

DCINY DISTINGUISHED
CONCERTS
INTERNATIONAL
NEW YORK

DCINY Artist Series

PRESENTS

A portrait of Rachel Eve Holmes, a soprano, with long, wavy dark hair and blue eyes, wearing a purple dress. She is looking directly at the camera with a neutral expression.

**RACHEL EVE
HOLMES**

SOPRANO

with

PEDRO CARRERAS

Tenor

CATHERINE GIEL

Piano

WEDNESDAY, FEBRUARY 12, 2020 AT 8:00 PM

WEILL RECITAL HALL AT CARNEGIE HALL

DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK

Iris Derke, Co-Founder and General Director

Jonathan Griffith, Co-Founder and Artistic Director

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Wednesday, February 12, 2020 at 8:00 PM

Weill Recital Hall at Carnegie Hall

Distinguished Concerts International New York (DCINY)

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Presents

RACHEL EVE HOLMES

SOPRANO

with

PEDRO CARRERAS
TENOR

CATHERINE GIEL
PIANO

Program

Georges Bizet

Parle-moi de ma mere from *Carmen*

Pietro Mascagni

The Cherry Duet from *L'amico Fritz*

Gaetano Donizetti

Caro elisir... Esulti pur la barbara from *L'elisir d'amore*

Giacomo Puccini

Bimba dagli occhi pieni di malia from *Madama Butterfly*

Giuseppe Verdi

Parigi, o cara from *La Traviata*

Giacomo Puccini

O soave fanciulla from *La bohème*

INTERMISSION

Jason Robert Brown

Selections from *Bridges of Madison County*

To Build a Home

Temporarily Lost

What Do You Call a Man Like That?

Wondering

The World Inside a Frame

Falling Into You

Almost Real

Before and After You

One Second and a Million Miles

It All Fades Away

Always Better

— *Tonight's performance is dedicated to the loving memory of Mildred Sharkey.* —

Program Notes

by Pedro Carreras

Georges Bizet (1838–1875)

Parle-moi de ma mere from *Carmen*

Soon after Carmen's famous Habanera, a young maiden reappears. It is Micaëla, a young woman raised in Don José's childhood home, who has travelled to bring him a letter and a kiss from his mother. Micaëla's motherly kiss brings José visions of his village, countryside, and mother.

Pietro Mascagni (1863–1945)

The Cherry Duet from *L'amico Fritz*

Suzel is picking cherries as the farmers go out to the fields when Fritz, a wealthy landowner, approaches and helps her. He tells her that her beautiful singing woke him. She throws some cherries down to him as they discuss the meaning of the sparrow's song. Overcome with their hidden feelings of love, they sing of the enchantment of the spring and the flowers.

Gaetano Donizetti (1797–1848)

Caro elisir... Esulti pur la barbara from *L'elisir d'amore*

Nemorino has purchased a "magic elixir," really a bottle of cheap wine, from a traveling salesman. He drinks it believing it will make Adina fall in love with him within 24 hours. Adina arrives and is, for the first time, ignored by Nemorino. Perhaps she has feelings for him, as this makes her increasingly annoyed.

Giacomo Puccini (1858–1924)

Bimba dagli occhi pieni di malia from *Madama Butterfly*

Pinkerton, an American naval officer stationed in Japan, arranges to marry "Butterfly," a young Japanese woman who is marrying for love. After the wedding, Pinkerton and Butterfly sing this duet in preparation for their first night together. He admires her beauty and she asks if it is true that in other countries men catch butterflies and pin them to tables. He tells her it is so they do not fly away. They profess their love for one another as he carries her off to bed.

Giuseppe Verdi (1813–1901)

Parigi, o cara from *La Traviata*

Suffering from tuberculosis, Violetta has begun to lose hope as the doctor has told her she does not have long to live. After Alfredo's father clears up a misunderstanding, he returns to apologize to Violetta. In this duet, the lovers are reunited and sing of leaving Paris together.

