Arts

October 29
University Singers in Concert
Stephen Coker, *Conductor*
Fish Interfaith Center

November

November 9
Guest Artists in Recital: Rachel Joselson, soprano with Rene Lecuona, piano
Songs of the Holocaust
Salmon Recital Hall

November 11
The Chapman Orchestra and Chapman University Wind Symphony in Concert
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony
Musco Center for the Arts

November 12
University Choir & Women's Choir in Concert
Stephen Coker, *Conductor*, University Choir
Chelsea Dehn, *Conductor*, University Women's Choir
Fish Interfaith Center

November 14
Guest Artist in Recital: Daniel Shapiro, piano
Salmon Recital Hall

November 15
Chapman Percussion Ensemble
Nicholas Terry, *Director*
Salmon Recital Hall

November 17
Saxophone Ensemble
Gary Matsuura, *Director*
Salmon Recital Hall

November 29
Big Band & Jazz Combo
Albert Alva, *Director*
Chapman Auditorium, Memorial Hall

December

December 9
New Music Ensemble
Sean Heim, *Director*
Salmon Recital Hall

December 1–3, 8–10
Intimate Apparel by Lynn Nottage
Jaye Austin Williams, *Director*
Waltmar Theatre

December 2
Keyboard Collaborative Arts Recital
Louise Thomas, *Director*
Salmon Recital Hall

December 2–3
Fall Dance Concert
Liz Maxwell and Alicia Guy, *Co-Directors*
Musco Center for the Arts

December 4
Early Music Ensemble: Singen und Klingen
Bruce Bales, *Director*
Salmon Recital Hall

Chapman Guitar Ensemble
Jeff Cogan, *Director*
Salmon Recital Hall

December 10
53rd Annual Holiday Wassail Banquet and Concert
Stephen Coker, *Conductor*, University Singers and Choir
Chelsea Dehn, *Conductor*, University Women's Choir
Daniel Alfred Wachs, *Music Director*, The Chapman Orchestra
Fish Interfaith Center & Musco Center for the Arts

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Hall-Musco Conservatory of Music Presents:

A Collaborative Recital: "Break the Coconut"

Songs by the Brazilian Nationalist Composer,
M. Camargo Guarnieri

With Guest Musicologist Dr. Sarah Tyrrell
Rebecca Sherburn, *soprano* and Louise Thomas, *piano*

Featuring: Madeleine Adranga, *soprano*

Melina Adragna, *soprano*

Varsénik Aslanyan, *piano*

Rachel Danielson, *piano*

Claudia Doucette, *soprano*

Mikayla Feldman, *soprano*

Evangelina Jodjana, *piano*

Esther Kim, *piano*

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Melisa Montañó, *soprano*

Cayton Park-Coburn, *soprano*

Kristen Reynolds, *soprano*

Yijiao Tian, *piano*

Anna Turkisher, *mezzo-soprano*

October 15, 2016

7:30 pm

Salmon Recital Hall

Program

Vai, azulao

Mikayla Feldman and Rachel Danielson

Tanta coisa a dizer te

Mikayla Feldman and Jason Liebson

Quando te vi pela primeira vez

Mikayla Feldman and Rachel Danielson

Para acordar teu coração - 8 Canções

1. Quero dizer baixinho

Melissa Montañó and Varsénik Aslanyan

2. Pensei em ti com doçura

Madeleine Adragna and Esther Kim

3. Porque estás sempre comigo

Anna Turkisher and Esther Kim

4. Eu gosto de você

Claudia Doucette, and Jason Liebson

5. Olhe me tão somente

Claudia Doucette and Evangeline Jodjana

CoPA ALUMNI SPOTLIGHT

Genevieve Carson (B.F.A. Dance Performance '07) was recently named Artistic Director of Los Angeles Contemporary Dance Company, and began her first programming season in September 2016. She has danced, choreographed, and taught dance throughout the L.A. area, and works extensively in both concert and commercial dance.

Chapman's dance program, and all the performance and choreography opportunities it gave me, allowed me to thrive as an artist. It was truly the "incubation period" of my career where I gained invaluable knowledge and experience that I use every day as a choreographic professional and artistic leader in Los Angeles. — G.C.



