

19-20

Mondavi Center
UC DAVIS



Barbara K. Jackson Rising Stars of Opera

San Francisco Opera Adler Fellows

Ashley Dixon, mezzo-soprano

Christopher Colmenero, tenor

Christopher Oglesby, tenor

UC Davis Symphony Orchestra

Christian Baldini, music director and conductor

Mark Morash, piano and conductor

SATURDAY, OCTOBER 5, 2019 • 8PM

Jackson Hall, UC Davis

This event is provided free to the community
through the generous support of Barbara K. Jackson.

We should take a moment to acknowledge the land on which we are gathered.

For thousands of years, this land has been the home of Patwin people.

Today, there are three federally recognized Patwin tribes:

Cachil DeHe Band of Wintun Indians of the Colusa Indian Community,

Kletsel Dehe Wintun Nation, and Yocha Dehe Wintun Nation.

The Patwin people have remained committed to the stewardship of this land over many centuries. It has been cherished and protected, as elders have instructed the young through generations.

We are honored and grateful to be here today on their traditional lands.

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PROGRAM

San Francisco Opera Adler Fellows

Mark Morash, piano

Cigánske melodie (or Gypsy Songs), Op. 55

Antonín Dvořák
(1841–1904)

“Má píseň zas mi láskou zní”
“Aj! Kterak trojhranec můj”
“A les je tichý kolem kol”
“Když mne stará matka”
“Struna naladěna”
“Široké rukávy”
“Dejte klec jestřábů”

Christopher Oglesby, tenor

Seis canciones castellanas (or Six Castilian Songs)

Jesús Guridi
(1886–1961)

“Allá arriba en aquella montaña”
“¡Serenos!”
“Lámale con el pañuelo”
“No quiero tus ave lanas”
“¡Como quieres que adivine!”
“Mañanita de San Juan”

Ashley Dixon, mezzo-soprano

Four Neapolitan Songs

Dicintencello vuie words Enzo Fusco/music by Rodolfo Falvo (1873–1937)
L'ultima canzone words by Francesco Cimmino/music by Francesco Paolo Tosti (1846–1916)
Ideale words by Carmelo Errico/music by Francesco Paolo Tosti
Musica proibita words by “Flick-Flock”/music by Stanislao Gastaldon (1861–1939)

Christopher Colmenero, tenor

INTERMISSION

UC Davis Symphony Orchestra

Mark Morash, conductor

Prelude from *Carmen*

Georges Bizet
(1838–1875)

“Habanera” from *Carmen*

Ashley Dixon, mezzo-soprano

“Che gelida manina” from *La Bohème*

Giacomo Puccini
(1858–1924)

Christopher Oglesby, tenor

“E lucevan le stelle” from *Tosca*

Christopher Colmenero, tenor

“Ah, lève-toi soleil!” from *Roméo et Juliette*

Charles Gounod
(1818–1893)

Christopher Oglesby, tenor

“C'est toi! C'est moi!” (final scene) from *Carmen*

Bizet

Ashley Dixon, mezzo-soprano and Christopher Colmenero, tenor

Cigánské Melodie (or Gypsy Songs), Op. 55

Antonín Dvořák

(Born September 8, 1841, in Nelahozeves

Died May 1, 1904, in Prague)

Antonín Dvořák's music was rarely heard outside of his native Bohemia until around 1878, when his *Slavonic Dances* found great success in Germany, England, Austria and the Americas. Now on the international stage, Dvořák composed this song cycle, *Cigánské Melodie (Gypsy Songs)*, in the early months of 1880 at the request of the operatic tenor Gustav Walter. The Bohemian Walter was one of the most prominent singers in Vienna's Hofoper (predecessor to the Staatsoper) at the time, singing lead roles for over three decades. Following his career as an operatic tenor, Walter shifted to performing lieder, where he gave special preference to Dvořák's songs.

The text of the songs is Czech and comes entirely from *Poems*, a collection by the well-known Czech poet Adolf Hejduk. The poems selected for this cycle come specifically from a section titled *Gypsy Melodies*, celebrating the freedom of the Romani life. The Romani, who are colloquially known as Roma, or pejoratively as "gypsies," are a nomadic ethnic group who originated in the northern Indian subcontinent and began occupying regions in Europe and the Americas at the beginning of the 19th century. The Romani were somewhat symbolic figures for the Romantic era: an individual unburdened by the weight of the urbanized and governed modern society. Each of the seven songs depicts an aspect of the nomadic life. Dvořák's cycle was originally published by Simrock in Berlin, who released the songs in German for performance by Walter. The German lyrics were directly translated by Hejduk from the Czech lyrics, but after receiving some negative press from Czech newspapers, Dvořák urged the publisher to publish the original Czech, which was released just one year later.

Cigánské Melodie is arguably Dvořák's most renowned song cycle. At approximately 14 minutes in length, the cycle is rather short, but the musical moments are some of the most stunning Dvořák had ever composed. The songs frequently imitate musical elements that Dvořák would have experienced regularly in his home region: the *cimbalom*—similar to a dulcimer—that is commonly found in Hungarian bands and alludes to Bohemian and Moravian folk melodies. However, Dvořák did not attempt to imitate folklore—he was more concerned with a setting that properly addressed the text. Perhaps the most well-known song in the collection, and possibly in all of Dvořák's vocal works, is the fourth, titled "Songs my mother taught me." The rhythmic variations between the vocal and piano parts create a tension that kindles a feeling of nostalgia and melancholy, as the lyrics describe the singer's memories of learning songs from his mother and now passing them down to his own children. The beautiful accompaniment is almost overwhelmed by the stunning vocal melody that stretches to the upper limits of the tenor range, though maintaining a sense of control and tenderness, mirroring the nostalgia in the lyrics.

The songs that follow and finish the cycle quickly disrupt the softened mood, as Dvořák employs a bold, upbeat, dance-like rhythm that is characteristic of his adherence to Bohemian and Moravian folk music elements.

Seis canciones castellanas (or Six Castilian Songs)

Jesús Guridi

(Born September 25, 1886, in Vitoria-Gasteiz

Died April 7, 1961, in Madrid)

Jesús Guridi is not one of the first names that comes to mind when thinking about Spanish composers of the 20th century, but he is arguably one of the most important Basque composers in music history. Guridi was born in 1886 in Vitoria, Alava, Spain and he began composing at the age of 11. His compositional skills developed further as he attended the Madrid Conservatory for several years as a teenager followed by two years at the Schola Cantorum in Paris studying with Vincent d'Indy, who taught other great composers such as Darius Milhaud, Isaac Albeniz and Erik Satie. After finishing his studies in Paris, Guridi worked several church music positions in Spain, first at the Parroquia de los Santos Juanes and second at the Basilica del Señor Santiago. In both of these jobs, as well as on the side, Guridi performed as an organist, taught organ and directed choirs. Guridi's international recognition is limited, but his music is strongly revered in his home country, particularly his orchestral, vocal and operatic works.

