

New York Festival of Song

CUBANS IN PARIS



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Photo by Claudio Papapietro

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The Juilliard School
and
New York Festival of Song
present

Cubans in Paris

Wednesday, January 15, 2020, at 7:30pm
Peter Jay Sharp Theater

Chea Young Kang and Jaylyn Simmons, Sopranos
Olivia Cosío, Mezzo-Soprano
Ian Matthew Castro, César Andrés Parreño, and Santiago Pizarro, Tenors
Aaron Keeney and Kyle Miller, Baritones

Steven Blier, Pianist, Arranger, and Artistic Director of NYFOS
Mary Birnbaum, Stage Director
Adam Cates, Choreographer
Leonardo Granados, Percussion
Bénédicte Jourdois, French Language Preparation
Shawn Chang, Assistant Pianist

I: POPULAR SONG

JOSÉ WHITE (1836-1918)	La bella cubana (1905) César Andrés Parreño and Kyle Miller
ELISEO GRENET (1893-1950)	Lamento esclavo (1932) Jaylyn Simmons
ERNESTO LECUONA (1895-1963)	Canción Karabalí (1933) Santiago Pizarro
LUIS CASAS ROMERO (1882-1950)	¡Si llego a besarte! (1922) César Andrés Parreño and Olivia Cosío

Program continues

Juilliard's Ellen and James S. Marcus Institute for Vocal Arts was established in 2010 by the generous support of Ellen and James S. Marcus.

Additional support for this performance was provided, in part, by the Muriel Gluck Production Fund.

IV: THE PARIS OPERETTA STAGE: Excerpts from *Toi c'est moi* by Moisés Simons (1934)

MOISÉS SIMONS
(1889-1945)

Toi c'est moi
Santiago Pizarro and Kyle Miller

C'est ça la vie
Olivia Cosío

Duo du rossignol
Santiago Pizarro and Chea Young Kang

Entre copains
Santiago Pizarro and Kyle Miller

V: AFTER HOURS

SINDO GARAY
(1867-1968)

Guarina (early 1900s)
Ian Matthew Castro and Aaron Keeney

SIMONS

Palmira (1928)
Jaylyn Simmons and Gentlemen

JORGE ANCKERMANN
(1877-1941)

Flor de Yumurí (1936)
César Andrés Parreño

LECUONA

Como el arrullo de palmas (1938)
Ian Matthew Castro and Aaron Keeney

María la O (1930)
Chea Young Kang

SIMONS

La negra quirina (1933)
Olivia Cosío, Kyle Miller, and Ensemble

Performance time: approximately 2 hours and 15 minutes, including an intermission

About the Program by Steven Blier

Cuban music seduces us with its marriage of melodic elegance and rhythmic exuberance. But these songs were born in a country plagued with racial animosity and fear. Music became an arena where people of all colors and cultures could build bridges. White Cuban artists like Alejandro García Caturla and Alejo Carpentier spearheaded the *Afrocubanismo* movement, bringing the primal force of black culture into classical music. Meanwhile, Afro-Cubans like Sindo Garay and Eliseo Grenet conquered the world with their cosmopolitan songs, gently tempering the African edge for international audiences.

Paris became one of the most glamorous of those locales. In the late 1920s and early 1930s, many Cuban composers and performers flocked to the City of Light, where they found a warm welcome. Paris was primed for the Cuban invasion. The notorious premiere of Stravinsky's *Rite of Spring* in 1913 at the Théâtre des Champs-Élysées had opened the floodgates for an obsession with African and Asian art—and, by extension, all things seen as exotic, including Missouri-born Josephine Baker and her *Revue nègre*.

In the early decades of the 20th century, Havana was a thriving city, filled with American tourists looking for a good time and legal alcohol during Prohibition. But in the late 1920s, Cuba's economy went into decline, with many middle-class Cubans sliding into poverty. Musicians were hit hard by the downturn. Suddenly it was difficult to find work and when they did land a job in a club, their pay was just two pesos a night. The country was under the dictatorship of Machado, one of Cuba's most repressive and violent rulers. More and more musicians joined the underground movement trying to topple him, and the Machadistas retaliated. Nightclubs were often the scenes of shootouts between revolutionaries (many of them players in the dance band) and Machado's paramilitaries.

The Cuban novelist, critic, and jazz historian Alejo Carpentier was among the first important artists to go to Paris in the late '20s. His outspoken opposition to Machado had landed him in jail, and upon his release, he fled to Europe. Carpentier was keenly aware of the adventurousness of Parisian audiences, seeing opportunities for his compatriot painters and musicians. They flew to his side.

