Chamber Singers
MUS95K

acting director - Celeste Oram
accompanist - Loie Flood

Thursday, June 6, 2019 – 5 p.m.
Conrad Prebys Music Center Concert Hall
Program

Dos Corazones
arr. Blas Galindo (b. 1910, San Gabriel, Mexico; d. 1993, Mexico City)

‘En tanto que declinando el sol / No puede amor hacer mi dicha mayor’
scene from the opera La Pitpurn de la Rosa (1701)

music by Tomás de Torrejón y Velasco (b. 1644, Villarrobledo, Spain; d. 1728, Lima, Peru)
text by Pedro Calderón de la Barca (b. 1600; d. 1681, Madrid, Spain)
soloists: Julia Yu, Rachel Dovsky, Jonathan Barnes, Jennifer Colin, Ryan Arroyo, Lauren Jue-Morrison, Sara Zhang, Benjamin Mateyka
with Vincenzo Liberatore, guitar; Leonardo Barba & Ariel Ortega, percussion; Peter Ko, cello

Salve Regina
music by Juan de Lienas (fl. 1617-1654, Mexico City/Havana)
soloists: Joseph García, Danlei Zhao, David Knoll, Taylor Ozbun

Se equivocó la paloma
music by Carlos Guastavino (b. 1912; d. 2000, Santa Fe, Argentina)
text by Rafael Alberti (b. 1902; d. 1999, El Puerto de Santa María, Spain)

Thirteenth Blackbird*
music by Adrian Martinez
text by Wallace Stevens (b. 1879, Reading, PA; d. 1955, Hartford, CT)

brief intermission

Timepiece
music by Anthony Ritchie (b. 1960, Christchurch, New Zealand)
text by Cilla McQueen (b. 1949, Birmingham, UK)

Rains on Me
music & text by Gelsey Bell

Wanting Memories
music & text by Ysaye M. Barnwell (b. 1946, New York City)
soloists: Halana Macamay, Katie Wilkes, Taylor Ozbun, Danlei Zhao

Blessed Be Thine*
music by Katie Wilkes
text by M.S.H.
directed by Katie Wilkes

Childhood
music & text by Jenny McLeod (b. 1941, Wellington, New Zealand)

Sir Duke
music & text by Stevie Wonder (b. 1950, Saginaw, MI)
arr. Kirby Shaw
soloists: Donald Liang, Kasey Thach
with Martin Chapman, guitar; Tino Tirado, saxophone; Eduardo Sanchez, bass; Max Rossip, drums

*denotes world premiere
Dos Corazones

Dos corazones heridos puestos en una balanza,
el uno pide justicia, el otro pide venganza;
y el corazón mas herido
solo con llorar descansa.

Two wounded hearts placed on a scale,
One asks for justice, the other for revenge;
and the most wounded heart
simply rests with weeping.

No puede Amor hacer mi dicha mayor

No puede Amor hacer mi dicha mayor.
Sí puede Amor hacer mi dicha mayor.
No puede Amor,
ni mi deseo pasar del bien que poseo;
porque crecer el empleo de tan divino favor
no puede Amor.
Sí puede Amor hacer mi dicha mayor.

Love cannot provide my greatest bliss.
Yes, Love can provide my greatest bliss!
No, Love cannot -
nor can my desire surpass my present joys;
for Love cannot increase the work of such divine favor.
Yes, Love can provide my greatest bliss!

Salve Regina

Regina, mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules, filii Hevae.
Ad te suspiramus, gementes et flentes

in hac lacrimarum valle.
Eia ergo, Advocata nostra,
illos tuos misericordes oculos
ad nos converte.
Et Iesum, benefitum fructum ventris tui,
nobis, post hoc exsilium ostende.
O clemens: O pia: O dulcis Virgo Maria.

Queen, mother of mercy:
our life, sweetness, and hope, hail.
To thee we cry, poor banished children of Eve.
To you we sigh, mourning and weeping
in this valley of tears.
Turn then, our advocate,
those merciful eyes toward us.
And Jesus, the blessed fruit of thy womb,
after our exile, show us.
O clement, O loving, O sweet Virgin Mary.

Se equivocó la paloma

Se equivocó la paloma,
se equivocaba.
Por ir al norte fue al sur,
creyó que el trigo era el agua.
Creyó que el mar era el cielo
que la noche la mañana.
Que las estrellas rocío,
que la calor la nevada.
Que tu falda era tu blusa,
que tu corazón su casa.
(Ella se durmió en la orilla,
tú en la cumbre de una rama.)

-Rafael Alberti
The dove was wrong.
The dove was mistaken.

To travel north she flew south,
Believing the wheat was water.
Believing the sea was sky,
That the night was dawn.
That the stars were dew,
That the heat was snowfall.
Your skirt your blouse,
Your heart your home.
(She fell asleep on the shore,
You at the tip of a branch.)

**Thirteenth Blackbird**

*Thirteenth Blackbird* is inspired by the 13th and final stanza in *Thirteen Ways of Looking at a Blackbird* by Wallace Stevens. The 13th stanza for me is filled with mystery and gives off an environment of the supernatural. The blackbird itself feels eternal and moves across time. I tried to evoke this feeling of uncertainty and otherworldliness.

— Adrian Martinez

It was evening all afternoon.
It was snowing
And it was going to snow.
The blackbird sat
In the cedar-limbs.

**Blessed Be Thine**

The text of *Blessed Be Thine* comes from an untitled poem by an anonymous seventeenth century English poet writing under the initials M.S.H.

— Katie Wilkes
with grateful thanks to Philip Larson, Jessica Flores, Neal Bociek, Brady Baker, Rebecca Lloyd-Jones, Ronnie Karadjov, Takae Ohnishi, Melanie Ronten, Linda Higgins, Kathleen Hansen, Wilfrido Terrazas

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