Guridi's musical language fits well within late Romantic style. Although these songs were composed in 1939, just after the Spanish Civil War, Guridi relies on the late Romantic style that he found so fascinating in compositions by Richard Wagner, from whom he drew significant stylistic influence. These six brief songs are Guridi's harmonizations of popular Castilian folk melodies and stand out as some of the best of his vocal composition. The fourth song, "No quiero tus avellanas," is possibly the best received song in the collection and is frequently recorded. The delicate piano accompaniment of the beginning gives way to a stirring melody from the mezzo-soprano voice mourning the hollow love of her partner. The sorrowful lyrics and sparse accompaniment create an exceptionally intimate moment, and though the piece ends on a major chord, we sense a sincere pain in the woman's voice. But perhaps Guridi's harmonization provides a hopeful spin to the otherwise despairing woman, as she stands independent from her former lover.

Four Neapolitan Songs, various composers

These popular songs are all connected through the southern, coastal Italian city of Naples. The Neapolitan song is a specific genre of traditional songs that date as far back as the 1830s and are specifically sung in the Neapolitan dialect. The subject of Neapolitan songs varies from comedy to romance, and are sung by both men and women. They also generally evoked a

strong sense of nostalgia for the older Naples they once knew. These songs were immensely popular worldwide and are still frequently performed by great Italian tenors, such as Luciano Pavarotti and Andrea Bocelli, as showpieces or encores.

The first song, *Dicitencello vuje*, was written in 1930 with music by Rodolfo Falvo (1873–1937) and words by Enzo Fusco (1899–1951). The song illustrates the love between a man and a woman, though he expresses his feelings indirectly to one of her friends. The lyrics describe a passionate and absolute love, one so strong that he cannot live anymore. He sees a tear fall down her cheek and quickly admits that it is her to whom he has been singing so spiritedly. This song was later adapted into English under the title *Just Say I Love You*, and was recorded by several famous artists such as Tony Bennett, Dean Martin, Nina Simone and Artie Shaw.

L'ultima Canzone was written in 1905 with music by Francesco Paolo Tosti (1846–1916) and words by Francesco Cimmino (1862–1938). The lyrics describe a man whose lover, Nina, has chosen to marry someone else. Though this song begins in a stark minor key echoing the sentiments of lost love, it quickly shifts to major in the refrain as the singer states his stubbornness in unrequited love. The pattern then repeats in the second verse. The classically trained Tosti is highly regarded for his popular romantic songs, replete with gushing sentimentality and singable melodies. Tosti was adored by Italian vocalists, not only for his fantastic songs, but also because of his attitude toward the operatic singers, allowing them to interpret and improvise songs at their own desire. Though Tosti composed for several other genres, his songs are undoubtedly his finest and most revered. He also composed the third song in this set, *Ideale*, with words by Carmelo Errico (1848–92). The piano accompaniment for *Ideale* is a bit more tender than *L'ultima Canzone*, though the lyrics express more or less the same sentiment. Both of these songs exemplify Tosti's willingness to let singers sing as they wish, as they both contain moments that seem purpose-built for the singer to embellish at will.

The final song in the set was composed by Stanislao Gastaldon (1861–1939) with words by “Flick-Flock.” Gastaldon is most frequently known for his Neapolitan and salon songs, though he also composed some instrumental works and four operas. These works have disappeared from the repertoire and he is almost entirely remembered for his 1881 hit, *Musica proibita*. “Flick-Flock” sounds more like a featured artist on one of today's pop hits, but it is actually a pseudonym for Gastaldon. It is unknown why he chose this name, though Italian musicologist Maria Scaccetti discovered that it may be tied to a ballet written by the German composer Peter Ludwig Hertel, titled *Flick und Flock*. *Musica proibita* is structured as a song within a song. The song begins with a woman recalling a man who would come and sing at her window. She wants to sing the song to herself, but she is forbidden by her mother. The mother leaves the house, and, seeing the opportunity, the woman starts to sing the song and even repeats it a second time. The song

was hugely popular in its own time, continuing up to the present, and has been arranged for a wide variety of instruments and all voice types. Though some believe that the song was adapted from Gastaldon's opera, *Mala Pasqua!*, the song was actually published nine years prior to the opera's premiere.

Prelude from *Carmen*

Georges Bizet

(Born October 25, 1838, in Paris

Died June 3, 1875, in Bougival)

Georges Bizet composed *Carmen* in 1875 with a libretto by Henri Meilhac and Ludovic Halévy. The opera premiered at the Opéra-comique in Paris, where it received largely critical reviews from an insouciant audience. The comic opera in four acts is based on a novella of the same title by Prosper Mérimée and follows the perils of a young Spanish soldier, Don José, and his encounters with the Roma woman, Carmen. The prelude to the opera is structured around three main musical themes: the recurring “Carmen” motif that identifies Carmen and her fate, the chorus of the famous “Toreador Song” from Act II, and the entrance of the bullfighters in Act IV. The joyous bullfighters' theme opens the prelude and leads directly into the “Toreador Song.” The brief prelude returns to the bullfighters' theme and ends with a resounding cadence before resuming once more, marking a significant emotive shift. The mysterious and threatening sound of Carmen's theme follows a brief pause, introduced by the string section with the ensuing melody played by solo trumpet and cellos. As the tension of Carmen's theme reaches its climax, the orchestra dramatically crescendos to a dissonant chord that brings the prelude to an unsettling conclusion.

“Habanera” from *Carmen*

Bizet

The “Habanera” from Act I, scene 5 in Georges Bizet's *Carmen* is the audience's first introduction to the heroine, Carmen. Listen closely for two musical features that define this aria: the descending chromatic melody in the soprano voice and the sultry “habanera” rhythm, a traditional Spanish rhythm, though commonly heard in Argentinian tangos as well, played by the low strings. The chromatic melody sung by Carmen descends slowly, as she provocatively slides down the scale, pausing occasionally on a triplet rhythm that pulls against the steady drive of the habanera rhythm in the low strings. Musicologist Susan McClary argues that the musical elements that create the “Habanera” aria evoke the attributes of Carmen and engage with the major themes of the opera: sexuality, race and exoticism. Bizet adapted the “habanera” aria from another habanera song, *El Arreglito*, which was popular in cabarets of the time. Bizet initially believed the melody to come from a folk song, though he quickly discovered that it had been composed by Basque composer Sebastian de Yradier, who died just 10 years earlier. Bizet mentions the original source in a note in the vocal score.

“Che gelida manina” from *La Bohème*

Giacomo Puccini

(Born December 22, 1858, in Lucca)

Died November 29, 1924, in Brussels)

Giacomo Puccini is no stranger to operatic programs, and *La Bohème*, one of his most performed works, certainly captures the essence of Puccini’s mastery of the genre. The four-act opera, with a libretto by Luigi Illica and Giuseppe Giacosa, is set in 1830s Paris and details the tragic love story of Mimi, a seamstress, and Rodolfo, a poet, and several other Bohemians struggling to get by. This aria, sung by Rodolfo in Act I, takes place late in the evening on Christmas Eve. Mimi’s candle has gone out and she goes to Rodolfo’s room to relight it. As she is leaving his room, Mimi realizes she lost her key. Mimi and Rodolfo search for the key as both candles go out. Rodolfo finds the key, but does not tell her and pretends to keep searching. Their hands find one another and he sings this aria to her, explaining his passions and dreams, as well as his love for her. The timid opening of this eventually soaring lyric tenor aria expresses Rodolfo’s initial tenderness and his self-expression of his aspirations, as his voice often rises passionately into the upper register. Rodolfo’s emotions toward Mimi are on full display in this aria, as evidenced in the second half, as his melodic lines are stretched, growing even more in length, register and intensity. After one last, tremendous uproar, the romantic aria concludes softly with Rodolfo inviting Mimi to talk about her own dreams and passions.