Giacomo Puccini

O soave fanciulla from *La bohème*

After introducing themselves to one another with two of opera's most famous arias, "Che gelida manina" and "Sì, mi chiamano Mimì," Rodolfo and Mimì are interrupted by his impatient friends. After answering them, he turns to see Mimì bathed in the moonlight and the couple realize they have fallen in love. After he tries to convince her to stay in for the night, she insists that they go meet his friends at the café.

Jason Robert Brown (b. 1970)

Selections from *Bridges of Madison County*

Bridges of Madison County is a story of passion, infidelity, and the many sides of love. The story centers around Francesca, an Italian WWII bride who has lived in Iowa with her American husband for 18 years. She finds herself alone for the weekend when her husband and two children go on a trip to the National 4-H Fair. Robert, a National Geographic photographer who has travelled to capture the famous covered bridges of Madison county, finds himself at Francesca's doorstep in search of the last bridge. After accompanying him to the Roseman Bridge, she invites him in for dinner. The next evening, she finds him at the bridge and invites him for dinner again. No longer being able to resist their connection, Robert leads her to the bedroom.

With Francesca's family returning home the next day, she promises to leave Iowa with Robert. Once her family returns home, she feels the pressures of her life. Francesca goes to town with her family, where they see Robert. In this moment, Francesca is faced with choosing between the love of her life and the love of her family. She chooses to stay with her children and husband. Years later, after her children have grown and moved out and her husband has passed, Francesca receives a letter telling her of Robert's passing. He explains in the letter that he understood her choice and that her love of her family was one of the reasons he loved her. She didn't regret her decision, but she never stopped loving him.

Meet the Artists



Rachel Eve Holmes has performed over thirty leading operatic and musical theater roles with many companies and orchestras, including the Utah Philharmonic, Arapahoe Philharmonic, Peach State Opera, Natchez Festival of Music, Shakespeare Opera Theatre, Peachtree Pops, Orchestra Noir, Opera Lancaster, the Kenwood Symphony Orchestra, Russian Opera Workshop, Pittsburgh Festival Opera, Opera Fort Collins, Cedar Rapids Opera Theatre, Intermezzo Festival, Wilmington Concert Opera, Opera for the Young, La Musica Lirica, Loveland Opera Theatre, Delaware Valley Concert Opera, Stafford Opera Troupe, Athens Master Chorale, Fort Collins Symphony, St. George Opera, Capitol City Opera, Fresco Opera Theatre, Four Seasons Theatre, Children's Theater of Madison, the Ralph Opera Center, the Atlanta Community Symphony Orchestra, University of Georgia Symphony Orchestra, and New England Conservatory Opera Theatre.

A highly decorated soprano, she is the winner of the 2019 Utah Philharmonic Orchestra Concerto Competition, the 2018 Orchestra Noir Medallion International Concerto Competition, the 2018 Concert Artists International Virtuoso Competition, the 2017 ACSO Ruth Kern Concerto Competition, the 2016 American Fine Arts Festival Golden Era of Romantic Music International Competition, the 2016 University of Georgia Concerto Competition, the 2016 Atlanta Music Clubs Competition, the 2015 American Protégé International Vocal Competition, the 2015 Roschel Vocal Competition, 2015 Schubert Club Competition, the 2014 Kenwood Symphony Orchestra Concerto and Aria Competition, the 2012 Wisconsin Public Radio Neale-Silva Young Artists Competition, the 2011 Carnegie Hall Weill Hall Young Musicians Concert Competition, the 2010 NATS Graduate Division Competition (Colorado, Wyoming District), and the 2009-2012 Schuyler Grant for Career Bridges, NYC.



Pedro Carreras, Jr. is a native of Miami, Florida and is a very active performer in the Atlanta area. Throughout his career, he has been noted for his emotionally sensitive portrayals and dark, resonant voice. He graduated with a Bachelor of Music in Vocal Performance from Georgia Southern University. He later earned a Master of Music in Vocal Performance from Florida State University. Mr. Carreras is currently an Adjunct Professor of Voice at Reinhardt University in Waleska, GA.

