

2023/24

CONCERT SEASON



TUESDAY / NOV. 7, 2023 / 7:30 PM

Lisette Oropesa, soprano

Mabry Concert Hall, Austin Peay State University

Program

- L'invito** Gioacchino Rossini (1792-1868)
Bolero from *Soirées Musicales*
- Una voce poco fa**
from *Il barbière di Siviglia*
- Ouvre ton coeur** Georges Bizet (1838-1875)
Adieu de l'hôtesse arabe
- Ah! Je veux vivre** Charles Gounod (1818-1893)
from *Roméo et Juliette*
- Chanson Espagnole** Maurice Ravel (1875-1937)
Vocalise Étude en forme de Habanera

INTERMISSION

- Cuatro madrigales amorios** Joaquin Rodrigo (1901-1999)
¿Con qué la lavaré?
Vos me matásteis
¿De dónde venís, amore?
De los álamos vengo, madre
- Mulata infeliz... Maria la O** Ernesto Lecuona (1895-1963)
- Giunse alfin il momento... Deh vieni, non tardar** Wolfgang
from *Le nozze di Figaro* Amadeus Mozart (1756-1791)
- Quando m'en vo** Giacomo Puccini (1858-1924)
from *La bohème*



Artist Profiles

LISETTE OROPESA, SOPRANO

Cuban-American soprano Lisette Oropesa has “an endless supply of golden-age trills” (*Opera News*), and a voice that is “brightly crystalline and arrestingly powerful” (*New York Times*). Known for her vivid portrayals, Ms. Oropesa has achieved worldwide acclaim for her seamless vocal technique, expressive musicality, linguistic affinity, and stylistic integrity. Oropesa is one of the most in-demand lyric coloraturas today, performing leading roles regularly at the most important opera houses around the world. These include the Metropolitan Opera, Teatro alla Scala, Wiener Staatsoper, Bayrische Staatsoper, Opéra National de Paris, Royal Opera House Covent Garden, and more. A notable Violetta, her most recent performances of Verdi’s *La Traviata* have been at the Metropolitan Opera, Teatro Real, Grand Theatre del Liceu, Teatro dell’Opera di Roma, Arena di Verona, and the Royal Opera House Covent Garden.

Born in New Orleans, Louisiana to Cuban parents, Ms. Oropesa began her studies in vocal performance at Louisiana State University. After winning the Metropolitan Opera National Council Auditions, she sang her first major role at the Met at the age of 22. Ms. Oropesa has starred in various roles at the Metropolitan Opera, including Manon Lescaut in *Manon*, Violetta Valery in *La Traviata*, Nannetta in *Falstaff*, Gretel in *Hansel and Gretel*, Gilda in *Rigoletto* and Susanna in *Le Nozze di Figaro*. She has a strong relationship with Spanish theatres such as the Teatro Real and the Grand Theatre del Liceu, where she has sung in *La Traviata*, *Lucia di Lammermoor*, *Rigoletto*, and *Rodelinda*.

She has appeared many times with the Bayerische Staatsoper as Kostanze in *Die Entführung aus dem Serail*, a role she has also sung at the Opéra National de Paris. Her most performed role is Gilda in *Rigoletto*, which she has sung at the Dutch National Opera, Teatro dell’opera di Roma, Los Angeles Opera, the Metropolitan Opera, Opéra National de



Paris, and the Teatro Real. In the United Kingdom, Lisette triumphed as Norina in *Don Pasquale* at Glyndebourne, and as Lucia in *Lucia di Lammermoor* at the Royal Opera House Covent Garden. Other roles include Ophélie in *Hamlet*, Cleopatra in *Giulio Cesare*, Leïla in *Les Pêcheurs de Perles*, Marie in *La Fille du Régiment*, Amalia in *I Masnadieri*, Rosina in *Il Barbière di Siviglia*, and Adina in *L'Elisir d'Amore*. She has sung in Carnegie Hall, the Accademia Nazionale di Santa Cecilia in Rome, The Ravinia Festival, The Tanglewood Music Festival, The Chicago Bach Project, The Mostly Mozart Music Festival, and more. She has collaborated with many of the world's leading conductors, including Riccardo Muti, Yannick Nézet-Séguin, Anthony Pappano, Daniele Gatti, Fabio Luisi, Ivor Bolton, and William Christie, among others.