Eli Kaynor (B.M. Cello Performance '13), a recent graduate of the University of North Carolina School of the Arts, won a position with the Winston-Salem Symphony in August 2016. Kaynor is a founding member of UNCASA's Giannini String Quartet which was selected for coaching with acclaimed cellist and conductor Paul Watkins, of the GRAMMY® Award-winning Emerson String Quartet, at Lincoln Center.

Camille Collard (B.F.A. Theatre Performance '10) has had a busy post-Chapman television career. She has a recurring role on the CW Television Network's hit show *Jane the Virgin*, in which she plays the character Frankie, sidekick to Jane Villanueva (Gina Rodriguez). She has also co-starred and appeared in episodes of MTV's *Faking It*, Fox Network's *Rosewood*, NBC's *Grimm*, and *Leverage* on TNT.



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professions by providing access to all the tools necessary to succeed.

Here at CoPA, we are training artists and transforming lives. Our students have exceptional opportunities to learn from master artists and to experience performance in venues ranging from small studios to a state-of-the-art facility, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

On the following page, I hope you will read about a few of our graduates, and learn how their training in CoPA, and our supporters' generous investment in performing arts programs at Chapman University, transformed their lives and led to their success today.

Please enjoy this performance and come back for another CoPA event soon!

A handwritten signature in black ink that reads "Giulio M. Ongaro".

Giulio M. Ongaro, PhD
Dean, College of Performing Arts

Program

6. *As vezes, meu amor*

Anna Turkisher, and Varsenik Aslanyan

7. *Quero afagar-te o rosto docemente*

Melissa Montaña and Yijiao Tian

8. *Aceitei tua amizade*

Melina Adragna and Esther Kim

Declaração

Rebecca Sherburn and Louise Thomas

Den-Bau

Rebecca Sherburn and Louise Thomas

Quebra o côco, menina (Break the coconut)

Cayton Park-Coburn, Kristen Reynolds, and Louise Thomas

About the Artists

Visiting Musicologist **Sarah Tyrrell** received her PhD in musicology from the University of Kansas (2003), a Master of Music from the New England Conservatory of Music (1994), and a Bachelor's degree in Voice Performance from Kansas State University (1992). Before joining the UMKC faculty in 2005, Dr. Tyrrell taught undergraduate and graduate history at the University of Kansas and at Missouri State University.

Dr. Tyrrell teaches undergraduate music history and an online world music survey, as well as graduate courses in music research and bibliography and 18th and 19th-century music. She offers a graduate seminar on Latin American music. Dr. Tyrrell's research interests include the life and work of M. Camargo Guarnieri, the impact of modernism on Latin American culture, and the legacy of Brazilian writer Mário de Andrade. Currently, Dr. Tyrrell is pursuing research on Brazilian nationalist song composers like Francisco Mignone and Oscar Lorenzo Fernandez.

Dr. Tyrrell has presented her research at colloquia and conferences all over the United States, including the National Association of Hispanic and Latino Studies; the Rocky Mountain Council for Latin American Studies; the American Musicological Society; the Hanna Geldrich-Leffman Colloquium on Language, Literature, and Society (Loyola University, Maryland); and, the Community College Humanities Association. Her articles and reviews have been published in Latin American Music Review, Musical Quarterly, and Latin American Perspectives. She has been the recipient of numerous travel and research grants to support her work, including the Tinker Field Research Grant and a Foreign Language and Area Studies Graduate Fellowship (Center for Latin American Studies, KU). Recent awards include an International Education Grant to support performance and study in Brazil (Johnson County Community College, 2006) and a 2008 Teaching Enhancement Grant from UMKC's Faculty Center for Excellence in Teaching (FaCET).

Dr. Tyrrell writes for KCMetropolis, an online performing arts magazine, reviewing the Kansas City Lyric Opera and choral events in Kansas City.

Pianist **Louise Thomas** has concertized extensively throughout Europe, North America and Asia at such concert venues as the Tchaikovsky Conservatoire in Moscow, the Franz Liszt Academy Museum in Budapest, the Forbidden City Concert Hall in Beijing, Walt Disney Concert Hall in Los Angeles and Weill Hall in New York City.