Mr. Carreras performs frequently in opera, classical, and

music theatre genres. Recent performances include highlights from *Carmen* and *Andrea Chénier* with Capitol City Opera, tenor soloist in *Misa Criolla* with the Alpharetta Community Chorus, featured soloist on Atlanta Philharmonic's Veterans Appreciation Concert, and Rodolfo in *La bohème* with Peach State Opera. In February of 2019, he won the voice category of the Utah Philharmonic Orchestra Concerto Competition in Salt Lake City and returned in April to perform *Turiddu, ascolta!* from *Cavalleria Rusticana* with the Philharmonic. Upcoming performances include Don José in *Carmen* with Peach State Opera, and in recital for the Greater Marietta Music Teacher's Association. Other Roles include: Cavaradossi in *Tosca*, French Sentry in *Silent Night*, Pinkerton in *Madama Butterfly*, Lensky in *Eugene Onegin*, the title role in *Werther*, Alfredo in *La Traviata*, Edgardo in *Lucia di Lammermoor*, Eugene Talmadge in the World Premiere of *A Scholar Under Siege*, and Nemorino in *L'elisir d'amore*.

In addition to his many classical vocal credits, Mr. Carreras has performed in several musical theatre reviews, performing works by Sondheim, Bernstein, Gershwin, Cole Porter, and Rogers and Hammerstein. Mr. Carreras has also performed in several outreach shows, taking operas into schools to share the art form with kids of all ages. In 2014, he toured two of these operas throughout the Atlanta area as a studio touring artist with The Atlanta Opera.



Catherine Giel joined Capitol City Opera as its Music Director in 2010. She holds a Bachelor of Music with an emphasis in piano performance and a Master of Arts in Arts Administration from the Florida State University College of Music. She studied piano with Leonidas Lipovetsky and Dr. James Nalley and served as accompanist, stage manager, and Outreach Coordinator to the Florida State Opera in addition to recitaling with numerous vocalists, instrumentalists, and ensembles in the region.

For five years, Catherine served as the accompanist in concert and on tour with the top undergraduate collegiate choral ensemble at Florida State, the University Singers, under the direction of Dr. Kevin Fenton. Previously, Catherine was the Education Manager for the internationally acclaimed Spivey Hall for over four years, where she facilitated extensive arts education programs for children and adults.

Catherine maintains a dynamic performance schedule as a frequent pianist for several regional organizations, has appeared as a Staff Accompanist for the Metropolitan Opera National Council auditions, and served as a collaborative artist for numerous organizations, bands, competitions, and auditions throughout the country. Catherine is an alumni member of Arts Leaders of Metro Atlanta and is a sought-after vocal coach, specializing in the operatic and art song repertoire.

Texts and Translations

Translations by Rachel Eve Holmes

Parle-moi de ma mere from Carmen Georges Bizet

JOSÉ

Parle-moi de ma mère!

Tell me about my mother!

MICAËLA

J'apporte de sa part, fidèle messagère, cette lettre.

I carry from her, faithful messenger, this letter.

JOSÉ:

Une lettre!

A letter!

MICAËLA

Et puis un peu d'argent

Pour ajouter à votre traitement, et puis...

And then a little money

to add to your wage, and then...

DON JOSÉ

Et puis?

And then?

MICAËLA

Et puis – vraiment, je n'ose –
et puis encore une autre chose
qui vaut mieux que l'argent
et qui pour un bon fils,
aura sans doute plus de prix.

And then – really, I don't dare –
And then yet another thing
which is worth more than money
and which for a good son,
has without doubt greater value.

DON JOSÉ

Cette autre chose, quelle est-elle?

Parle donc.

This other thing, what is it?

Speak, then.