Lisette has several critically acclaimed albums available, including *Ombra compagna*, a collection of Mozart concert arias for soprano, a complete recording of *La Traviata*, and *Rossini and Donizetti French Bel Canto Arias*. One of the most celebrated singers of her generation, Lisette is a devoted runner who has completed six marathons and is an advocate for health and fitness.

JAN CORROTHERS, PIANO

Jan Corrothers is a collaborative pianist based in the Greater Nashville area where she serves as Staff Accompanist and Coordinator of Collaborative Piano for the Department of Music at Austin Peay State University. Jan has served as collaborative pianist for the Music Teachers National Association, the National Association of Teachers of Singing, and for All State Choirs in West Virginia, Kentucky, Tennessee, and Florida, as well as for state, regional and national American Choral Directors Association honor choirs. Previously, Jan served as Staff Accompanist and Adjunct Faculty member at Xavier University, Northern Kentucky University, Alderson Broaddus University, Marietta College, Ohio University, and as Principal Accompanist of the Cincinnati Youth Choir, in residence at the University of Cincinnati-College Conservatory of Music.

Jan received a Bachelor of Arts degree in Organ Performance and Church Music from Alderson Broaddus University, where she received the 2008 Outstanding Young Alumni Award, and a Master of Music degree in Organ Performance from Shenandoah University.

Outstanding Singers

Outstanding singers who have appeared in previous Clarksville Community Concerts include Keri Alkema, Lawrence Brownlee, Roderick Dixon, Andrew Garland, Denyce Graves, Theresa Green, Nicole Heaston, Weston Hurt, Danielle Talamantes and Matthew Worth.

Special Thanks

Special thanks to Dr. Penelope Shumate for presenting this evening's pre-concert talk.

Texts & Translations

L'invito **The Invitation**

Vieni, o Ruggiero,	Come Ruggiero,
la tua Eloisa	your Eloisa
da te divisa	Cannot stay
non puo restar:	separated from you:
alle mie lacrime	You've already
già rispondevi,	responded to my tears,
vieni, ricevi	Come and grant
il mio pregar.	my request.

Vieni, o bell'angelo,	Come, beautiful angel,
vien, mio diletto,	come, my delight,
sovra il mio petto	Here on my bosom
vieni a posar!	come to rest!
Senti se palpita,	Feel my throbbing heart,
se amor t'invita...	when love invites you,
vieni, mia vita,	Come my life, come,
vieni, fammi spirar...	make me die!



Una voce poco fa A voice a little while ago

Una voce poco fa A voice a while back
qui nel cor mi risuonò; echoes here in my heart;
il mio cor ferito è già, already my heart has been pierced,
e Lindor fu che il piagò. and Lindoro inflicted the wound.

Sì, Lindoro mio sarà; Yes, Lindoro shall be mine;
lo giurai, la vincerò. (bis) I swear it, I will win. (bis)

Il tutor ricuserà, My guardian will refuse me;
io l'ingegno aguzzerò. I shall sharpen all my wits.
Alla fin s'accheterà In the end he will be calmed
e contenta io resterò. and I shall rest content...

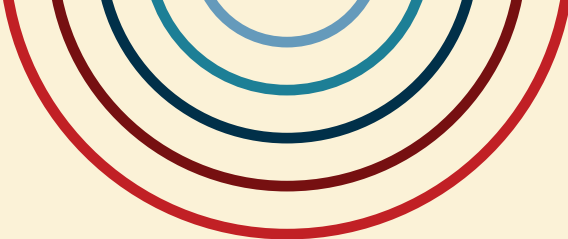
Sì, Lindoro mio sarà; Yes, Lindoro shall be mine;
lo giurai, la vincerò. I swear it, I will win.
Sì, Lindoro mio sarà; Yes, Lindoro shall be mine;
lo giurai, sì. I swear it, yes.

Io sono docile, son rispettosa, I am docile, I'm respectful,
sono obbediente, dolce, amorosa; I'm obedient, gentle, loving;
mi lascio reggere, I let myself be ruled,
mi lascio reggere, I let myself be ruled,
mi fo guidar, I let myself be guided,
mi fo guidar. I let myself be guided.

Ma, But,
ma se mi toccano but if they touch me
dov'è il mio debole on my weak spot,
sarò una vipera, sarò I'll be a viper
e cento trappole and a hundred tricks
prima di cedere farò giocare, giocare. I'll play before I yield.

E cento trappole And a hundred tricks
prima di cedere I'll play before I yield.
farò giocare, farò giocare.