At home, the conservative Cuban public had not been comfortable with the new wave of *Afrocubanismo* that Carpentier promoted. Parisians, on the other hand, were mad for it. In 1928 Carpentier persuaded his old law school friend, composer Alejandro Caturla, to join him by negotiating a commission for a couple of art songs in an upcoming concert. Suddenly Caturla had entrée into the top artistic echelons in Paris, hobnobbing with Sergei Prokofiev and Louis Aragon, and studying composition with the leading music teacher of the era, Nadia Boulanger. Fired by his sudden immersion in French culture, Caturla fulfilled the commission in two weeks. The songs premiered at the Salle Gaveau with soprano Lydia Rivera and

Ernesto Lecuona at the piano. The superlative reviews clinched Caturla's career. He and Carpentier created something unique: art songs that evoke Havana's street culture and Afro-Cuban ritual.

Soon other composers found their way to Paris. Eliseo Grenet, a staunch opponent of Machado, escaped to Europe to conduct the premiere of his operetta *La virgen morena*. He went on to be a part owner of La Cueva, a hugely successful nightclub on the street known as Rue des cubains (Cuban Street).

The legendary Ernesto Lecuona also made Paris one of his hubs. For this gay musician (and many others), Paris must have been a refuge from the homophobia and machismo of his native Cuba. The sheer number and quality of Lecuona's songs—including "Malagueña," "Maria la O," and "Siboney"—would have been enough to propel him into international fame. But he allied his musical talents with a keen sense of business and marketing. The result was the kind of sustained name-recognition and financial success that most composers only dream of.

For Moisés Simons, Paris became a second home in the 1930s. Unlike most of his colleagues, he was not merely a star of the nightclubs but also a success in French musical theater. In collaboration with librettist Henri Duvernois, he wrote an operetta, *Toi C'est Moi*, that enjoyed a triumphant run in the 1934-35 season. Like Lecuona, Simons had been a child prodigy, and he hit pay dirt with his 1928 hit tune "El manisero," known in America as "The Peanut Vendor." Simons is an artist I treasure. His "Palmira" and "La negra quirina" remain among my very favorite of all Latin American songs. A musical sorcerer, Simons can conjure bar after bar of sexy magic using no more than four or five chords.

Going to Paris must have been a dream come true for Indo-Cuban Sindo Garay. In 1928, he enjoyed three months as the darling of the French public. It was a heady triumph for this native of Santiago. Uneducated as a child, he taught himself to read at age 16 by copying store signs in his hometown. He was similarly self-taught as a musician and never learned to read music—others had to notate his songs for publication. But Garay had a special gift for expanding the typical Cuban harmonic progressions with a sophisticated palette of chords. And he was a survivor. At the end of Garay's long life, he commemorated his "100th birthday" with lucrative celebrations from the time he turned 99 until his death at 101.

Simons, Lecuona, Grenet, Garay, and Caturla were among the many musicians taking a champagne-infused refuge from their embattled homeland. However, they were not the first Cuban composers to immigrate to France. That distinction goes to José White, born in 1836 to a Spanish father and an Afro-Cuban mother. By his teens, he had learned to play 16 instruments, and at age 18, he gave a violin recital accompanied by American

About the Program by Steven Blier (continued)

piano virtuoso Louis Moreau Gottschalk in Havana. Gottschalk facilitated White's trip to Paris, where he enrolled at the Paris Conservatoire at age 19. During the 16 years of White's first stay (1855-71), his music attracted the admiration of the elderly Gioacchino Rossini. White returned to Havana for a spell, but came back to Paris in 1888 where he became a renowned teacher. Among his students were composer George Enescu and renowned violinist Jacques Thibaud. White's song "La bella cubana" has attained the status of a classic—a kind of sensual, Antillean "Beautiful Dreamer."

Cuban culture *is* dance culture, and we hear the rhythms of tango, rumba, conga, and habanera in almost every piece, whether written for the concert hall, the theater, the street band, or the nightclub. This is the radiant music of survival, the triumphant synthesis of many cultures, an ambassador nearly impossible to resist.

This essay is available in Spanish, translated by César Andrés Parreño, at juilliard.edu/nyfos.

Este ensayo está disponible en español traducido por César Andrés Parreño en el sitio web juilliard.edu/nyfos.

Texts and Translations

(translations by Steven Blier; special thanks to Dorothy Potter Snyder)

La bella cubana

Music: José White

Text: José White

¡Ay! Dulce amanecer
Y resplandor de sol
Al mirar la mujer
Que inspiró mi canción.