“E lucevan le stelle” from *Tosca*

Puccini

Set in Rome in June, 1800, *Tosca*—another of Puccini’s “greatest hits”—tells the story of love and conflict between three characters: the painter Mario Cavaradossi, the singer Floria Tosca and the corrupt Chief of Police, Baron Scarpia. Scarpia has long yearned for Tosca’s love, though her affection is directed toward Cavaradossi. Scarpia falsely frames Cavaradossi for helping a prisoner escape, and uses his capture as a threat: Tosca must fall in love with Scarpia or he will execute Cavaradossi. This sorrowful aria comes from Act III, as Cavaradossi, standing on the roof of the Castel Sant’Angelo, awaits his execution. The vocal range of “E lucevan le stelle” is quite wide, making it one of the more challenging tenor arias and categorizing it as part of the spinto tenor repertoire. The spinto tenor bridges the gap between the lyric and dramatic tenor and often sings massive dramatic moments, as found in operas of Giuseppe Verdi, Puccini, Richard Wagner and Richard Strauss. The spinto voice is characteristic for its *squillo*—its ability to “slice” through dense orchestral accompaniments often found in operas by these composers. The aria opens with a single, subdued clarinet solo mirroring Cavaradossi’s profound melancholy. The first verse is controlled and gentle, as he recalls the moment that he and Tosca fell in love with each other. The second verse intensifies as Cavaradossi realizes that his ardent love for Tosca will never be fulfilled and he mourns passionately about his current state of despair. Cavaradossi closes, singing his gratefulness for the

life he’s been given and his chance at true love, as the orchestra languishes into silence.

“Ah, lève-toi, soleil” from *Roméo et Juliette*

Charles Gounod

(Born June 17, 1818, in Paris)

Died October 18, 1893, in Saint-Cloud)

We all know by heart the unforgettable line spoken by Romeo Montague in Act II of William Shakespeare’s *Romeo and Juliet*: “But soft, what light through yonder window breaks? It is the east, and Juliet is the sun.” The French composer Charles Gounod drew upon Shakespeare’s play as the source for his ninth opera, which premiered in 1867 at the Théâtre Lyrique in Paris. The five-act *Roméo et Juliette*, with a libretto by Jules Barbier and Michel Carré, is an exact musical adaptation of Shakespeare’s original play. In Act II of the opera, we find that Romeo has slipped away from his friends to find Juliet’s room. He successfully finds her sitting at the balcony and he sings about her beauty as he watches from a distance. The aria is restrained, and it fully captures the longing and attraction expressed by Romeo in this scene. We initially hear Romeo singing his lines rapidly, evoking his excitement at the sight of Juliet. The aria relaxes slightly on “Ah! Lève-toi,” and Romeo’s melodies grow in passion with each chromatic step. In the second verse, as Romeo is describing Juliet’s attractive features, his excitement returns and climaxes as we realize that Romeo has fallen in love. Just as the sun is rising over the horizon, Romeo sweetly ends the aria calling upon Juliet and the sun, “pure and charming, arise!”

“C’est toi! C’est moi!” (final scene) from *Carmen*

Bizet

The dramatic finale to Georges Bizet’s *Carmen* is a violent duet between the Corporal of Dragoons (mounted infantry) Don José and the Roma woman Carmen, with whom he is deeply in love. The duet takes place in a square in Seville, just outside the walls of a bullfighting amphitheater. Carmen is on her way to watch the bullfight, where her love, the toreador Escamillo, is participating, but she is confronted by Don José, who prevents her entrance to the fight. The joyful music of the bullfighters’ theme is interrupted by threatening harmonies in the orchestra, as Don José appears. The aria is structured into several sections of speech-like recitative, a few verses of duet singing, and distant sounds of the chorus inside the amphitheater calling out the progress of the bullfight. Don José initially sings romantically to Carmen, pleading with her to fall in love with him. However, as the news of Escamillo’s success echoes from inside the stadium, Carmen grows increasingly impatient and so does Don José, as his romantic advances take a violent turn. The orchestral accompaniment perfectly tracks the emotions exchanged between the two in the duet, as the amorousness of Don José progressively turns into danger and savagery. In the final moments of the duet, Don José draws his knife and lunges at Carmen, killing her instantly

—Jonathan Minnick

Cigánske melodie (or Gypsy Songs), Op. 55

Antonín Dvořák

Text: Adolf Hejduk

Má píseň zas mi láskou zní

Má píseň zas mi láskou zní
Má píseň zas mi láskou zní,
když starý den umírá,
a chudý mech kdy na šat svůj
si tajně perle sbírá.

Má píseň v kraj tak toužně zní,
když světem noha bloudí;
jen rodné pusty dálnou
zpěv volně z ňader proudí.

Má píseň hlučně láskou zní,
když bouře běží plání;
když těším se, že bídy prost
dlí bratr v umírání.

My song resounds with love

My song resounds with love
My song resounds with love
when the old day is dying;
And the poor moss in its garb,
Secretly gathers its pearls.

My song resonates longingly in the country
When through the world my feet roam;
My homeland is in the distant wilderness
Song pouring freely from my chest.

My song rings loudly with love,
When storms hasten through the plains;
When I am happy that, freed from misery,
My brother can die.

Aj! Kterak trojhranec můj

Aj! Kterak trojhranec můj přerokozkošně zvoní,
jak cigána píseň, když se k smrti kloní!
Když se k smrti kloní, trojhran mu vyzvání.
Konec písni, tanci, lásce, bédování.
Konec písni, tanci, lásce, bédování.

Ah! How my triangle passionately rings

Ah! How my triangle passionately rings,
Like a gypsy song, when death is near!
When death approaches, my triangle rings.
The end of song, dance, love, lamentation!
The end of song, dance, love, lamentation!

A les je tichý kolem kol

A les je tichý kolem kol,
jen srdce mír ten ruší,
a černý kouř, jenž spěchá v dol,
mé slze v lících, mé slze suší.

Však nemusí jich usušit,
necht' v jiné tváře bije.
Kdo v smutku může zazpívat,
ten nezhyne, ten žije, ten žije!

The forest is quiet all around

The forest is quiet all around;
only the heart disturbs the peace.
And black smoke, which rushes into the valley,
Dries my tears from my cheek, dries my tears.

It need not dry them up,
let other cheeks feel them!
The one who can sing in sorrow
will not die, but lives and lives on.

Když mne stará matka

Když mne stará matka zpívat, zpívat učívala,
podivno, že často, často slzívala.

A ted' také pláčem snědé líce mučím,
když cigánské děti hrát a zpívat učím!

Struna naladěna

Struna naladěna,
hochu, toč se v kole,
dnes, snad dnes převysoko,
zejtra, zejtra, zejtra zase dole!

Pozejtří u Nilu
za posvátným stolem;
struna již, struna naladěna,
hochu, toč, hochu, toč se kolem!

Široké rukávy

Široké rukávy a široké gatě
volnější cigánu nežli dolman v zlatě.

Dolman a to zlato bujná prsa svírá;
pod ním volná píseň násilně umírá.

A kdo raduješ se, tvá kdy píseň v kvěť,
přej si, aby zašlo zlato v celém světě!

Dejte klec jestřábu

Dejte klec jestřábu ze zlata ryzého;
nezmění on za ni hnízda trněného.