MICAËLA

Oui, je parlerai. Ce que l'on m'a donné
Je vous le donnerai.
Votre mère avec moi sortait de la chapelle,
et c'est alors qu'en m'embrassant:
"Tu vas," m'a-t-elle dit, "t'en aller à la ville;
la route n'est pas longue, une fois à Séville.
Tu chercheras mon fils, mon José, mon enfant.
Et tu lui diras que sa mère
Songe nuit et jour à l'absent,
Et qu'elle regrette et qu'elle espère,
qu'elle pardonne et qu'elle attend;
tout cela, n'est-ce pas, mignonne,
de ma part, tu le lui diras;

Yes, I will speak. What was given to me,
I will give it to you.
Your mother with me was coming out of the chapel,
And it was then that while embracing me:
"You're going," she said to me, "to go to the city;
The route isn't long, once in Seville.
You will search for my son, my José, my child.
And you will say to him that his mother
Dreams night and day about the absent one,
And that she regrets and that she hopes,
that she forgives and that she waits;
all this, isn't that so, dear one,
on my behalf, you will tell it to him;

et ce baiser que je te donne
de ma part, tu le lui rendras."

DON JOSÉ

Un baiser de ma mère!

MICAËLA

Un baiser pour son fils!

José, je vous le rends, comme je l'ai promis.

DON JOSÉ

Ma mère, je la vois! Oui, je revois mon village!

O souvenirs d'autrefois,

doux souvenirs du pays!

O souvenirs chéris!

Vous remplissez mon coeur de force et de courage.

MICAËLA

Sa mère, il la revoit!

Il revoit son village!

O, souvenirs d'autrefois!

Souvenirs du pays!

Vous remplissez son coeur de force et de courage!

and this kiss which I give you
on my behalf, you will give it to him."

A kiss from my mother!

A kiss for her son!

José. I give it to you, as I have promised.

My mother, I see her! I see again my village!

Oh memories of other times,

Sweet memories of my birthplace!

Oh dear memories!

You fill my heart with strength and with courage.

His mother, he sees her again,

he sees again his village!

Oh memories of other times!

Memories of his birthplace!

You fill his heart with strength and with courage.

The Cherry Duet from L'amico Fritz **Pietro Mascagni**

FRITZ

Suzel, buon di. D'un gaio rosignuolo
la voce mi svegliò.

SUZEL

Che dite mai?

FRITZ

Mi piace come canti...

SUZEL

Oh, signor Fritz...canto così come mi vien dal core.

FRITZ

Quei fiori son per me?

SUZEL

Per voi li ho còlti ed oltre I fiori

Suzel, good morning. I was awakened by
The voice of a merry nightingale.

Whatever do you mean?

I like how you sing...

Oh, Mr. Fritz...I sing like that as it flows from my
heart.

Those flowers, are they for me?

For you I did gather them, and besides the flowers

ho pronta una sorpresa...

I have ready a surprise...

FRITZ

Una primizia certo...

A first gathering for sure...

SUZEL

Le ciliege.

Cherries.

FRITZ

Ciliege! E son di già mature?

Cherries! And are they already ripe?

SUZEL

Han della porpora vivo il colore, son dolci, tenere...

They are bright purple, they are sweet, tender.

FRITZ

Di primavera somiglia un fiore fragrante
e roseo...

Of spring she seems a flower fragrant and
rose-pink...

SUZEL

Son pronta a coglierne un mazzolino,
debbo gettarvele?

I am ready to pick a bunch of them, should I
Throw them down to you?

FRITZ

Gettate subito, bell'angellino,
le saprò prendere.
Fresche, scintillano di brina ancora,
son tutte roride...
Ma... è da quell'albero che sull'aurora pispiglia il
passero?

Throw them now, my lovely bird, I will
catch them.
Fresh, they sparkle with frost still,
they're all dew-covered...
But... is it from that tree that at dawn twitters the
sparrow?

SUZEL

Si, da quell'albero...

Yes, from that tree...

FRITZ

Ciò ch'egli dice non sai comprendere?

That which it says, can you not comprehend?

SUZEL

Io lo so intendere... ch'egli è felice
nel canto mormora:
sui rami floridi ha i suoi piccini
lieti l'aspettano;
Agili scherzano nei biancospini
tra i fiori candidi.