Bella cubana, fuiste rayo de luz
Que en la negrura de mis noches
La inspiración tú me das.
Mi canción eres tú.

Bella cubana, mi canción para ti
La inspiración siempre tu me darás.
Mujer, tú serás la que adoraré,
Para ti es mi canción

Lamento esclavo

Music: Eliso Grenet

Text: Aurelio G. Riancho

Esclava soy, negra nací.
Negro es mi color,
Y negra es mi suerte.
Pobre de mí sufriendo voy
Este cruel dolor
Ay, hasta la muerte.

Soy Lucumi cautiva,
Sin la libertad no vivo.
¡Que los negros libres un día serán!
¡Ay! Mi negro pancho vamos a bailar
Que los negros libres serán.

Canción Karabalí*

Music: Ernesto Lecuona

Text: Ernesto Lecuona

Karabalí, no hay un corazón
Que llegue junto a ti,
Que llegue junto a ti.

The Beautiful Cuban Girl

Ah, the sweet dawn
And the radiance of the sun
When I see the woman
Who inspired my song.

Beautiful Cuban girl, you were a ray of light
That gives me inspiration.
Through the darkness of my nights
You are my song.

Beautiful Cuban girl—my song for you
Shall always come from your inspiration.
Woman—you will be the one I adore,
My song is for you.

Slave's Lament

I am a slave, I was born a black woman,
Black is my color,
And black is my fate.
Ah, poor me! I'll continue to suffer
This cruel pain
Ah, until death.

I am a captive Lucumí,
Without freedom, I am not alive.
One day, black people will be free!
Ah, let us go dancing, my sweet black man,
One day, black people will be free!

Karabalí* Song

Karabalí, there is no heart
That finds its way to you
That finds its way to you.

Texts and Translations (continued)

Karabalí, tu consuelo es,
Solamente morir,
Solamente morir.

Karabali, your only consolation
Is to die,
Is to die.

Karabalí, no te alegra el bongó,
Karabalí, un sollozo es tu voz.
Karabalí, tu esperanza es
Solamente morir.

Karabli, the bongo does not cheer you,
Karabli, your voice is a sob.
Karabalí, your only hope
Is to die.

**Karabali—usually spelled with a “c”—refers to the black people brought to Cuba from Carabal on the Guinean coast of Africa.*

¡Si llego a besarte!

Music: Luis Casas Romero

Text: Luis Casas Romero

If I Get to Kiss You

Dicen que tus caricias
No han de ser mías...
Que en mis amantes brazos
No he de estrecharte.

They say that your caresses
Can never be mine,
That my loving arms
Will never hold you tight.

Y yo he soñado anoche
Que me querías
Y aunque despues me muera
Quiero besarte.

And I have dreamt at night
That you love me
And even if I should die afterwards
I still want to kiss you.

Dame un beso y olvida
Que me lo has dado,
Yo te ofrezco la vida
Si me la pides.

Give me a kiss and forget
That you gave it to me,
I'll lay down my life for you
If you but ask.

Que si llego a besarte
Como he soñado,
Ha de ser imposible
Que tú me olvides.

For if I finally get to kiss you
As I have in my dreams,
It would be impossible
For you to forget me.

Mi vida es cantar From *La virgen morena*

Music: Eliseo Grenet

Text: Aurelio G. Riancho

I Live to Sing From *La virgen morena*

Yo cantaré que mi vida es cantar
Y mis penas de amores llorar.
Yo cantaré como canta el zorzal
Que se oye en los palmares trinar.

I shall sing, for I live to sing,
And to mourn my lovesick sorrows.
I shall sing as the thrush sings
Whose warble can be heard in the palm groves.

Y ahora el amor me llama
Y he de cantar mejor—

Yo cantaré que mi vida es cantar
Y mis penas de amores llorar.

¡Oh! Mujer que yo adoro en silencio
Y que fiel reverencio
Yo me muero por ti,
Porque tú de mi vida serás muy amada—
¡Oh! Que dulce es morir así
Si se muere de amor.

Yo viví soñando en un cuartico
From *Rosa la China*

Music: Ernesto Lecuona
Text: Gustavo Sánchez Galarraga

Ay, quién pudiera morirse
Por no sufrir como sufro.
Rosa la China no es mala,
¡Por mi madre te lo juro!

Si no dijeras mentiras
Ni engañaran tus palabras
Yo por tu amor te daría
La vida entera y el alma.

¿No estás jugando?

¡No sé mentir!

¿Tu me querrías?

¡Con frenesí!