(Si ripete da: Io sono docile...) (It repeats from: I am docile...)



Ouvre ton coeur Open your heart

Ouvre ton cœur Open your heart
À l'amour qui m'enflamme, To the love that inflames me,
Comme au soleil s'ouvre une fleur. Like the sun opens a flower.
Ouvre ton cœur. Open your heart.


Ô ma beauté, Oh my beauty,
prends ma vie et mon âme! take my life and my soul!
Ouvre ton cœur Open your heart
À l'amour qui m'enflamme, To the love that enflames me
Ouvre ton cœur. Open your heart.

Ah, voici l'heure de l'amour, Ah, now is the time of love
L'ombre propice The shadow of opportunity
est de retour. has returned.
Viens dans mes bras Come into my arms
Changer la nuit en jour! Change the night into day!

Ô ma beauté, Oh my beauty,
C'est l'amour que fait vivre! It's love that makes us live!
Qui fait rêver d'éternité, Which makes dreams of eternity
Ô ma beauté! Oh my beauty!

Ouvre ton cœur Open your heart
Au doux feu To the sweet fire
qui m'enivre! which intoxicates me!
Ô ma beauté, Oh my beauty,
C'est l'amour que fait vivre ! It's love that makes us live!

Ah, voici l'heure de l'amour, Ah, now is the time of love,
L'ombre propice The shadow of opportunity
est de retour. has returned.
Viens dans mes bras Come into my arms
Changer la nuit en jour! Change the night into day!



**Adieux de
l'hôtesse arabe**

**Farewell of the
Arabian hostess**

Puisque rien ne t'arrête
en cet heureux pays,
Ni l'ombre du palmier,
ni le jaune maïs,
Ni le repos, ni l'abondance,
Ni de voir à ta voix
battre le jeune sein
De nos sœurs,
dont, les soirs, le tournoyant essaim
Couronne un coteau de sa danse.

Since nothing can keep you
in this happy land,
neither shade-giving palm,
nor yellow corn,
nor repose, nor abundance,
nor the sight of our sisters'
young breasts trembling
at your voice as,
in a whirling swarm at evening
they garland a hillside
with their dance.

Adieu, beau voyageur! Hélas adieu!
Oh! que n'es-tu de ceux
Qui donnent pour limite
à leurs pieds paresseux
Leur toit de branches ou de toiles!
Que, rêveurs,
sans en faire, écoutent les récits,
Et souhaitent, le soir,
devant leur porte assis,
De s'en aller dans les étoiles!

Farewell, fair traveller! Ah!
Why are you not like those
whose indolent feet
venture no further
than their roofs of branch or canvas!
Who, musing,
listen passively to tales
and dream at evening,
sitting before their door,
of wandering among the stars!

Si tu l'avais voulu,
peut-être une de nous,
O jeune homme,
eût aimé te servir à genoux
Dans nos huttes toujours ouvertes;
Elle eût fait, en berçant ton
sommeil de ses chants,
Pour chasser de ton front
les moucherons méchants,
Un éventail de feuilles vertes.

Had you so wished,
perhaps one of us,
O young man,
would fain have served you,
kneeling,
in our ever-open huts;
lulling you asleep with songs,
she would have made,
to chase the noisome midges
from your brow,
a fan of green leaves.

Si tu ne reviens pas, If you do not return,
songe un peu quelquefois dream at times
Aux filles du désert, of the daughters of the desert,
sœurs à la douce voix, sweet voiced sisters,
Qui dansent Who dance
pieds nus sur la dune; barefoot on the dunes;
O beau jeune homme blanc, O handsome young white man,
bel oiseau passager, fair bird of passage,
Souviens-toi, car peut-être, remember – for perhaps,
ô rapide étranger, O fleeting stranger,
Ton souvenir reste à plus d'une! more than one maiden
will remember you!

Hélas! Adieu! bel étranger! Alas! Farewell, fair stranger!
Souviens-toi! Remember!

Ah! Je veux vivre Ah! I want to live

Ah! Je veux vivre Ah! I want to live
Dans ce rêve qui m'enivre; In this dream that intoxicates me;
Ce jour encore, Again this day,
Douce flamme, Sweet flame,
Je te garde dans mon âme I keep you in my soul
Comme un trésor! Like a treasure!
Cette ivresse This intoxication
De jeunesse Of youth
Ne dure, hélas, qu'un jour! Alas, don't last just one day!
Puis vient l'heure Then the time comes
Où l'on pleure, When we cry,
Le cœur cède à l'amour, The heart gives way to love,
Et le bonheur fuit sans retour. And happiness flees without return.