Komoni bujnému, jenž se pustou žene,
žrídka kdy připnete uzdy a třemene.

A tak i cigánu příroda cos dala:
k volnosti ho věčným poutem,
k volnosti ho upoutala.

When my old mother taught me to sing

When my old mother taught me to sing,
Strange that she often had tears in her eyes.

And now I also weep, tormenting my dark cheeks,
when I teach Gypsy children to play and sing.

The string is tuned

The string is tuned,
boy, spin and twirl!
Today reach the heights,
Tomorrow, down again!

The day after tomorrow, at the Nile.
At the Holy Table;
The string is ready, the string is tuned,
spin, boy, spin and twirl!

Wide sleeves

Wide sleeves and wide trousers give
more freedom than a robe of gold.

The robe of gold constricts the chest
and the song within the body dies.

He who is happy, his song blooms with the desire
that the whole world would lose its taste for gold.

Give a cage to a hawk

Give a hawk a cage made of pure gold,
He would not take it over his nest of thorns.

Wild horses, which gallop through the wasteland,
Are seldom given bridle and stirrup.

So also to the Gypsy nature has given something:
By freedom eternally bound,
by freedom he is bound.

Seis canciones castellanas (Six Castilian Songs)

Jesús Guridi

Texts traditional

Translations © 2016 Laura Prichard

Allá arriba, en aquella montaña

Allá arriba, en aquella montaña,
yo corté una caña, yo corté un clavel.
Labrador ha de ser, labrador,
que mi amante lo es.
No le quiero molinero,
que me da con el maquilandero.
Yo le quiero labrador,
que coja las mulas y se vaya a arar
y a la medianoche me venga a rondar.
Entra labrador si vienes a verme.
Si vienes a verme ven por el corral,
sube por el naranjo, que seguro vas.
Entra labrador si vienes a verme.

¡Seren!

¡Seren! En mi casa hay un hombre
durmiendo con un capotón.
En la mano llevaba un reloj
y un puñal de plata.
¡Ay! Sereno, este hombre me mata.

Llámale con el pañuelo

Llámale con el pañuelo,
llámale con garbo y modo.
Echale la escarapela al otro lado del lomo.
Llámale majo al toro.
Torero tira la capa;
torero tira el capote;
mira que el toro te pilla,
mira que el toro te coge.
Majo, si vas a los toros,
no llesves capa pa torear;
que son los toros muy bravos
y a algún torero le van a matar

Up there, on that mountain

Up there, on that mountain,
I cut some cane, I picked a carnation.
A simple farmer must he be, a simple farmer,
must my lover be.
I do not want a miller,
who treats me like the grain that powers his mill.
I want a simple farmer,
to take the mules and go to plow
and at midnight come to serenade me.
Enter, farmer, if you have come to see me.
If you come to me, come through the farmyard,
climb the orange tree, [just] to be safe.
Enter, farmer, if you have come to see me.

Nightwatchman!

Nightwatchman! In my house there is a man
sleeping under a cloak.
He was wearing a watch and in his hands
He held a silver dagger.
Ah! Nightwatchman, this man is killing me.

Wave to him with your handkerchief

Wave to him with your handkerchief,
call him with grace and style.
Throw your cockade over his shoulder.
Majo, call the bull.
Matador, throw down your silk promenade cape;
twirl your long red cape;
Look out, lest the bull catch you,
look out, lest the bull gets you.
Majo, if you go to the bulls,
don't wear a decorative cape to fight;
for the bulls are very brave
and some bullfighter they are going to kill.

No quiero tus avellanas

No quiero tus avellanas,
tampoco tus alhelíes,
porque me han salido vanas
las palabras que me diste.

Las palabras que me diste yendo
por aqua a la fuente,
como eran palabras de amor
se las llevó la corriente.

Se las llevó la corriente
de las cristalinas aguas
hasta llegar a la fuente
donde me diste palabra,

Donde me diste palabra
de ser mía hasta la muerte.

Cómo quieres que adivine

Cómo quieres que adivine
si estás despierta o dormida,
¡como no baje del cielo un ángel
y me lo diga!
¿Cómo quieres que adivine?
Alegría y más alegría,
hermosa paloma cuando serás mía,
cuando serás mía, ¡cuando vas a ser,
hermosa paloma, remito laurel!

Cuando voy por leña al monte
olé ya mi niña y me meto en la espesura,
y veo la nieve blanca, ole ya mi niña,
me acuerdo de tu hermosura.
Quisiera ser por un rato anillo
de tu pendiente,
para decirte al oído
lo que mi corazón siente.

Las estrellas voy contando, ole ya mi niña,
por ver la que me persigue.
Me persigue un lucerito,olé ya mi niña,
pequeñito pero firme,
Alegría y más alegría,
hermosa paloma cuando serás mía.
¡Cuando serás mía, cuando vas a ser,
hermosa paloma, ramito laurel!
¡Cómo quieres que adivine!

I don't want your hazelnuts

I don't want your hazelnuts,
nor your alhelí flowers,
because I found to be empty
the words you said to me.

The words you said to me as I went
for water at the spring,
since they were just words of love
were carried away by the current.

They were carried away by the current
of the crystal-clear waters
down to the fountain
where you gave me your word,

Where you gave me your word
to be mine until death.

How can you expect me to guess

How can you expect me to guess
if you're awake or asleep?
An angel isn't dropping down from heaven
to tell me!
How can you expect me to guess?
Joy and more joy,
beautiful dove, when you're mine,
when you're mine, when you will,
beautiful dove, honor me!

When I go for firewood, up the mountain
oh yes, my girl, and I get tangled in the thicket,
and I see the white snow, oh yes, my girl,
I remember your beauty.
I'd like to be a ring (just for awhile)
in your earring,
to whisper in your ear
what my heart feels.

The stars are counted by me, oh yes, my girl,
to see which one pursues me.
It's a morning star, oh yes, my girl,
a tiny one, but it shines steadily,
Joy and more joy,
beautiful dove, when you're mine,
when you're mine, when you will,
beautiful dove, honor me!
How can you expect me to guess?

Mañanita de San Juan

Mañanita de San Juan,
levántate tempranito
y en la ventana verás
de hierbabuena un poquito.

Aquella paloma blanca
que pica en el arcipiés,
que por dónde la cogería,
que por dónde la cogeré;
si la cojo por el pico
se me escapa por los pies.

Coge niño la enramada,
que la noche está serena
y la música resuena
en lo profundo del mar.

Morning on St. John's Day

Morning on St. John's Day,
wake up very early
and in the windowsill
a little bit of mint.

That white dove
which pecks among the leaves,
where might I catch it?
Where shall I catch it?
Even if I catch it by the beak
it can escape me by foot.

Boy, take that flowering branch,
for the night is calm
and the music resounds
deep in the sea.

Four Neapolitan Songs

Dicitencello vuie (Just tell her)

Enzo Fusco

Text: Enzo Fusco

Translation © 2006 Anne Evans

Dicitencello a 'sta cumpagna vostra
ch'aggio perduto 'o suonno e 'a fantasia
ca 'a penzo sempre.
Che é tutta 'a vita
mia i' nce 'o vvulesse dicere,
ma nun nce 'o ssaccio di!

A' voglio bbene,
A' voglio bbene assaie,
Dicitencello, vuie ca nun m' 'a scordo maie!
E''na passiona...
cchiù forte 'e 'na catena,
ca me turmenta ll'anema
e nun me fa campá.

