

11-22-2009

## Faculty Recital

Cheryl Lin Fielding  
*Chapman University*

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PERFORMING ARTS

ART THEATRE MUSIC DANCE



COLLEGE OF  
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## Fall 2009 Event Highlights

### ART:

In Love with Night ..... Sept 8 – Oct 9  
Because the Night ..... Oct 19 – Nov 13  
BA/BFA Exhibition ..... Nov 16 – Nov 21  
Departmental Exhibition ..... Dec 7 – 11

### THEATRE:

*Lend me a Tenor*, by Ken Ludwig ..... Oct 9 – 11; 14 – 17  
*Streamers*, by David Rabe in repertory with  
*Ladyhouse Blues*, by Kevin O'Morrison ..... Nov 13 – 15; 17 – 21

### MUSIC:

Chapman Chamber Orchestra with  
Guest Artist Vladimir Chernov, baritone ..... Oct 17  
Visiting Artist in Piano, Sergei Babayan ..... Oct 27  
Opera Chapman presents:  
"Offenbach...mais ne jamais ennuyer!" ..... Oct 30, 31 & Nov 1  
University Choirs in Concert ..... Nov 20  
Chapman University Wind Symphony ..... Nov 21  
Holiday Wassail ..... Dec 4 & 5

### DANCE:

Fall Dance Concert ..... Dec 9 – 12

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CHAPMAN UNIVERSITY

*Conservatory of Music*

*presents*

## *Faculty Recital* *Cheryl Lin Fielding, piano*

### Guest Artists

*Yang Li Bartolotti, violin*

*Kristina Driskill, mezzo-soprano*

*Anna Schubert, soprano*

*Masanori Takahashi, baritone*

*Louise Thomas, piano*

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November 22, 2009 • 5:00 P.M.  
Salmon Recital Hall

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## Program

### Sonate pour Piano à Quatre Mains

Prelude: Modéré  
Naif et Lent  
Final: Très vite

Louise Thomas and Cheryl Lin Fielding, Piano

Francis Poulenc  
(1899-1963)

### Le jardin mouillé À un jeune gentilhomme Flammes

### Réponse d'une épouse sage

Anna Schubert, Soprano  
Cheryl Lin Fielding, Piano

Albert Roussel  
(1869-1937)

### Vandraren Stjärnan Varför till ro så brått? Minnesång Prins Aladin av Lampan

Masanori Takahashi, Baritone  
Cheryl Lin Fielding, Piano

Wilhelm Stenhammar  
(1871-1927)

~ Intermission ~

### Shéhérazade

Asie  
La Flûte enchantée  
L'indifférent

Kristina Driskill, Mezzo-Soprano  
Cheryl Lin Fielding, Piano

Maurice Ravel  
(1875-1937)

### Sonata in C minor, op. 45

Allegro molto ed appassionato  
Allegretto espressivo alla Romanza  
Allegro molto vivace

Yang Li Bartolotti, Violin  
Cheryl Lin Fielding, Piano

Edvard Grieg  
(1843-1907)

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## About the Artists

### CHERYL LIN FIELDING, piano

Cheryl Lin Fielding's pianism has been praised by the New York Sun as "warm, grand...and rich." She has performed in Japan, Taiwan, Italy, and throughout the United States, including concerts at such prestigious venues as the Alice Tully Hall at Lincoln Center, Carnegie Weill Recital Hall, and Seiji Ozawa Hall. Dr. Fielding has also performed with the Philadelphia Virtuosi, the Tanglewood Music Center, Music Academy of the West, Aspen Music Festival, and the Mark Morris Dance Group. She has been honored with the Grace B. Jackson Prize in Excellence by the Tanglewood Music Festival, recognized by the National Foundation for Advancement in the Arts, and three times received the distinguished Gwendolyn Koldofsky Award in Keyboard Collaborative Arts.