I can understand... that he is happy
in his song it murmurs;
On the branches strong he has his little ones,
happy they await him;
Nimble they play in the hawthorn
among the flowers white.

FRITZ

Come ne interpreti bene il linguaggio!

How of them you interpret well the language!

SUZEL

Sembra che parlino... sembra che salutino coi fior il raggio dell'aurora!

It seems that they talk...it seems that they Greet, along with the flowers the first ray of dawn!

FRITZ

Tutto tace, eppur tutto al cor mi parla... questa pace fuor di qui, dove trovarla? Tu sei bella, stagion primaverile! Rinnovella fiori e amor il dolce aprile!

All is still, and yet all to the heart speaks to me... This peace away from here where can I find it? You are lovely, season of springtime! Renews flowers and love the sweet April!

SUZEL

Quale incanto nel risveglio d'ogni fiore! Riso o pianto tutto è palpito d'amore! Tutto il prato d'un tappeto s'è smaltato... al Signore s'alza l'inno da ogni core

What enchantment in the awakening of each flower! Laughter or tears, all is a-throb with love! The whole meadow with a carpet has bedecked itself... To the Lord rises a hymn from every heart!

Caro elisir... Esulti pur la barbara from L'elisir d'amore **Gaetano Donizetti**

NEMORINO

Caro elisir! sei mio!
Sì, tutto mio ... – Com'esser dee possente
La tua virtù, se,
non bevuto ancora,
Di tanta gioia già mi colmi il petto!
Ma perché mai l'effetto
Non ne poss'io vedere
Prima che un giorno intier non sia trascorso?
Bevasi.

Beloved elixir, you're mine!
Yes, all mine! How to be must powerful
your strength if,
not drunk yet,
With such joy already you fill my heart!
But why then the effect
I cannot see
Before that one day whole hasn't passed?
Let me drink!

Oh! buono! – Oh! caro! – un altro sorso
Oh! qual di vena in vena
Dolce calor mi scorre!...Ah! forse anch'essa...

Oh good! Oh dearest! Another sip.
Oh! What from vein to vein
sweet warmth courses through me. Ah! Perhaps even
she
The same flame
begins to feel. Certainly she feels it...
It is told by the joy and the appetite
that in me has been awakened all of a sudden...

Forse la fiamma istessa
Incomincia a sentir...Certo la sente...
Me l'annunzia la gioia e l'appetito
Che in me si risvegliò tutto in un tratto...

La rà, la rà, la rà.

ADINA

(Chi è mai quel matto?
Traveggo? O è Nemorino?
Così allegro! E perché?)

(Who is that idiot?
Am I seeing things? Or is it Nemorino?
So happy! And why?)

NEMORINO

(Diamine! è dessa...
Ma no...Non ci appressiam...De' miei sospiri
Non si stanchi per or. Tant'è...domani
Adorar mi dovrà quel cor spietato.)

(Heavens! It is she...
But no... Let me not hasten. Of my sighs
let her not tire for now. Besides... tomorrow
to adore me she will that heart pitiless.)

ADINA

(Non mi guarda neppur! com'è cambiato!)

(He won't look at me even! How he has changed!)

NEMORINO

La rà, la rà, la lera

ADINA

(Non so se è finta o vera
La sua giocondità.)

(I don't know if it is pretended
or true, his jocundity.)

NEMORINO

(Finora amor non sente.)

(So far, love she does not feel.)

ADINA

(Vuol far l'indifferente.)

(He wants to play the indifferent one.)

NEMORINO

(Esulti pur la barbara
Per poco alle mie pene!
Domani avranno termine,
Domani mi amerà.)

(Let her gloat, the cruel girl,
For now over my pain!
Tomorrow it will have an end,
tomorrow she will love me.)

ADINA

(Spezzar vorria lo stolido,
Gettar le sue catene;
Ma gravi più del solito
Pesar le sentirà.)

(To break would like this simpleton,
throw away his chains;
but heavy more than usual
weighty he will feel them.)