Ah! Je veux vivre Ah! I want to live
Dans ce rêve qui m'enivre; In this dream that intoxicates me;
Ce jour encore, Again this day,



Douce flamme, Sweet flame,
Je te garde dans mon âme I keep you in my soul
Comme un trésor! Like a treasure!

Loin de l'hiver morose Away from the gloomy winter
Laisse-moi sommeiller Let me sleep
Avant de l'effeuiller. Before stripping it.
Ah! Douce flamme, Ah! Sweet flame,
Garde mon trésor Stay in my soul
Longtemps encore! Like a sweet treasure
For a long time, again!

Chanson Espagnole **Spanish Song**

Adios, men homino, adios, Farewell, my husband, farewell,
Ja qui te marchas pr'aguerra: Now that you are marching
off to war:

Non t'olvides d'aprendina Don't forget to keep in touch
Quiche qued' a can'a terra. With those who are holding
down the fort at home.

La la la la... La la la la...

Castellanos de Castilla, Castillans of Castille
Tratade ben os gallegos: Treat well the Galicians:
Cando van, van como rosas, When they go, they go like roses,
Cando ven, ven como negros. When they come back,
they come back as blacks.

La la la la... La la la la...





¿Con qué la lavaré? With what shall I wash?

¿Con qué la lavaré
la [tez] de la mi cara?
¿Con qué la lavaré,
Que vivo mal penada?
Lávanse las casadas
con agua de limones:
lávome yo, cuitada,
con [penas] y dolores.
¿Con qué la lavaré,
Que vivo mal penada?

With what shall I wash
the skin of my face?
With what shall I wash it?
I live in such sorrow.
Married women wash
in lemon water;
in my grief I wash,
in pain and sorrow.
with what shall I wash it?
I live in such sorrow.

Vos me matásteis You have slain me

Vos me matásteis,
niña en cabello,
vos me habéis muerto.
Riberas de un río
ví moza [vírgen],
Niña en cabello,
vos me matásteis,
Niña en cabello,
vos me habéis muerto.

You have slain me,
girl with hair hanging loose,
you have killed me.
By the river bank
I saw a young maiden.
Girl with hair hanging loose,
you have slain me.
Girl with hair hanging loose,
you have killed me.

**¿De dónde venís, Where hast thou been,
amore? my love?**

¿De dónde venís, amore?
Bien sé yo de dónde.
¿De dónde venís, amigo?
Fuere yo testigo! Ah!
Bien sé yo de dónde.

Where hast thou been, my love?
I know well where.
Where hast thou been, friend?
Were I a witness! Ah!
I know well where.



De los álamos vengo, Madre **I come from the poplars, Mother**

De los álamos vengo, madre, I come from the poplars, mother,
de ver cómo los menea el aire. from seeing the breezes stir them.

De los álamos de Sevilla, From the poplars of Seville,
de ver a mi linda amiga, from seeing my sweet love,
de ver cómo los menea el aire. from seeing the breezes
that stir them.

De los álamos vengo, madre, I come from the poplars, mother,
de ver cómo los menea el aire. from seeing the breezes
that stir them.

Mulata infeliz ...Maria la O **Unhappy Mulatta ...Mary of O**

Mulata infeliz, Rueful mulatto girl,
tu vida acabó, your life is over,
de risa y guaracha so much laughter and guaracha
se ha roto el bongó broke the bongo drum
que oías ayer temblando that you listened to yesterday
de amor y con ilusión, trembling with love and hope,
junto a un hombre cruel. side by side with a cruel man.

Su amor ya se fue His love is gone now
de mi corazón from my heart
que hoy ya la aborrece that only loathes him
porque mi pasión because my passion
que hirió su traición, wounded by his treason,
ya tan solo es now is just
sed de verlo al fin a desire to finally see him
tendido a mis pies. bow at my feet.

María la O, ya no más cantar, Mary of O, you shall sing no more,
María la O, hora es de llorar, Mary of O, the time of weeping
has come,

y de recordar el tiempo feliz and to remember the happy times
de tus besos, que tan ya voló. of your kisses, now so long gone.

María la O, todo se acabó, Mary of O, all is over and done
María la O, tu amor ya se fue Mary of O, your love is now gone
 y jamás él volverá... and he shall never come back...
María la O sueña en morir... Mary of O dreams of dying...