Cheryl's musical studies began at the age of three in Taiwan, first on the piano and later on the violin. After moving to the United States as a teen, she entered the Juilliard School's pre-college program and continued through dual master's degrees in Piano Performance and Collaborative Piano, under the tutelage of Oxana Yablonskaya and Jonathan Feldman. Her studies continued at the University of Southern California in the studio of Alan Smith, with voice studies under Elizabeth Hynes, culminating in a Doctor of Musical Arts degree in Keyboard Collaborative Arts.

Dr. Fielding has had the pleasure of working with the Los Angeles Opera, Opera Pacific, Pacific Symphony, Operafestival di Roma, the Juilliard School, and the USC Thornton Opera. Dr. Fielding is currently a vocal coach at the Chapman University Conservatory of Music.

### LOUISE THOMAS, piano

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

A native of Ireland, Louise Thomas completed undergraduate musicology studies at Trinity College, Dublin. Subsequently, she was offered a German Government scholarship to study piano performance at the Hochschule für Musik und Theater in Hannover, Germany. Dr. Thomas won second prize at the Ibla-Ragusa competition in Sicily where she was also awarded the Bela Bartók Prize. In 1998, she won the concerto competition at the University of Southern California and performed under the baton of the late Sergiu Comissiona. A recording of this performance is currently available on K-USC's "Musical Moments" CD. Dr. Thomas received her doctorate in piano performance in 1999 from USC where she studied with John Perry and Alan Smith.

Dr. Thomas is an active collaborative pianist and 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, as well as appearing 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 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.

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## About the Artists

Louise Thomas has been invited onto the faculty of several summer programs and since 2003, has been the Festival pianist and vocal/instrumental coach at the summer program of the Idyllwild Arts Academy in California.

Dr. Thomas continues to pursue her passion for contemporary music and in 2007, she produced and performed a program featuring “California Composers Today” at Weill Recital Hall in Carnegie Hall. She joined the Chapman University Conservatory of Music Faculty in 2001 as Director of Keyboard Collaborative Arts.

### **ANNA SCHUBERT, soprano**

Anna Schubert, age 20, is a junior at Chapman University where she is a vocal performance major and a member of the University Choir, University Singers, and Opera Chapman, with whom she sang the role of Genovieffa in Puccini’s Suor Angelica and Madame Silberklang in Mozart’s The Impresario. She also takes private vocal lessons from renowned operatic soprano, Carol Neblett.

In high school, Anna distinguished herself by winning first and second place in many prestigious competitions, including the Music Center Spotlight Awards, the Opera Pacific High School Competition, and the Classical Singer High School Competition. Additionally, she performed in Orff’s Carmina Burana with the Orange Master Chorale as the soprano soloist.

In summer 2008, Anna traveled to Italy with the Chapman University Choir and then attended the Aspen Summer Music Festival on a full scholarship. In 2009, she sang as a featured artist aboard the Crystal Serenity as it cruised through the Mediterranean.

### **MASANORI TAKAHASHI, baritone**

Born in Japan, baritone Masanori Takahashi received his Bachelor’s of Music degree and Graduate Certificate at the University of Southern California and attended distinguished opera program at the Academy of Vocal Arts in Philadelphia. His passion for opera later led him to Italy, where he studied the Bel Canto style for two years with Maestro Bruno dal Monte.

Mr. Takahashi has performed many operatic roles, such as Peter in Hänsel and Gretel, Guglielmo in Cosi Fan Tutte, Lesbo in Agrippina, Nick Shadow in The Rake’s Progress, Remiggio in La Navarraise, Marullo in Rigoletto, Enrico in Lucia di Lammermoor, and Giorgio Germont in La Traviata. He has collaborated with conductors such as Miguel Harth-Bedoya, Chris Macatsoris, George Manahan, Julius Rudel, and Dean Williamson. Mr. Takahashi has received the Marilyn Horne, Jeanette MacDonald and Flora L. Thornton Scholarships, NATS career division award, and the First Prize of the Concerto competition at the Aspen Music Festival.