Louise Thomas was born in Ireland and completed undergraduate musicology studies at Trinity College, Dublin. She received a German Government scholarship to continue piano performance studies at the Hochschule für Musik und Theater in Hannover, Germany where she received a Konzertdiplom in the solo piano class. Dr. Thomas won second prize at the Ibla-Ragusa competition in Sicily where she was awarded the Béla Bartók Prize. She also won the concerto competition at the University of Southern California and performed with Maestro Sergiu Comissiona. Dr. Thomas received her doctorate in piano performance in 1999 from USC where she studied with Prof. John Perry and Director of Keyboard Collaborative Arts, Dr. Alan Smith.

A dynamic collaborative pianist, Louise Thomas has made CD recordings in Germany (as part of the chamber music festival, "Schwetzinger Festspielen"); at the Banff Center for the Arts in Canada with the Irish Contemporary Music group, Nua Nós, and has appeared on numerous live radio broadcasts for Irish Radio, BBC Radio Northern Ireland, Moscow radio, K-USC and K-MZT in Los Angeles. She has also played live and recorded for RTE (Irish National Television) and the nationally distributed Ovation Arts Channel in Los Angeles. Her recordings are available at iTunes.com and on the Centaur label. She concertizes regularly with violinist, Elizabeth Pitcairn, who performs on the legendary "Red Mendelssohn" Stradivarius, in addition to appearing regularly on the acclaimed Jacaranda Series in Los Angeles.

Louise Thomas has been invited onto the faculty of several summer programs: she was the vocal coach at the 2002 "La Fabbrica" summer program in Tuscany, and from 2003-2009, she was the Festival pianist and vocal/instrumental coach at the Idyllwild Arts Summer Academy in California. In the summer

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About the Artists

of 2011, she joined the faculty at the Luzerne International Music festival in New York State and returned as Chair of the Piano program (first session) in 2012.

Dr. Thomas joined Chapman University in 2001 as Director of Keyboard Collaborative Arts. In June 2014, she was named Associate Dean for Academic Affairs in the College of Performing Arts at Chapman.

Rebecca Sherburn joined the Chapman University Hall-Musco Conservatory of Music in the fall of 2014, as Director of Vocal Studies and Associate Professor of Voice. Previously, Dr. Sherburn served on the Conservatory faculty of the University of Missouri-Kansas City (UMKC) where she was honored with the Muriel McBrien Kaufmann Excellence in Teaching Award. During her 15 year tenure at UMKC, her scholarly work was published in professional journals of the National Association of Teachers of Singing, the American Choral Directors Association, and the College Music Society. A native Californian, she received her undergraduate degree from California State University-Los Angeles and her Master of Music and Doctor of Musical Arts degrees from the University of Southern California.

Sherburn's international performances include operatic roles sung with the Berliner Festwochen, and the Neue Flora Theater Hamburg as well as other German State Theaters -Oberhausen, Gütersloh, Osnabrück and Aachen. Her national engagements include appearances with the Los Angeles Philharmonic New Music Group, New York New Music Ensemble, new Ear of Kansas City, Los Angeles Master Chorale, South Florida Master Chorale, William Hall Chorale, Los Angeles Concert Opera, Santa Barbara Light Opera, Opera Grand Rapids, Virginia Opera, Flagstaff Symphony, NewWest Symphony, Kansas City Symphony, and Kansas City Ballet.

In addition to performing a vast amount of standard vocal repertoire, Rebecca Sherburn has distinguished herself as a champion of contemporary music. As a concert artist, she has premiered several works that were written specifically for her voice, and she has built a reputation for performing rarely heard contemporary chamber works. On July 1st, 2014 "Paul Creston Songs" was released by Albany Records. Dr. Sherburn's work is the only comprehensive recording of Creston's vocal opus. Work has begun on a second Albany publication entitled "Love, the Fair Day". This project is a compilation of parlor music by composers of the Second New England School.