NEMORINO

La rà, la rà ...

ADINA

Bravissimo!
La lezion ti giova.

That's good!
My lesson helped you.

NEMORINO

È ver; la metto in opera
Così per una prova.

That's good! I'll put it to work
Just as a test.

ADINA

Dunque il soffrir primiero?

What about your former suffering?

NEMORINO

Dimenticarlo io spero.

To forget it, I hope.

ADINA

Dunque l'antico foco?

What about that former ardor?

NEMORINO

Si estiguerà fra poco.
Ancora un giorno solo,
E il core guarirà.

It will be extinguished soon.
yet one day alone,
And my heart will be healed.

ADINA

Davver me ne consolo ...
Ma pure...si vedrà.

Really, I am happy over it..
But yet...We shall see.

Bimba dagli occhi pieni di malia from Madama Butterfly
Giacomo Puccini

PINKERTON

Bimba dagli occhi pieni di malia
ora sei tutta mia.
Sei tutta vestita di giglio.
Mi piace la treccia tua bruna
fra candidi veli.

Dear child, with eyes full of witchery,
Now you are all mine.
You're dressed all in lily-white.
I love your dark tresses
Amid the white of your veils.

BUTTERFLY

Somiglio la dea della luna,
la piccola dea della luna
che scende la notte
dal ponte del ciel.

I am like the moon-goddess,
the little goddess of the moon,
who comes down at night
From the bridge of heaven.

PINKERTON

E affascina i cuori...

And captivates all hearts...

BUTTERFLY

...E li prende, e li avvolge

...and takes them and folds them

in un bianco mantel.
E via se li reca
negli alti reami.

PINKERTON

Ma intanto finor non m'hai detto,
ancor non m'hai detto che m'ami.
Le sa quella dea le parole
che appagan gli ardenti desir?

BUTTERFLY

Le sa. Forse dirle non vuole
per tema d'averne a morir,
per tema d'averne a morir!

PINKERTON

Stolta paura,
l'amor non uccide,
ma dà vita, e sorride
per gioie celestiali
come ora fa
nei tuoi lunghi occhi ovali.

BUTTERFLY

Adesso voi siete per me
l'occhio del firmamento.
E mi piaceste dal primo momento
che vi ho veduto.
Siete alto, forte.
Ridete con modi sì palesi!
E dite cose
che mai non intesi.
Or son contenta. Or son contenta.

Vogliatemi bene, un bene piccolino,
un bene da bambino
quale a me si conviene.
Noi siamo gente avvezza
alle piccole cose,
umili e silenziose,
ad una tenerezza
sfiorante e pur profonda
come il ciel, come l'onda del mare.

PINKERTON

Dammi ch'io baci

In a white cloak.
and carries them away
To higher regions.

But meanwhile, you haven't told me yet,
You haven't told me you love me.
Does that goddess know the words
That satisfy burning desire?

She does. Maybe she's unwilling
to say them for fear of dying of it,
For fear of dying of it!

Foolish fear-
love does not kill,
but gives life and smiles
for heavenly joy,
as it does now
In your almond eyes.

For me you are now
The eye of heaven.
And I liked you from the first moment
I set eyes on you.
You are tall and strong.
You laugh out so heartily
and you say things
I've never heard in my life before.
I'm happy now, so happy.

Love me with a little love,
a child-like love,
The kind that suits me.
We are a people used
to small things,
modest and quiet.
to a tenderness gently caressing,
yet vast as the sky
And as the waves of the sea.

Give me your dear hands

le tue mani care,
mia Butterfly!
Come t'han ben nomata
tenue farfalla...

BUTTERFLY
Dicon ch'oltre mare
se cade in man dell'uom
ogni farfalla d'uno spillo
è trafitta
ed in tavola infitta!

PINKERTON
Un po' di vero c'è:
e tu lo sai perché?
Perché non fugga più.
Io t'ho ghermita...
Ti serro palpitante.
Sei mia.

BUTTERFLY
Sì, per la vita.