An avid recitalist, Mr. Takahashi has performed extensively in Italy, Germany, England, Austria, Mexico, Taiwan, Japan, and throughout the United States.

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## About the Artists

### **KRISTINA DRISKILL, mezzo-soprano**

Mezzo-soprano Kristina Driskill has performed roles including the title role in La Cenerentola, Rosina (Il barbiere di Siviglia), Sesto (Giulio Cesare), Dorabella (Così fan tutte), Cherubino (Le nozze di Figaro), Beppe (L’amico Fritz), Mercedes (Carmen), Flora (La Traviata), Dido (Dido and Aeneas), Meg (Falstaff and Merry Wives of Windsor), The Witch (Into the Woods), Hodel (Fiddler on the Roof) and Mere Marie (Dialogues of the Carmelites), Siebel (Faust), as well as Carmela in Dallas Opera’s production of La Vida Breve with Denyce Graves. She has sung with companies including Utah Festival Opera, New Orleans Opera, Opera Theatre and Music Festival of Lucca (Italy), Opera East Texas, Opera in the Heights, OperaWorks (Los Angeles), Amarillo Opera, Orchestra X, Brazosport Symphony, and the Lake Charles Symphony Orchestra.

For the National Opera Association’s 2008 national convention, she performed the leading role of the Dark Woman in the world staged premiere of Paul Salerni’s opera Tony Caruso’s Final Broadcast and, in September 2008, she recorded the role on the Albany Records label. She recently sang the roles of the Forester’s Wife, the Innkeeper’s Wife, and the Owl with Long Beach Opera’s 2009 production of The Cunning Little Vixen.

Ms. Driskill has performed as a guest in solo performances for Bethany College, Louisiana State University, University of Louisiana at Monroe, and Frostburg State University. She received her Bachelor of Music from Louisiana State University, her Masters degree from Rice University, and is currently completing her Doctorate of Musical Arts degree from West Virginia University, where she was a recipient of the prestigious Swiger Fellowship. Ms. Driskill is an accomplished abstract painter and serves on the faculty for OperaWorks’ Summer Intensive programs.

### **YANG LI BARTOLOTTI, violin**

Yang Li Bartolotti was born in TianJin, China. She began to study violin at age six with her father, violin Professor Ping Xing Li. Her first public violin solo performance was at age seven and she placed first in the prestigious Chu Ya Violin Competition at age ten. At thirteen she was admitted to China’s Central Conservatory of Music where she has studied with instructor Xiao Zhi Huang. After placing in the National Violin Competition of China she was offered a scholarship to the Crossroads School for the Arts and Sciences where she studied with Professor Abram Shtern. Following high school Yang accepted a Music Merit Scholarship at the University of Southern California, where she studied with the renowned instructor Mr. Robert Lipsett.

During her years at USC Yang received both her Bachelor’s and Master’s Degrees in Violin Performance and won the USC Concerto Competition. Her performance of Samuel Barber’s Violin Concerto with the USC Symphony was praised by USC faculty and the music community at large. Yang has appeared as a soloist with many orchestras including the Pacific Palisades Symphony Orchestra, the Pasadena Community Symphony, the Crossroads Chamber Orchestra, the USC Symphony Orchestra and the TianJin Symphony Orchestra of China.

Yang has given many solo recitals and is an active musician. She is also passionate about teaching and has a violin studio in South Orange County.

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## Text & Translations

### Le jardin mouillé (op. 3 no. 3)

Henri de Régnier

La croisée est ouverte; il pleut  
Comme minutieusement,  
à petit bruit et peu à peu,  
Sur le jardin frais et dormant,

Feuille à feuille, la pluie éveille  
L'arbre poudreux qu'elle verdit;  
Au mur, on dirait que la treille  
S'étire d'un geste engourdi.

L'herbe frémit, le gravier tiède  
Crépète et l'on croirait là-bas  
Entendre sur le sable et l'herbe  
Comme d'imperceptibles pas.