'Na lacrema lucente v' è caduta...
Diciteme 'nu poco a che penzate...
Cu' st'uocchie doce
vuie sola me guardate...
Levámmece 'sta maschera,
dicimmo 'a veritá.

A' voglio bbene,
A' voglio bbene assaie,
Dicitencello, vuie ca nun m' 'a scordo maie!
E''na passiona...
cchiù forte 'e 'na catena,
ca me turmenta ll'anema
te voglio pe' campá!

Just tell her that her admirer
is lost in dreams and imagination
and thinks of her always.
All my life
I've wanted to tell her
but don't know how to say it!

I want her so much
I want her so very much
Tell her that I'll never forget her!
The passion I feel...
is stronger than a chain
that torments my soul
and makes me not want to live.

I see glistening tears falling
Tell me a little what you're thinking...
Your sweet eyes
look right through me
So now I must raise this mask,
and tell the truth.

I want her so much
I want her so very much
Tell her that I'll never forget her!
The passion I feel...
is stronger than a chain
that torments my soul
and I want you to live forever!

L'ultima canzone (The last song)

Francesco Cimmino

Text: Francesco Cimmino

Translation © Antonio Giuliano

M'han detto che domani
Nina vi fate sposa,
Ed io vi canto ancor la serenata.
Là nei deserti piani
Là,ne la valle ombrosa,
Oh quante volte a voi l'ho ricantata!

They told me that tomorrow
Nina, you will be a bride.
yet still I sing my serenade to you!
Up on the barren plateau,
down in the shady valley,
Oh, how often I have sung it to you!

Foglia di rosa
O fiore d'amaranto
Se ti fai sposa
Io ti sto sempre accanto.

Rose-petal
O flower of amaranth,
though you marry,
I shall be always near.

Domani avrete intorno
Feste sorrisi e fiori
Nè penserete ai nostri vecchi amori.
Ma sempre notte e giorno
Piena di passione
Verrà gemendo a voi la mia canzone.

Tomorrow you'll be surrounded
by celebration, smiles and flowers,
and will not spare a thought for our past love;
yet always, by day and by night,
with passionate moan
my song will sigh to you.

Foglia di menta
O fiore di granato,
Nina, rammenta
I baci che t'ho dato!

Mint-flower,
O flower of pomegranate,
Nina, remember
the kisses I gave you!

Ideale (Ideal)

Francesco Paolo Tosti

Text: Carmelo Errico

Translation © 2000 John Glenn Paton

Io ti seguii come iride di pace
Lungo le vie del cielo:
Io ti seguii come un'amica face
De la notte nel velo.
E ti sentii ne la luce, ne l'aria,
Nel profumo dei fiori;
E fu piena la stanza solitaria
Di te, dei tuoi splendori.

I followed you like a rainbow of peace
along the paths of heaven;
I followed you like a friendly torch
in the veil of darkness,
and I sensed you in the light, in the air,
in the perfume of flowers,
and the solitary room was full
of you and of your radiance.

In te rapito, al suon de la tua voce,
Lungamente sognai;
E de la terra ogni affanno, ogni croce,
In quel giorno scordai.
Torna, caro ideal, torna un istante
A sorridermi ancora,
E a me risplenderà, nel tuo sembiante,
Una novella aurora

Absorbed by you, I dreamed a long time
of the sound of your voice,
and earth's every anxiety, every torment
I forgot on that day.
Come back, dear ideal, for an instant
to smile at me again,
and in your face will shine for me
a new dawn.

Musica proibita (Prohibited music)
Stanislao Gastaldon

Text: "Flick-Flock"

Translation © Antonio Giuliano

Ogni sera di sotto al mio balcone
Sento cantar una canzone d'amore,
Più volte la ripete un bel garzone
E battere mi sento forte il core.

Underneath my balcony every evening
I hear a love-song,
Repeated several times by a handsome young man
And it makes my heart beat faster.

Oh quanto è dolce quella melodia!
Oh com' è bella, quanto m' è gradita!

O how sweet is that melody!
O how pretty, how I love to hear it!

Ch'io la canti non vuol la mamma mia:
Vorrei saper perché me l'ha proibita?
Ella non c'è ed io la vo' cantare
La frase che m'ha fatto palpitare:

My mother will not let me sing it,
Though why she would forbid me, I don't know.
Now that she is gone I am going to sing
The song that I found so exciting.

Vorrei baciare i tuoi capelli neri,
Le labbra tue e gli occhi tuoi severi,
Vorrei morir con te, angel di Dio,
O bella innamorata tesoro mio.

I'd like to kiss your raven hair,
Your lips and your solemn eyes;
I would like to die with you, O heavenly angel,
My beautiful beloved, precious jewel.

Qui sotto il vidi ieri a passeggiare,
E lo sentiva al solito cantar:

Yesterday I saw him walking by,
And heard him sing as he always does:

Vorrei baciare i tuoi capelli neri,
Le labbra tue e gli occhi tuoi severi!
Stringimi, o cara, stringimi al tuo core,
Fammi provar l'ebbrezza dell'amor.

I'd like to kiss your raven hair,
Your lips and your solemn eyes!
Clasp me, darling, clasp me to your heart,
Let me taste the ecstasy of love!

Translations for Seis canciones castellanas and the Four Neapolitan Songs reprinted with permission from the LiederNet Archive.

“Habanera” from *Carmen*
Georges Bizet

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

When will I love you?
Good lord, I don’t know,
Maybe never, maybe tomorrow.
But not today, that’s 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
Il n’a rien dit; mais il me plaît.
L’amour!

Love is a rebellious bird
That nothing can tame,
And it is simply in vain to call it
If it is convenient for it to refuse.
Nothing will work, threat or pleading,
One speaks, the other stays quiet;
And it’s the other that I prefer
He said nothing; but he pleases me.
Love!

L’amour est enfant de Bohême,
Il n’a jamais, jamais connu de loi,
Si tu ne m’aime pas, je t’aime,
Si je t’aime, prends garde à toi!
Si tu ne m’aime pas,
Si tu ne m’aime pas, je t’aime!
Mais, si je t’aime,
Si je t’aime, prends garde à toi!
Si tu ne m’aime pas,
Si tu ne m’aime pas, je t’aime!
Mais, si je t’aime,
Si je t’aime, prends garde à toi!

Love is the child of the bohemian,
It has never, never known any law,
If you don’t love me, I love you,
If I love you, watch out for yourself!
If you don’t love me,
If you don’t love me, I love you!
But, if I love you,
If I love you, watch out for yourself!
If you don’t love me,
If you don’t love me, I love you!
But, if I love you,
If I love you, watch out for yourself!

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, 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!

The bird you thought to surprise
Beat its wing and flew away;
Love is far away, you can wait for it;
If you wait for it no more, it is there!
All around you, quickly, quickly,
It comes, it goes, then it comes back!
You think to hold it, it avoids you;
You think to avoid it, it holds you!
Love!

L’amour est enfant de Bohême (etc.)

Love is the child of the bohemian (etc.)