PINKERTON
Vieni, vieni...
Via dall'anima in pena
l'angoscia paurosa.
È notte serena! Guarda:
dorme ogni cosa!
Sei mia! Ah! Vieni!

BUTTERFLY
Ah! dolce notte! quante stelle!
Non le vidi mai sì belle!
Trema, brilla ogni favilla
col baglior d'una pupilla.
Oh! quanti occhi fisi, attenti,
d'ogni parte a riguardar!
pei firmamenti, via pei lidi,
via pel mare...ride il ciel!
Ah! dolce notte!
Tutto estatico d'amor,
ride il ciel!

and let me kiss them!
My Butterfly!
How aptly you were named,
fragile butterfly!

They say that overseas
if it should fall into the hands of man
a butterfly is stuck through
with a pin
And fixed to a board!

There's some truth in that;
And do you know why?
So that it shouldn't fly away again.
I've caught you...
Quivering, I press you to me.
You're mine.

Yes, for life!

Come along, come...
Cast all sad fears
Out of your heart!
The night is clear! See,
All things sleep!
You are mine! Oh, come!

Oh, lovely night! What a lot of stars!
Never have I seen them so beautiful!
Every spark twinkles and shines
With the brilliance of an eye.
Oh! What a lot of eyes fixed and staring,
Looking at us from all sides!
In the sky, along the shore,
Out to sea... the sky is smiling!
Oh, lovely night!
In an ecstasy of love
The sky is smiling!

Parigi, o cara from La Traviata
Giuseppe Verdi

VIOLETTA

Amato Alfredo!

Alfredo, beloved!

ALFREDO

Mia Violetta!

Colpevol sono... so tutto, o cara.

Oh, my Violetta!

I am guilty...I know everything, dear.

VIOLETTA

Io so che alfine reso mi sei!

I only know I have you back!

ALFREDO

Da questo palpito s'io t'ami impara,
Senza te esistere più non potrei.

From this heartbeat you love, learn that
Without you, I could no longer exist.

VIOLETTA

Ah, s'anco in vita m'hai ritrovata,
Credi che uccidere non può il dolor.

Ah, that you find me still alive
Means that sorrow cannot kill me.

ALFREDO

Scorda l'affanno, donna adorata,
A me perdona e al genitor.

Forget the pain, beloved,
Forgive me and my father.

VIOLETTA

Ch'io ti perdoni? la rea son io:
Ma solo amore tal mi rendé.

Forgive you when I'm the one to blame?
But it was love that made me so.

ALFREDO / VIOLETTA

Parigi, o cara, noi lasceremo,
la vita uniti trascorreremo.
De' corsi affanni compenso avrai,
la tua salute rifiorirà.
Sospiro e luce tu mi sarai,
tutto il futuro ne arriderà.

We'll leave Paris, my dearest,
Together we'll go through life.
In reward for your past sorrows,
You'll bloom into health again.
Breath of life, sunshine you'll be to me,
All the years to come will smile on us.

O soave fanciulla from La bohème
Giacomo Puccini

RODOLFO

O soave fanciulla, o dolce viso
di mite circonfuso alba lunar
in te, vivo ravviso
il sogno ch'io vorrei sempre sognar!

Fremon già nell'anima
le dolcezze estreme,
nel bacio freme amor!

MIMÌ

Ah! tu sol comandi, amor!...
(Oh! come dolci scendono
le sue lusinghe al core...
tu sol comandi, amore!)

RODOLFO

Nel bacio freme amor!

MIMÌ

No, per pietà!

RODOLFO

Sei mia!

MIMÌ

V'aspettan gli amici...

RODOLFO

Già mi mandi via?

MIMÌ

Vorrei dir... ma non oso...

RODOLFO

Di...

MIMÌ

Se venissi con voi?

RODOLFO

Che?... Mimi?

Oh gentle maiden! Oh sweet face
with gentle surrounding dawn lunar,
in you I see the dream that I would wish
Always to dream.