Le jardin chuchote et tressaille,  
Furtif et confidentiel;  
L'averse semble, maille à maille  
Tisser la terre avec le ciel.

Il pleut et les yeux clos, j'écoute,  
De toute sa pluie à la fois,  
Le jardin mouillé qui s'égoutte  
Dans l'ombre que j'ai faite en moi.

### À un jeune gentilhomme (Op 12 no. 1)

Ode Chinoise

N'entrez pas, Monsieur, s'il vous plaît!  
Ne brisez pas mes fougères!  
Non pas que cela me fasse grand' peine;  
Mais que diraient mon père et ma mère?  
Et même si je vous aime,  
Je n'ose penser à ce qui arriverait.

Ne passez pas mon mur, Monsieur, s'il vous plaît!  
N'abîmez pas mes primevères!  
Non pas que cela me fasse grand' peine;  
Mais, mon Dieu! que diraient mes frères?  
Et même si je vous aime,  
Je n'ose penser à ce qui arriverait.  
Restez dehors, Monsieur, s'il vous plaît!  
Ne poussez pas mon paravent!  
Non pas que cela me fasse grand' peine;  
Mais, mon Dieu! qu'en diraient les gens?  
Et même si je vous aime,  
Je n'ose penser à ce qui arriverait.

### The Drenched Garden

The casement is open; the rain falls  
Minutely, as it were,  
Noiselessly and gradually  
On the fresh and sleeping garden.

Leaf by leaf the rain awakens  
The dusty tree it is turning green,  
The climbing vine against the wall  
Seems to stretch lethargically.

The grass trembles, the warm gravel  
Crunches, as though over there  
You could hear on sand and grass  
The sound of indistinguishable steps.

The garden whispers and quivers,  
Furtive and confiding;  
Stitch by stitch the downpour seems  
To weave together earth and sky.

The rain falls, and I with closed eyes listen,  
As with all its rain at once  
The drenched garden drips  
In the darkness I've made in my heart.

### To a Young Gentleman (Chinese ode)

Translated by H. P. Roché from the English of H. Giles

Don't come in, sir, please!  
Don't break my willow-trees!  
Not that that would very much grieve me;  
But, alack-a-day! what would my parents say?  
And love you as I may,  
I cannot bear to think what that would be.

Don't cross my wall, sir, please!  
Don't spoil my mulberry-trees!  
Not that that would very much grieve me;  
But, alack-a-day! what would my brothers say?  
And love you as I may,  
I cannot bear to think what that would be.  
Keep outside, sir, please!  
Don't spoil my sandal-trees!  
Not that that would very much grieve me;  
But alack-a-day! What the world would say!  
And love you as I may,  
I cannot bear to think what that would be.

## Text & Translations

### Flammes (op. 10)

Georges Jean-Aubry

Je suis près de la porte où tu m'as dit adieu:  
La chambre est monotone et douce,  
Et la flamme inquiète du feu  
Est une source  
De souvenirs clairs et joyeux.

Je suis près de la table où tu posas ta main:  
La lampe a la même âme confidentielle  
Et le même regard serein  
Pour l'ombre qui l'appelle...

Près de la cheminée où tu rêvais  
Je suis, ce soir d'octobre, solitaire,  
Et la chambre monotone et douce s'éclaire  
De mystérieux reflets.  
J'écoute les branches frémir  
Sous les caresses des flammes,  
Et je regarde des formes surgir,  
Brèves comme des passages d'âmes.

Je sens dans mon âme et ma chair  
Naître un inexprimable émoi  
Et je suis monotone et doux, ce soir, et clair  
De la flamme que ton passé reflète en moi.

### Réponse d'une épouse sage (op. 35 no. 2)

Chang Chi

Connaissant, seigneur, mon état d'épouse,  
Tu m'as envoyé deux perles précieuses.  
Et moi, comprenant ton amour,  
Je les posai froidement sur la soie de ma robe.