 Y jamás él volverá... And he shall never come back...
María la O sueña en morir... Mary of O dreams of dying...

Giunse alfin il momento... At last comes the moment...
Deh vieni, non tardar Oh hasten, tarry not

Giunse alfin il momento At last comes the moment
 che godrò senz'affanno When, without reserve,
 I can rejoice
 in braccio all'idol mio. In my lover's arms.
 Timide cure, Timid scruples,
 uscite dal mio petto, Hence from my heart,
a turbar non venite il mio diletto! And do not come to trouble
 my delight.
Oh, come par che all'amoroso foco Oh how the spirit of this place,
 l'amenità del loco, The earth and the sky, seem,
 la terra e il ciel risponda, To echo the fire of love,
come la notte i furti miei seconda! How the night furthers my stealth!

 Deh, vieni, non tardar, Come, do not delay,
 oh gioia bella, oh bliss,
vieni ove amore per goder t'appella, Come where love calls thee to joy,
 finché non splende While night's torch does not
 in ciel notturna face, shine in the sky,
 finché l'aria è ancor bruna While the air is still dark
 e il mondo tace. and the world quiet.
 Qui mormora il ruscel, Here murmurs the stream,



qui scherza l'aura,	here sports the breeze,
che col dolce sussurro il cor ristaura,	Which refreshes the heart with its sweet whispers.
qui ridono i fioretti	Here flowers smile
e l'erba è fresca,	and the grass is cool,
ai piaceri d'amor qui tutto adesca.	Here everything invites to the pleasures of love.
Vieni, ben mio,	Come, my dearest,
tra queste piante ascose,	and amid these sheltered trees,
ti vo' la fronte incoronar di rose.	I will wreath thy brow with roses.

Quando m'en vo **When I go my way**

Quando m'en vo soletta	When I go all by myself
per la via,	through the street,
La gente sosta e mira	People stop and look,
E la bellezza mia tutta ricerca in me	and everyone looks at my beauty from head to foot.
Da capo a pie'...	And therefore I savor the subtle desire
Ed assaporo allor la bramosia	which emanates from their eyes, and from the obvious charms is understood
Sottil, che da gli occhi traspira	the hidden beauty.
E dai palesi vezzi intender sa	Like this the flood of desire surround me, it makes me happy!
Alle occulte beltà.	And you who know,
Così l'effluvio del	so that memory is tearing you up
desio tutta m'aggira,	Why do you fly from me so much again?
Felice mi fa!	I know very well that
E tu che sai,	you don't want to speak about your agony,
che memori e ti struggi	But you feel yourself dying!
Da me tanto rifuggi?	
So ben le angoscie	
tue non le vuoi dir,	
Ma ti senti morir!	



The Clarksville Community Concert Association

The Clarksville Community Concert Association (CCCA) brings music performances of high artistic merit to Clarksville-Montgomery County and promotes interest in and enjoyment of live music concerts through community outreach and education. The CCCA has presented a local concert series annually since 1951. Each artist performing a concert on the series is carefully selected for musical virtuosity as well as for their ability to provide outreach to local student musicians and the community. An all-volunteer, federally recognized non-profit organization, the CCCA has historically emphasized diversity in all respects as it chooses artists, and pays particular attention to fostering rising young talent, locally and in the musical world at large.

The CCCA presents two additional events in connection with all of its concerts. A pre-concert talk aimed at enriching audience appreciation is offered an hour before each concert. An outreach activity aimed at enriching the musical training of young musicians and music teachers in Clarksville-Montgomery County is presented during each concert artist's visit to Clarksville. Grants, donations, membership subscriptions, and ticket sales make the efforts of the CCCA possible, fostering this important work in our community. Thank you for attending today's concert and for your support. The CCCA's Board of Directors looks forward to seeing you at our next concert. Please bring a friend!

2023/24
CONCERT SEASON

SUNDAY / JAN. 28, 2024 / 3 PM

Windborne Singers

SUNDAY / MARCH 17, 2024 / 3 PM

Young J. Kim, horn

SATURDAY / APRIL 6, 2024 / 7:30 PM

Warren Wolf and the Wolfpack
63rd Mid-South Jazz Festival



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This project is supported in part by federal award number SLFRP5534 awarded to the State of TN by the U.S. Department of Treasury, arranged under a Grant Contract with the Tennessee Arts Commission.