Tremble in the soul
the sweetness extreme
In the kiss trembles love!

Ah! You alone command, Love!
(Oh! How sweetly descend his compliments
to the heart!
You alone command, Love!)

In the kiss trembles love!

No, for pity's sake!

You're mine!

Your friends are awaiting you...

Already you're sending me away?

I would like to say...but I don't dare...

Say it...

What if I came with you?

What, Mimi?

Sarebbe così dolce restar qui.
C'è freddo fuori.

MIMÌ
Vi starò vicina!...

RODOLFO
E al ritorno?

MIMÌ
Curioso!

RODOLFO
Dammi il braccio, mia piccina.

MIMÌ
Obbedisco, signor!

RODOLFO
Che m'ami di'...

MIMÌ
Io t'amo!

RODOLFO
Amor!

MIMÌ
Amor!

It would be so sweet to stay here.
It's cold outside...

I'll stay close to you...

And when we return?

Who knows?

Give me your arm, my little one.

I obey, sir!

That you love me, say it!

I love you!

Love!

Love!

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DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY)

Founded by Iris Derke and Jonathan Griffith, Distinguished Concerts International New York (DCINY) is the leading producer of dynamically charged musical excellence. With its unforgettable concert experiences in renowned venues, empowering educational programs, and its global community of artists and audiences, DCINY changes lives through the power of performance.

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DCINY 2020 Season

Sunday, February 16, 2020 at 8:30 PM

Stern Auditorium/Perelman Stage, Carnegie Hall

Perpetual Light

Rutter: *Requiem*

Jonathan Griffith, DCINY Artistic Director
and Principal Conductor

Featuring Distinguished Concerts Orchestra and
Distinguished Concerts Singers International

The Music of Worthington, Gottschalk, and others

Miran Vaupotić, Guest Conductor

Featuring Distinguished Concerts Orchestra

Monday, February 17 at 7:00 PM

Stern Auditorium/Perelman Stage, Carnegie Hall

Who Are The Brave: Music in Honor of President's Day

The Music of Mack Wilberg

Mack Wilberg, Composer/Conductor

The Music of Joseph Martin

Joseph M. Martin, Composer/Conductor

Bernstein: *Chichester Psalms*

Hanson: *Song of Democracy*

Robert Istad, Guest Conductor

Christopher W. Peterson, Guest Conductor

Featuring Distinguished Concerts Orchestra and
Distinguished Concerts Singers International

Monday, March 16 at 7:00 PM

Alice Tully Hall, Lincoln Center

The Music of Ola Gjeilo

Brian Schmidt, Guest Conductor

Cameron LaBarr, Guest Conductor

Ola Gjeilo, DCINY Composer-in-Residence, Piano

Featuring Distinguished Concerts Singers International

Monday, March 23 at 7:00 PM

David Geffen Hall, Lincoln Center

Calling All Dawns: The Music of Christopher Tin and Dan Forrest

Forrest: *Jubilate Deo*

Warren Cook, Guest Conductor

Tin: *Calling All Dawns*

Christopher Tin, Composer/Conductor

Featuring Distinguished Concerts Orchestra and

Distinguished Concerts Singers International

Joliet Township High School Band

Don Stinson, Director

Sunday, March 29 at 2:00 PM

Stern Auditorium/Perelman Stage, Carnegie Hall

Total Vocal with Deke Sharon

A celebration of contemporary A Cappella with singers
from all over the world. Join arranger/producer Deke
Sharon, along with music from 'Pitch Perfect' and 'The
Sing-Off' for this exciting annual event at Carnegie Hall!

Sunday, April 5 at 8:30 PM

Stern Auditorium/Perelman Stage, Carnegie Hall

Sounds of a New Generation

The Music of Greg Gilpin

Greg Gilpin, Composer/Conductor

Music for Women's Voices

Janet Galván, Guest Conductor

Nuria Fernández Herranz, Guest Conductor

Featuring Distinguished Concerts Singers International

Diamond Bar High School Band

Steve Acciani, Director

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