Car ma maison est de haut lignage,  
Mon époux capitaine de la garde du Roi;  
Et un homme comme toi devrait dire:  
"Les liens de l'épouse ne se défont pas."

Avec les deux perles, je te renvoie deux larmes:  
Deux larmes - pour ne pas t'avoir connu plus tôt!

### Wilhem Stenhammar

Selections from Visor och stämningar (Songs and Moods), op. 26, and the last opus.

### Flames

I am near the door where you bade me farewell:  
The room is mellow and subdued,  
And the fire's anxious flame  
Is a source  
Of bright and joyful memories.

I am near the table where you placed your hand:  
The lamp has the same confiding soul  
And gazes with the same content  
On the darkness that summons it...

By the fireplace where you used to dream  
I am, this October night, alone,  
And the room, mellow and subdued, is lit  
By mysterious reflections.  
I listen to the branches rustle  
Beneath caressing flames,  
And look as shapes loom up,  
As ephemeral as fleeting souls.

I sense in my soul and my flesh  
An ineffable emotion form,  
And I am mellow and subdued tonight, and lit  
By the flame your past reflects in me.

### The Chaste Wife's Reply

Translated By H. P. Roché from the English of H. Giles

Knowing, sir, my matrimonial thrall,  
Two pearls thou sentest me, costly withal.  
And I, seeing that Love thy heart possessed,  
I wrapped them coldly in my silken vest.

For mine is a household of high degree,  
My husband captain in the King's army;  
And one with wit like thine should say,  
"The troth of wives is for ever and ay."

With thy two pearls I send thee back two tears:  
Two tears - that we did not meet in earlier years!

## Text & Translations

### Vandraren (op. 26 no. 1)

Vilhelm Ekelund

Här ur mossiga klippans famn uppväller  
ren och klar en melodisk källas vatten,  
här ej ofta beträddes gräset av människofot.

Aldrig skönare böjda grenar såg jag  
sträcka bävande fina bågar,  
tyngda rikt av daggiga rosors  
välluktberusande mängd.

Källa, du som vakande mildt min sömn beskyddat,  
tyst och lätt hänsorlande sakta silvervågen,  
dig beprisade skaldens  
korta melodiska sång.

### Stjärnan (op. 26 no. 3)

Bo Bergman

Jag sliter i dagarnas kedja.  
Jag pustar på mina kol.  
Jag smälter och smider,  
min smedja är het som ett avgrundshål.

Det brusar som eld och det stänker  
som sot från min diktarhård  
Men ovan går skyarnas värld,  
och mellan skyarna blänker en stjärna på salig färd.

Det brusar som eld i min hjärna,  
det rinner som blod i min tår.  
Jag hälsar dig saliga stjärna,  
som aldrig jag når.

### Varför till ro så brått? (Op. 26 no. 7)

Verner von Heidenstam

Varför till ro så brått,  
du som jag vill allt gott?  
Följ mig en månskenstimma!

Kyrktorn och fönster glimma,  
Fullmånen lyser klart.  
Natten är snart förbi.  
Stanna, min flicka!  
Snart äro ej heller vi.

### The Wanderer

Here from the grasp of mossy rocks flows  
Clear, pure water from a melodious spring.  
Here the grass is seldom trodden by human foot.

Never have I seen more lovely boughs  
Stretch out in fine trembling arches  
Weighted by the dewy roses'  
Intoxicating perfumes

Spring, you who have calmly guarded my sleep  
Silent and lightly and gently bubbling silver wave,  
You were praised in the poet's  
Brief melodic song.

### The Star

I labor in the day's chain.  
I puff on my coals.  
I melt and forge,  
My blacksmith's workshop is hot as a hole in hell.

It roars like fire and splashes  
Like soot from my poetic hearth  
But above there is heavenly world,  
And among the heavens shines a star on heavenly journey.

It heats up like fire in my brain,  
It flows like blood in my tears.  
Hail to you blessed star  
which I can never reach.