**"Che gelida manina" from *La Bohème*
Giacomo Puccini**

Che gelida manina,
se la lasci riscaldar.
Cercar che giova?
Al buio non si trova.
Ma per fortuna
è una notte di luna,
e qui la luna
l'abbiamo vicina.
Aspetti, signorina,
le dirò con due parole
chi son, e che faccio,
come vivo. Vuole?
Chi son? Sono un poeta.
Che cosa faccio? Scrivo.
E come vivo? Vivo.
In povertà mia lieta
scialo da gran signore
rime ed inni d'amore.
Per sogni e per chimere
e per castelli in aria,
l'anima ho milionaria.
Talor dal mio forziere
ruban tutti i gioelli
due ladri, gli occhi belli.
V'entrar con voi pur ora,
ed i miei sogni usati
e i bei sogni miei,
tosto si dileguar!
Ma il furto non m'accora,
poiché, poiché v'ha preso stanza
la speranza!
Or che mi conoscete,
parlate voi, deh! Parlate. Chi siete?
Vi piaccia dir!

What a frozen little hand,
let me warm it for you.
What's the use of looking?
Nothing is found in the dark.
But luckily
it's a moonlit night,
and the moon
is near us here.
Wait, mademoiselle,
I will tell you in a few words
who I am, what I do,
and how I live. May I?
Who am I? I am a poet.
What do I do? I write.
And how do I live? I live.
In my carefree poverty
I squander rhymes
and love songs like a lord.
When it comes to dreams and visions
and castles in the air,
I've the soul of a millionaire.
From time to time from my coffers
all the jewels are stolen
By two robbers - beautiful eyes.
They came in with you just now,
and my usual dreams
my lovely dreams,
melted at once into thin air!
But the theft doesn't matter,
for their place has been
taken by hope!
Now that you know all about me,
you tell me who you are.
Please do!

**"E lucevan le stelle" from *Tosca*
Giacomo Puccini**

E lucevan le stelle...
ed olezzava la terra...
stridea l'uscio dell'orto...
e un passo sfiorava la rena...
Entrava ella, fragrante,
mi cadea fra le braccia...
Oh! dolci baci, o languide carezze,
mentr'io fremente
le belle forme disciogliea dai veli!
Svanì per sempre il sogno mio d'amore...
L'ora è fuggita...
E muoio disperato!
E non ho amato mai tanto la vita!...

And the stars shone
and the earth was heavily scented.
The gate to the garden creaked
And a footstep rustled the sand path ...
Fragrant, she entered
And fell into my arms ...
Oh soft kisses, oh sweet abandon,
As I trembling
Loosened her veils and disclosed her beauty.
Oh vanished forever is that dream of love,
Gone is that hour,
And desperately I die.
And never before have I loved so much!

**"Ah, lève-toi, soleil" from *Roméo et Juliette*
Charles Gounod**

Ah, lève-toi soleil
L'amour! L'amour!
Oui, son ardeur a troublé tout mon être!
Mais quelle soudaine clarté
Resplendit à cette fenêtre!
C'est là que dans la nuit rayonne sa beauté!

Ah, arise, sun!
Love! Love!
Yes, its ardor has troubled my whole being!
But, soft, what light
Through yonder window breaks!
This is where at night her beauty shines!

Ah! lève-toi, soleil! fais pâlir les étoiles,
Qui, dans l'azur sans voiles,
Brillent aux firmament.
Ah! lève-toi! parais! parais!
Astre pur et charmant!
Elle rêve! elle dénoue
Une boucle de cheveux
Qui vient caresse sa joue!
Amour! Amour! porte-lui mes vœux!
Elle parle! Qu'elle est belle!
Ah! je n'ai rien entendu!
Mais ses yeux parlent pour elle,
Et mon cœur a répondu!
Ah! lève-toi, soleil!, etc

Ah! arise, sun! make the stars pale
Which, in the azure sky without veils,
Shine in the firmament.
Ah! awaken! Appear! Appear!
Pure and charming star!
She's dreaming! she undoes
A hair curl
That caresses her cheek!
Love! Love! Take her my wishes!
She speaks! How beautiful she is!
Ah! I did not hear anything!
But her eyes speak for her,
And my heart has answered!
Ah! arise, sun, etc

“C’est toi! C’est moi!” (final scene) from Carmen
Georges Bizet

CARMEN
C’est toi?

CARMEN
It’s you?

JOSÉ
C’est moi.

JOSÉ
It’s me.

CARMEN
L’on m’avait avertie
Que tu n’étais pas loin,
Que tu devais venir,
L’on m’avait même dit
De craindre pour ma vie,
Mais je suis brave
Et n’ai pas voulu fuir.

CARMEN
I had been warned
That you were not far,
That you had to come,
I had even been told
To fear for my life,
But I am brave
And did not want to run away.

JOSÉ
Je ne menace pas, j’implore, je supplie;
Notre passé, Carmen,
Notre passé je l’oublie,
Oui, nous allons tous deux
Commencer une autre vie,
Loin d’ici, sous d’autres cieux.

JOSÉ
I do not threaten, I implore, I beg;
Our past, Carmen,
Our past I forget,
Yes, we are both going
To start another life,
Far from here, under other skies.

CARMEN
Tu demandes l’impossible,
Carmen jamais n’a menti,
Son âme reste inflexible,
Entre elle et toi, tout est fini.
Jamais je n’ai menti;
Entre nous tout est fini.

CARMEN
You ask the impossible,
Carmen never lied,
Her soul remains inflexible,
Between her and you, everything is over.
I have never lied;
Between us everything is finished.

JOSÉ
Carmen, Il en est temps encore,
Oui, il est temps encore ...
O ma Carmen, laisse-moi
Te sauver, toi que j’adore,
Et me sauver avec toi.

JOSÉ
Carmen, There’s still time,
Yes, there is time yet ...
O my Carmen, allow me
To save you, you who I adore,
And save me with you.

CARMEN
Non, je sais bien que c’est l’heure,
je sais bien que tu me tueras.
Mais que je vive ou que je meure
Non! Non! Non! Je ne céderai pas.

CARMEN
No, I know it’s time,
I know you will kill me.
But whether I live or die
No! No! No! I will not give in.

JOSÉ
Carmen! Il est temps encore.
Oui, il est temps encore ...
Ô ma Carmen, laisse-moi te sauver,
Toi que j'adore!
Ah laisse-moi te sauver
Et me sauver avec toi,
O ma Carmen, il est temps encore ...
Ah! Laisse-moi te sauver, Carmen,
Ah laisse-moi te sauver, toi que j'adore!
Et me sauver avec toi!

CARMEN
Pourquoi t'occuper encore
D'un coeur qui n'est plus à toi?
Non, ce coeur n'est plus à toi.
En vain, tu dis "Je t'adore!"
Tu n'obtiendras rien, non, rien de moi,
Ah! C'est en vain ...
Tu n'obtiendras rien de moi!

JOSÉ
Tu ne m'aimes donc plus?
Tu ne m'aimes donc plus?

CARMEN
Non, je ne t'aime plus.

JOSÉ
Mais moi, Carmen, je t'aime encore;
Carmen, Carmen, moi je t'adore.

CARMEN
A quoi bon tout cela?
Que de mots superflus!

JOSÉ
Carmen, je t'aime, je t'adore!
Eh bien, s'il le faut, pour te plaire,
Je resterai bandit, tout ce que tu voudras,
Tout, tu m'entends, tout,
Tu m'entends ... Tout.
Mais ne me quitte pas,
O ma Carmen.
Ah! Souviens-toi, souviens-toi du passé!
Nous nous aimions naguère!
Ah! Ne me quitte pas, Carmen,
Ah ne me quitte pas!