She was the winner of such competitions as the regional Metropolitan Opera National Council auditions, Annual Aspen Voice Competition, American Opera Awards, and the Viktor Fuchs Awards. She has received grants and awards from a number of national and international foundations for scholarly and creative work. These include two Faculty Research Grants from UMKC in the area of chamber music and performance grants from the Figtree Foundation, Blount Foundation, Opera Buffs of Southern California, and the Astral Foundation. During her years of training, she was an Apprentice at the Zürich Opera in Switzerland and Virginia Opera, a scholarship student at the Music Academy of the West, and a Chamber Music Fellow at the Aspen Music Festival.

Sherburn is in frequent demand as a guest presenter and voice teacher and is particularly well known for her vocal master classes she gives throughout the nation. Her current and former students have won national and regional competitions, apprenticed at regional and national opera companies and taught voice on many levels, ranging from private studios and public schools to colleges and universities.

Song Translations

Vai, azulão (1939)

Vai, azulão, azulão, companheiro, vai!

Go, bluebird, my comrade, go!

Vai ver minha ingrata, vai companheiro, vai.

Go to see the heartless one, go comrade, go.

Diz que sem ela O sertão não é mais sertão!

Say that without her, the land (lit., backlands of NE Brazil) are not the same!

Vai, azulão, vai, companheiro, vai! Vai, azulão!

Go, bluebird, go, my comrade, go! Go, bluebird!

Vai, companheiro, vai! Ai, vôa azulão, vai contar, companheiro, vai!

Go, comrade, go! Soar bluebird, to tell her, comrade, go!

Dois poemas para canto e piano (1939)

1. Tanta coisa a dizer te

Tanta coisa a dizer te, e não te disse ainda,

There are so many things to say, and I still have told you nothing,

Culpa a tua beleza, be amada.

It is your beauty's fault, my beloved.

Quando te vejo, porque te amo, fico mudo,

When I see you, because I love you, I am silent,

Percoa memoria, esqueço tudo

I lose my memory, I forget everything.

Sei apenas que és linda,

I know only your beauty,

e é natural que não diga nada.

and it is natural that I say nothing.

2. Quando te vi pela primeira vez

Quando te vi pela primeira vez, senti uma alegria indizível nos olhos;

When I saw you for the first time, I felt a happiness in my eyes;

E, porque estavas longe e eu te queria olhar,

And, because we were far apart and I wanted to see you,

Fui me alçando a sorrir, Em extase talvez e, nas pontas dos pés,

Song Translations

E agora, vivo embalada neste sonho encantador

And now, I live caught up in this enchanted dream,

Já não penso mais em nada. . . Apenas no teu amor!

Already I do not think any more. . . Only in your love!

Declaração (1946)

Se amar é ter a vida refletida na luz

If love is to have life reflected in the light

de um doce olhar em que me inflamo,

of a sweet glance that inflames me,

Se amar é ter a lagrima escondida, pronta para cair na alma dorida

If love is to have the hidden teardrop soon fall soon fall in my pained soul

Como um fruto maduro cáe do ramo,

Like a ripe fruit falls from the branch,

Eu te amo, Eu te amo!

Then I love you, I love you.

Song Translations

7. Quero afagar-te o rosto docemente

Quero afagar te o rosto docemente,

I want to caress your face sweetly,

Para que apenas sintas a impressão da ternura

So that you only feel the impression of tenderness,

Que guardo avaramente em minha mão.

That I selfishly keep in my hand.

E quero, ao teu ouvido, carinhosa,

And I want, in your ears, caressing,

Dizer uma canção que hoje te fiz:

To tell you a song that I just wrote today:

Hás de achala, talvez, maravilhosa,

Perhaps you may find it wonderful,

Embora só para me ver feliz.

Although I know only to make me happy.

Depois, eu ficarei na tua vida

After, I will remain in your life

E no teu coração de sonhador,

and in your dreamer heart,

Como uma sombra leve e enternecida,

As a touching and light shade,

Para melhor amar o teu amor.

To better love your love.

8. Aceitei tua amizade

Aceitei tua amizade só para não te perder

I accept your friendship so as to not lose you

Pois tinha a felicidade de, às vezes, te poder ver.

For I had a happiness that I can see you sometimes.