### Why Do You Repose So Hastily?

Why hurry so to rest,  
You whom I wish so well?  
Follow me in the moonlit hour!

The church steeple and windows are gleaming.  
The full moon is bright.  
Night is soon past.  
Stay, my maiden!  
Soon we too are no more.

## Text & Translations

### Minnesång

Erik Axel Karlfeldt

Amour, amour! Min kärlek är en lur  
som ropar högt på stridens dag emot ditt hjärtas mur.

Amour, amour! Min kärlek är en sträng  
som darrar svagt och drömmande i mörkret vid din säng.

Amour, amour! Min kärlek är en fur  
som stöder stark på stormens berg din lyckas lugna bur.

Amour, amour! Min kärlek är en ek  
vars virke blir ditt helgonskrin, då du är död och blek.

### Prins Aladin av Lampan (op. 26 no. 10)

Gustav Fröding

Prins Aladin av Lampan  
har ingen lampa kvar,  
han trevar under manteln,  
där lampan var,  
han söker efter Ringen,  
men ringen finner ingen,  
som inga ringar har.

Prins Aladin den Store  
har tappat sitt förnuft  
och trevar blint i luft.  
Han manar ur det vida:  
"Kom, fesslottet mitt,  
med pärlor och rubiner  
i salen, som skiner  
av guld och av vitt!

I andar, I gören  
er plikt och er flit,  
I fören mig, I fören  
prinsessan Belbrududur,  
den månemilda, hit!"

Så raglar framåt gatan,  
där trängseln är stor,  
prins Aladin i trasor  
och trasiga skor:  
"Se fånen, hör på fånen,  
den galne skräddarsonen,

### Love Song

Last completed composition

Beloved, beloved! My love is a horn  
Which calls out loudly in the battle's day against your heart's  
wall.

Beloved, beloved! My love is a string  
Which vibrates softly and dreamily in the dark by your bed.

Beloved, beloved! My love is a fir tree  
Which shores up strongly on the storm's mountain  
the calm cage of your happiness.

Beloved, beloved! My love is an oak  
Whose wood becomes your shrine when you are dead and  
pale.

### Prince Aladdin of the Lamp

Aladdin of the Lamp,  
Has no lamp anymore,  
He gropes beneath his cloak  
Where the lamp was,  
He searches for the Ring  
But the Ring he finds not.  
As he has no rings.

Aladdin, the great  
has lost his reason  
And gropes blindly in the air.  
He calls out to the wide expanse:  
"Come, fairy castle mine,  
With pearls and rubies  
In the hall, which shines  
With gold and with white!

You genie, you do  
Your job and duty,  
You bring me, you bring  
The princess Belbrududur,  
The moon-mild beauty, hither!"

So he staggers down the street,  
Among the great crowds  
Prince Aladdin in rags  
And torn shoes:  
"Look at the idiot, listen to the idiot  
The mad tailor's son,

## Text & Translations

ni vet, ni vet han tror,  
han är sultanens bror!"

-I skräddare och tiggare,  
I kännen icke anden,  
man gör en vink med handen  
och ropar sakta blott:  
Kom slott, kom slott, kom slott!

Han ser åt himlaranden,  
han spanar efter anden,  
han väntar på sitt slott,  
då småler folket smått:  
"Ditt slott är allt i månen,  
se, fånen, se fånen!"

Ack, den som ägt om Lampan  
har aldrig mera ro,  
och den som burit Ringen  
vill aldrig mera tro,  
att icke undertingen  
från fordom äro kvar,  
fast villorna bedraga  
och tvivel honom gnaga  
och inga ting han har.

Ty Lampan, det är skaparkraft,  
som gör till makt en man,  
och Ringen, det är troskraft,  
som allting kan.