JOSÉ
Carmen! There is still time.
Yes, there is still time ...
O my Carmen, let me save you,
I adore you!
Ah, let me save you
And save me with you,
O my Carmen, there is still time ...
Ah! Let me save you, Carmen,
Ah, let me save you, you whom I adore!
And save me with you!

CARMEN
Why are you still obsessed
Of a heart that is no longer yours?
No, this heart is no longer yours.
In vain do you say "I adore you!"
You will not get anything, no, nothing from me,
Ah! It's in vain ...
You will not get anything from me!

JOSÉ
Do not you love me anymore?
Do not you love me anymore?

CARMEN
No, I do not love you anymore.

JOSÉ
But I, Carmen, I still love you;
Carmen, Carmen, I adore you.

CARMEN
What good is all this?
What superfluous words!

JOSÉ
Carmen, I love you, I adore you!
Well, if you have to, to please you,
I'll remain a bandit, whatever you want,
Everything, you hear me, everything,
You hear me ... everything.
But do not leave me,
O my Carmen.
Ah! Remember, remember the past!
We loved each other a little while ago!
Ah! Do not leave me, Carmen,
Ah, do not leave me!

CARMEN
Jamais Carmen ne cédera,
Libre elle est née
Et libre elle mourra.

JOSÉ
Où-vas tu?

CARMEN
Laisse-moi.

JOSÉ
Cet homme qu'on acclame,
C'est ton nouvel amant!

CARMEN
Laisse-moi...laisse-moi...

JOSÉ
Sur mon âme,
Tu ne passeras pas, Carmen,
C'est moi que tu suivras!

CARMEN
Laisse-moi, Don José,
Je ne te suivrai pas!

JOSÉ
Tu vas le retrouver, dis...
Tu l'aimes donc?

CARMEN
Je l'aime!
Je l'aime et devant la mort même,
Je répéterai que je l'aime!

JOSÉ
Ainsi, le salut de mon âme
Je l'aurai perdu pour que toi,
Pour que tu t'en ailles, infâme,
Entre ses bras rire de moi!
Non, par le sang, tu n'iras pas!
Carmen, c'est moi que tu suivras!

CARMEN
Non, non, jamais!

JOSÉ
Je suis las de te menacer!

CARMEN
Never will Carmen succumb,
She was born free
And free she will die,

JOSÉ
Where are you going?

CARMEN
Leave me

JOSÉ
This man who they cheer,
That's your new lover!

CARMEN
Leave me ... leave me ...

JOSÉ
By my soul
You will not pass by me, Carmen,
You will come with me!

CARMEN
Leave me, Don José
I won't go with you!

JOSÉ
You're going to go meet him, tell me...
So you love him?

CARMEN
I love him!
I love him and even facing death,
I will say again that I love him!

JOSÉ
Therefore my soul's salvation
I will have lost so that you,
So that you can run off, faithless one
And laugh at me in his arms!
No, by my life, you will not go!
Carmen, it's me that you will go with!

CARMEN
No, never!

JOSÉ
I am tired of threatening you!

CARMEN
Eh bien! Frappe-moi donc,
Ou laisse-moi passer.

JOSÉ
Pour la dernière fois, demon,
Veux-tu me suivre?

CARMEN
Non! Non!
Cette bague, autrefois,
Tu me l'avais donnée...
Tiens!

JOSÉ
Eh bien! Damnée!
Vous pouvez m'arrêter...
C'est moi qui l'ai tuée!
Ah! Carmen!
Ma Carmen adorée!

CARMEN
And so, strike me then,
Or let me pass.

JOSÉ
For the last time, demon
Do you want to come with me?

CARMEN
No! No!
This ring that another time
You gave me...
There!

JOSÉ
Very well! Be damned!
You can stop me...
It's me that killed you!
Ah, Carmen!
My cherished Carmen!

gateway

An Interview with Devon Bradshaw, UC Davis Symphony Orchestra Concertmaster

We recently sat down with UC Davis Symphony Orchestra (UCDSO) Concertmaster Devon Bradshaw to ask her what it is like to prepare for a large-scale concert, such as the Rising Stars of Opera, and about her experiences as a UCDSO member.

MONDAVI CENTER: Tell us about what it's like for the orchestra to prepare for a concert of this scale, especially considering it is at the very beginning of the quarter.

DEVON BRADSHAW: I think it's a unique experience that the orchestra can prepare for a concert like this right at the very beginning of the quarter. I think it can be a bit daunting, especially when you're brand new and you're kind of thrown into this big program that comes up just week-and-a-half or two weeks after you first start with the orchestra. But I think that's also something very exciting for everyone from people who are brand new to the people who are seasoned members of the orchestra. It's always exciting to see the kind of talent that comes through and to get to perform pieces alongside them on this kind of scale.

MC: As concertmaster, how do you prepare?

DB: As concertmaster, I of course try to make sure that I practice my music and get as familiar with it as I can. I think it's really important, especially in such a short period of time, to stay flexible with any kind of changes that come up, because really any change that happens after the first rehearsal is a last-minute change. We're really short on time for something like this. And I try to make sure that I keep that in mind as I convey information to my section or other string sections. Whether it's tips that I think are helpful or just any changes that I think would make performing the music go more smoothly. Especially given the fact that this is thrown together in about a week-and-a-half or two weeks.

MC: What is it like to perform alongside these rising stars of opera?

DB: I think it's amazing that we get to perform alongside these rising stars of opera. These are up-and-coming, incredibly talented singers who go on to perform all around the world. It's wonderful that here

in Davis we have the unique opportunity to not only perform with singers of this caliber, but to get to do it in such a professional setting. It's an experience that you wouldn't really get anywhere else, and it's really exciting for everyone when we see it all come together, especially in such a short period of time.

MC: What is your favorite thing about being a member of the UC Davis Symphony Orchestra, especially considering that you're a former student and current staff member?

DB: It's really hard for me to say what my favorite part about being a member of the UC Davis Symphony Orchestra is. I started as a freshman my first quarter as a student at UC Davis, and from there the orchestra really changed my life in a sense. I've developed some lifelong friends as a result of this orchestra. I've gained tons of experience by not only improving my musical ability as a player, but also my leadership ability. I've really been able to expand my musical horizons with the kinds of repertoire that we've played in this orchestra. And to be able to perform in a world-class venue like this regularly time and time again is such an exciting thing that it really is hard to pinpoint my favorite part. Honestly, it's such an amazing experience to get to be part of this orchestra and to continue to be part of it after I graduated. I feel very grateful that I still get to stick around.

DEVON BRADSHAW, concertmaster for the UCDSO, began playing with the orchestra as a UC Davis student. She graduated in 2017 with majors in statistics and music, and currently works as a Business Services Analyst with UC Davis School of Education.