E o tempo se foi passando, mas um dia, de mansinho,

And the time was passing, but one day, on the sly,

Minha alma a tua cercando, Prendeu te no meu carinho

My soul enclosing yours, tied you in my caress,

Song Translations

I lifted myself with a smile, perhaps in ecstasy and on tiptoes,

Te fiquei a fitar, sempre com a mesma alegria nos olhos,

I stared at you, always with the same happiness in my eyes,

Como a criança que viu, pela primeira vez,

As a child who saw the sea for the first time,

E inesperadamente o mar!

unexpectedly!

Para acordar teu coração (1951; 1.68)

1. Quero dizer baixinho

Quero dizer baixinho, uma dia, Ao teu ouvido,

I want to tell you, little one, one day, to your ears,

Tôdas estas canções de amor que sei de cor,

All these love songs that I know by heart,

Só tu compreende rás seu intimo sentido

Only to understand you, your intimate feelings . . .

São preces musicais que eu fiz devagarinho,

They are musical prayers that I made so slowly,

Preces em que ao te ver, ungida de carinho,

Prayers in which, upon seeing you,

Pus o que na minha alma havia a de melhor. . .

I put the best of my soul, annointed with a caress. . .

2. Pensei em ti com doçura

Pensei em ti com doçura, Quiz fazer te uma canção,

I thought of you with sweetness, I wanted to create a song for you,

Em que florisse a ternura que tenho no coração . . .

In which could flourish the tenderness that I have in my heart . . .

Uma canção carinhosa, canção do meu sentimento,

An affectionate song, a song of my sentiment,

Que fôsse como uma rosa, porque tu és como o vento. . .

That would be like a rose because you are like the wind

Uma canção luminosa, feita da luz da alvorada

Song Translations

A luminous song, made of the morning light

Com aciez veludosa da névem mais delicada.

With the velvet softness of the most delicate cloud.

Pensei em ti com doçura e escrevi esta canção

I thought of you with sweetness, and I wrote this song

Beijo que a minha ternura envia ao teu coração.

Which is a kiss that my tenderness sends to your heart.

3. Porque estás sempre comigo

Tu estás sempre comigo

You are always with me

Não só no meu pensamento, Como nos versos que digo.

Not only in my thoughts, as in the verses that I say.

Vejo te a cada momento,

I see you every moment,

Na saudade que bendigo

And I am thankful for missing you.

Na terra, no firmament

In earth, in heaven,

Porque estás sempre comigo!

Because you are always with me.

4. Eu gosto de você

Tanto tempo esperei que você me fizesse A doce confissão,

I waited for so long for you to make the sweet confession,

Que sempre quiz ouvir.

That I always wanted to hear.

Hoje, senti minha alma inteira deslumbrada!

Today, I felt my entire fully dazzled!

Tinha o afagado de um beijo e o fervor,

I had the caress of a kiss and the devotion of a prayer,

de uma prece sua voz ao dizer me essa frase encantada:

Song Translations

Your voice telling me this enchanted phrase:

Eu gosto de você.

I adore you.

5. Olhe-me tão somente

Olhe me tão somente, E não me diga nada,

Look only at me and do not tell me anything,

Pois a frase menor seria demasiada.

For the smallest phrase would be too much.

O silencio diz tudo aos que se olham assim.

The silence says everything to those that look like that.

Nos seus olhos, que são dois favos de meiguice,

In your eyes overflow sweetness and tenderness,,

Eu vejo todo amor que você nunca disse

I see all the love that you never speak of,

Êsse amor que eu bem sei que você tem por me.

But that I know well you have for me.

6. As vêzes, meu amor

As vêzes, meu amor, quando sonho contigo,

At times, my love, when I dream with you,

E de repente, acordo,

And suddenly I wake up,

Em minha bôca sinto a delicia de um beijo

My mouth feels delighted by a kiss

E recordo, recordo,

And I recall, I recall . . .

Vejo um mundo melhor. . .

I see a better world . . .

Nesse mundo te vejo. . .

In this world I see you . . .

Mas, há que tempo, meu amor, que não sonho contigo

But, there is time, my love, that I do not dream with you.