**Maurice Ravel: Shéhérazade**  
**Trois Poèmes de Tristan Klingsor (pseudonym of**  
**Léon Leclère)**

**Asie**

Asie, Asie, Asie.  
Vieux pays merveilleux des contes de nourrice  
Où dort la fantaisie comme une impératrice  
En sa forêt tout emplie de mystères,  
Asie, Je voudrais m'en aller avec la goélette  
Qui se berce ce soir dans le port,  
Mystérieuse et solitaire,  
Et qui déploie enfin ses voiles violettes  
Comme un immense oiseau de nuit dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs  
En écoutant chanter la mer perverse  
Sur un vieux rythme ensorceleur;  
Je voudrais voir Damas et les villes de Perse

He believes he is no other  
Than the Sultan's brother!"

-You tailors and you beggars  
You know not the genie,  
One gives a wave with the hand  
And calls softly merely:  
"Come castle, come castle, come castle!"

He looks at the horizon,  
He watches for the genie,  
He waits for his castle,  
While the people laugh:  
"Your castle is in the moon  
Just look at the buffoon!"

Alas, he who possessed the lamp  
Never has peace,  
And he who has worn the Ring  
Wants never to believe,  
That miraculous things  
From ancient times are not continuing,  
Though dreams deceive  
While doubts conceive,  
He has nothing.

For the Lamp is the creative force  
And makes the owner strong.  
And the Ring, the power of believing,  
Which can do all things.

**Asia**

Asia, Asia, Asia,  
Marvelous ancient land from childhood tales,  
Where fantasy sleeps like an empress  
In her forest filled with mystery,  
Asia, I long to set sail with the schooner  
Cradled this evening in the port  
Mysterious and solitary  
And which spreads at last its violet sails  
Like an enormous night-bird in the golden sky.

I long to set sail for the isles of flowers  
Listening to the perverse sea sing  
with an old, bewitching rhythm;  
I long to see Damascus and the cities of Persia

## Text & Translations

Avec les minarets légers dans l'air;  
Je voudrais voir de beaux turbans de soie  
Sur des visages noirs aux dents claires;  
Je voudrais voir des yeux sombres d'amour  
Et des prunelles brillantes de joie  
En des peaux jaunes comme des oranges;  
Je voudrais voir des vêtements de velours  
Et des habits à longues franges;  
Je voudrais voir des calumets entre des bouches  
Tout entourées de barbe blanche;  
Je voudrais voir d'après marchands aux regards louches,

Et des cadis et des vizirs  
Qui du seul mouvement de leur doigt qui se penche  
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse et l'Inde, et puis la Chine,  
Les mandarins ventrus sous les ombrelles,  
Et les princesses aux mains fines  
Et les lettrés qui se querellent  
Sur la poésie et sur la beauté;

Je voudrais m'attarder au palais enchanté  
Et comme un voyageur étranger  
Contempler à loisir des paysages peints  
Sur des étoffes en des cadres de sapin  
Avec un personnage au milieu d'un verger;

Je voudrais voir des assassins souriant  
Du bourreau qui coupe un cou d'innocent  
Avec son grand sabre courbé d'Orient;  
Je voudrais voir des pauvres et des reines;  
Je voudrais voir des roses et du sang;  
Je voudrais voir mourir d'amour ou bien de haine,

Et puis m'en revenir plus tard  
Narrer mon aventure aux curieux de rêves,

En élevant comme Sindbad ma vieille tasse arabe  
De temps en temps jusqu'à mes lèvres  
Pour interrompre le conte avec art...

**La flûte enchantée**

L'ombre est douce et mon maître dort,  
Coiffé d'un bonnet conique de soie,  
Et son long nez jaune en sa barbe blanche.  
Mais moi, je suis éveillée encor  
Et j'écoute au-dehors  
Une chanson de flûte où s'épanche  
Tour à tour la tristesse ou la joie.

With their light minarets in the air;  
I long to see beautiful silk turbans  
On dark faces with bright teeth;  
I long to see eyes dark with love  
And pupils sparkling with joy  
In skin yellowed like oranges;  
I long to see velvet robes  
And clothes with long fringes;  
I long to see pipes in mouths  
Surrounded by white beards;  
I long to see harsh merchants with shifty gazes,

And judges, and viziers  
Who with a single crook of the finger  
Grants life, or death, according to their desire.