Watch the interview on our blog
mondaviarts.org/blog



Mark Morash, piano and conductor

Mark Morash is a conductor and pianist originally from Halifax, Canada. Currently he serves as the director of musical studies for San Francisco Opera Center. There, he has conducted for the Merola program, the Adler Fellow Showcase and Western Opera Theater. He

has also led performances of *A Streetcar Named Desire*, *La Serva Padrona* and *Trouble in Tahiti* for Opera Santa Barbara, *Rigoletto* for Opera Colorado, and *Don Giovanni* and *The Turn of the Screw* for the Lincoln Theater in Yountville, California. San Francisco Opera Center performances have included *Gianni Schicchi*, Argento's *Postcard from Morocco*, *The Barber of Seville*, *The Rape of Lucretia*, *Albert Herring*, *Così fan tutte*, *Die Fledermaus*, *The Merry Wives of Windsor* and Pasatieri's *The Seagull*. Recent performances include conducting debuts with Canada's Manitoba Chamber Orchestra as well as with Hawaii Opera Theater leading Previn's *A Streetcar Named Desire*. Most recently, Morash conducted Stravinsky's *The Rake's Progress* for the 2018 Merola Opera Program.

As a collaborative pianist, Morash's performances have taken him throughout Canada and the U.S. as well as to Japan and Russia. Artists with whom Morash has appeared include Leah Crocetto, Melody Moore, Elza van den Heever, Quinn Kelsey and Michael Schade. He has accompanied numerous emerging singers in San Francisco Opera's esteemed Schwabacher Debut recitals. He performed in the West Coast premiere of Ned Rorem's song cycle *Evidence of Things Not Seen* for the Other Minds Music Festival.

In addition to his work with young artists in San Francisco, Morash has done master coach residencies for Pacific Opera Victoria, Hawaii Opera, for the Kia Ora and Malvina Major Foundations in New Zealand and most recently for the Calgary Opera. He has been involved with the Pittsburgh Opera, Wolf Trap Opera, the Banff Centre as well as having taught at the University of Toronto. He has given master classes throughout the U.S. and Canada.

Recent piano performances include a chamber music concert in San Francisco Opera's newly minted Chamberworks series as well as a Schwabacher Debut recital with rising young soprano Toni Marie Palmertree.

Morash is a graduate of the University of Michigan where he studied collaborative piano with Martin Katz.



Ashley Dixon, mezzo-soprano

A 2018 Grand Finals winner of the Metropolitan Opera National Council Auditions, mezzo-soprano Ashley Dixon will make her San Francisco Opera main stage debut this fall in Jake Heggie and Gene Scheer's *It's a Wonderful Life* as an Angel First Class. As a participant of the 2017

Merola Opera Program, she sang the role of Popova in William Walton's *The Bear* and ended her summer season on the War Memorial Opera House stage singing an aria from Massenet's *Cendrillon*. Her inaugural summer at the Merola Opera Program had her singing La Ciesca in Puccini's *Gianni Schicchi* and Mrs. Nolan in Menotti's *The Medium*. Dixon's 2016–17 season included her debut with Michigan Opera Theatre in Copland's *The Tender Land* as Mrs. Splinters. In concert, she has appeared on the Hill Auditorium stage as mezzo-soprano soloist in Mozart's Requiem and with the University of Michigan Men's Glee Club in Schubert's *Ständchen*, and the title role in a concert performance of Purcell's *Dido and Aeneas*.



Christopher Colmenero, tenor

As a member of the 2018 Merola Opera Program, tenor Christopher Colmenero was featured as Luigi in Puccini's *Il Tabarro* for the Schwabacher Summer Concert and sang a scene as the title role of Verdi's *Don Carlo* for the Merola Grand Finale concert. He recently returned

to Purchase College as a guest artist to sing Judge Danforth in the Purchase Opera spring production of *The Crucible*. Colmenero was a resident artist with Minnesota Opera during the 2016–17 season, where he performed Benvolio in Gounod's *Roméo et Juliette* and Froh in Wagner's *Das Rheingold*. He was a third-place winner in the 2017 Midwestern Regional Finals and a 2016 Eastern District Finals winner of the Metropolitan Opera National Council Auditions. Other awards include the Giulio Gari Foundation, Gerda Lissner Foundation and the 2014 Richard F. Gold Career Grant. Colmenero holds an Artist Diploma in voice/opera from the Mannes College of Music and Bachelor of Music and Master of Music degrees in voice/opera from the Purchase College Conservatory of Music.



Christopher Oglesby, tenor

Tenor Christopher Oglesby was most recently a resident artist at Utah Opera where he sang Tybalt in *Roméo et Juliette* and was the tenor soloist for Handel’s *Messiah* with the Utah Symphony. As a participant of the 2018 Merola Opera Program, he debuted as Tom

Rakewell in Stravinsky’s *The Rake’s Progress*. As an education artist at the Dallas Opera, he appeared in Mozart’s *Bastien and Bastienne* and in Davies’ *The Three Little Pigs*. An active soloist and recitalist, Oglesby has performed with the Utah Symphony, Abilene Philharmonic, Dallas Puccini Society and Opera Diversitá. Other recent credits include Tamino in *Die Zauberflöte*; Don Ottavio in *Don Giovanni*; and Box in *Cox and Box* with the Amalfi Coast Festival, University of North Texas and Opera in Concert. He holds Bachelor of Music degrees in vocal performance, choral education and band education from Lee University and a Master of Music degree in vocal performance from the University of North Texas.

Symphony of Portugal), Orquesta de Cámara de Chile, the San Francisco Symphony and others. Also sought-after in the operatic world, Baldini conducted Verdi’s *Aida* at the Coliseum in London for English National Opera, as well as operas by Luigi Dallapiccola (*Il prigioniero* and *Volo di notte*) at the Teatro Colón in Buenos Aires, and operas by Benjamin Britten at the Aldeburgh Festival in England. He has learned from renowned conductors including Kurt Masur, Michael Tilson Thomas, Leonard Slatkin, Peter Eötvös, Martyn Brabbins, Gerardo Edelstein and Guillermo Scarabino. He holds degrees from the State University of New York at Buffalo (Ph.D. in Composition), the Pennsylvania State University (Master’s in Conducting), and the Catholic University of Argentina (Bachelor’s Degree in Conducting and Composition).



**Christian Baldini, music director
UC Davis Symphony Orchestra**

Christian Baldini has served as the music director of the UC Davis Symphony Orchestra since 2009, and is the Barbara K. Jackson Professor of Orchestral Conducting at UC Davis. Since 2012, Baldini also has served as music director of the Camellia

Symphony Orchestra in Sacramento. In recent seasons, Baldini has conducted multiple world premieres as well as important local premieres such as Varèse’s *Amériques*, Berio’s *Sinfonia*, Ligeti’s Violin Concerto, as well as cycles of symphonies by Sibelius, Brahms and Schumann. Baldini recently made his guest conducting debut at the Concertgebouw in Amsterdam (which was live-streamed worldwide). This season Baldini returns to conduct subscription concerts with the Buenos Aires Philharmonic, and returns to the Concertgebouw in Amsterdam to conduct the Nordwestdeutsche Philharmonie (with which he will also make his debut in Bad Salzuffen, Germany).

Baldini has guest conducted with the Munich Radio Orchestra, Buenos Aires Philharmonic, the National Symphony of Argentina (including a tour for Ginastera’s 100th Anniversary), the BBC Symphony Orchestra, the National Symphony Orchestra (Washington, D.C.), Orquestra Sinfonica do Porto (National

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We applaud our Artistic Ventures Fund members, whose major gift commitments support artist engagement fees, innovative artist commissions, artist residencies and programs made available free to the public.

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Thank you to the following donors whose support will leave a lasting impact on Mondavi Center programs.

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Note: We apologize if we listed your name incorrectly. Please contact the Mondavi Center Development Office at 530.754.5438 to inform us of corrections.