I long to see Persia, and India, and then China,  
The pot-bellied mandarins beneath their umbrellas,  
And the princesses with dainty hands,  
And the learned men who dispute  
Over poetry and beauty;

I long to linger in the enchanted palace,  
And like a foreign traveler  
Contemplate at leisure on landscapes painted  
On fabrics in pinewood frames,  
With a person standing in the middle of an orchard;

I long to see smiling assassins,  
The executioner who cuts off an innocent head  
With his great curved Oriental blade.  
I long to see paupers and queens;  
I long to see roses and blood;  
I long to see death for love or even for hate.

And then to return later  
And recount my adventures to those intrigued by dreams,

While raising, like Sinbad, my old Arab cup  
From time to time to my lips  
Artfully to interrupt the tale...

**The Enchanted Flute**

The shade is soft and my master sleeps,  
A cone-shaped silken cap on his head,  
With his long yellow nose in his white beard.  
But I, I awaken again  
And listen to outside  
The song of a flute pours forth  
By turns sadness and joy.



## Text & Translations

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Un air tour à tour langoureux ou frivole  
Que mon amoureux chéri joue,  
Et quand je m'approche de la croisée  
Il me semble que chaque note s'envole  
De la flûte vers ma joue  
Comme un mystérieux baiser.

A tune now languorous now frivolous,  
Which my dear lover plays,  
And when I approach by the window,  
It seems to me that each note steals away  
From the flute to my cheek  
Like a mysterious kiss.

### L'Indifférent

Tes yeux sont doux comme ceux d'une fille,  
Jeune étranger,  
Et la courbe fine  
De ton beau visage de duvet ombragé  
Est plus séduisante encor de ligne.

### The Indifferent One

Your eyes are soft, like those of a girl,  
Young stranger,  
And the delicate curve  
Of your handsome down-shaded face  
Is more seductive still.

Ta lèvres chante sur le pas de ma porte  
Une langue inconnue et charmante  
Comme une musique fausse;  
Entre! Et que mon vin te réconforte...

Your lips sing, on the step of my door  
An unknown charming tongue,  
Like music off-pitch;  
Enter! And let my wine refresh you...

Mais non, tu passes  
Et de mon seuil je te vois t'éloigner  
Me faisant un dernier geste avec grâce  
Et la hanche légèrement ployée  
Par ta démarche féminine et lasse...

But no, you pass by  
And from my door I watch you depart,  
Gracefully waving farewell,  
Your hip lightly swaying  
In your feminine and languid gait...

## Upcoming Events

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### Jazz Combos & Big Band

Albert Alva, Director

**December 1 - 8:00pm**

Chapman Auditorium, Memorial Hall

### 46th Annual Holiday Wassail Banquet & Concert

Daniel Alfred Wachs, Stephen Coker  
and Keith Hancock, Conductors

**December 4 & 5 - 6:00pm**

George Bush Conference Center, Beckman Hall  
Merle and Marjorie Fish Interfaith Center

### Piano Major Showcase Recital

Grace Fong, Director

**December 8 - 7:00pm**

Salmon Recital Hall, Conservatory of Music

### Student Pianists in Recital

Janice Park, Director

**December 9 - 7:00pm**

Salmon Recital Hall, Conservatory of Music

### New Music Ensemble

Sean Heim, Director

**December 10 - 8:00pm**

Salmon Recital Hall, Conservatory of Music

### Instrumental Chamber Music

Grace Fong and Robert Becker, Directors

**December 12 - 2:00pm (Strings & Piano)**

**5:00 pm (Winds & Brass)**

Salmon Recital Hall, Conservatory of Music

### Orange County Youth Symphony Orchestra Concert

Daniel Alfred Wachs, Music Director & Conductor

**December 13 - 4:00pm**

Chapman Auditorium, Memorial Hall

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