Oye, José de mi alma,
Lo que yo supe esconder,
Mientras vivía en silencio,
Soñando con tu querer.

Escucho mi vida...dime.

Yo viví soñando en un cuartico
Un cuartico que la luz bañara

And now love calls to me,
And I must sing my best—

I shall sing, for I live to sing,
And to mourn my lovesick sorrows.

Oh woman whom I adore in silence
And whom I venerate faithfully,
I am dying for you,
Because it is you I love best in this life—
Oh, how sweet it is to die like this,
If one is dying from love!

I Lived Dreaming of a Little Room
From *Rosa la China*

Ah, it would be better to die
Than to suffer as I do.
Rosa la China is not an evil woman—
I swear on my mother's grave!

If you were not telling lies,
And your words were not filled with deception...
I would give my entire life and soul
For your love.

You aren't joking?

I cannot lie!

You would love me?

Madly!

Listen, my beloved José,
To what I kept hidden...
While I was living in silence,
Dreaming of your love.

I am listening my love...tell me.

I lived dreaming of a little room,
A little room that would be bathed in light

Texts and Translations (continued)

Donde yo pudiera ser buena
Y donde me amparara
Tu amor con su fe.

Where I could be good
And where your love
Would shelter me with its faith.

Alfin te veré
En tu cuartico que tú soñaste
Tú que fuiste siempre mi ilusión.
Siento que al final habrá dicha
Y será para ti, mi bien, todo mi amor.

Finally I shall see you
In the little room you dreamed of,
You who were always my heart's desire.
I feel that finally good fortune will be ours,
And all of my love will be yours, my dearest.

Todo será totalmente sonrisas alegres
Y jamás habrá una sombra de triste dolor.

Everything will be joyful smiles,
And there will never be a shadow of painful
sadness.

Alegrarán nuestra horas caricias y besos
Y arderá por siempre nuestro amor.

Caresses and kisses will brighten our hours,
And our love will burn forever.

Tú en el cuartico que soñaste
Tú que fuiste siempre mi pasión,
Donde gozaremos felices
¡Y vivir para tu amor!

You—in the room you dreamed of,
You—who were always the apple of my eye,
Where we shall live in happiness and joy
And live for your love!

Perdida para siempre la esperanza (Aria de Matilde) From *La esclava*

Music: José Mauri

Text: Tomás Julia

Matilde's Aria From *The Slave*

Perdida para siempre la esperanza
Otra vez vuelvo a ti, mi dulce hogar,
Sabiendo que las fúlgidas quimeras
De amor no volverán.

Since all hope is now lost to me forever,
Once again I turn to you, my sweet home
Aware that the resplendent illusions
Of love will not return.

Del sueño divino en que se embriaga
No quiere despertar mi corazón
Y en la sombra infinita de la muerte
Se ocultará mi amor.

From this divine, intoxicating dream
My heart doesn't wish to awaken,
And in the unending shadow of death
My love will hide itself away.

Palmeras que alegraron con su arrullo
Las horas de mi placida niñez,
Oyendo siempre vuestro dulce canto
Tranquila dormiré.

Palm trees whose lullaby cheered
The hours of my placid childhood—
Always hearing your sweet song
I will sleep peacefully.

Nunca puedo olvidar el sacrificio
Que supo hacer en su pasión por mí
E indigna de ser suya en mi deshonra
¡Por él sabré morir!

I can never forget the sacrifice
Which he made because of his passion for me,
And unworthy to be his because of my dishonor,
I will die for him!

Bito manué

Music: Alejandro García Caturla

Text: Nicolas Guillén

Bito Manué tu no sab 'inglé
Con tanto inglés que tu sabía Bito Manué
Con tanto inglés no sabe ahora
desí yé.

La 'mericana te bu'ca

Y tú le tiene que huí

Tu inglés era de etrai guan,

De etrai guan y guan tu trí.

Bito Manué tu no sab 'inglé
Con tanto inglés que tu sabía Bito Manué
No sabe ahora desi yé, yea, yea
Bito Manué ea ea Bito Manué
No te namore ma nunca Bito Manué
Si no sab 'inglé.

Bito Manué, you don't know English,
With all the English that you knew Bito Manué,
With all your English you don't even know how
to say "yes."

The American girl goes for you

And you have to run away;

Your English was like "strike one,"

Like "strike one" and "one-two-three."

Bito Manué, you don't know English,
With all the English you knew Bito Manué
You can't even say "yes" or "yeah, yeah"
Bito Manué, yeah yeah, Bito Manué
Don't ever fall in love again Bito Manué
If you don't know English.

Tú no sabe inglés

Music: Emilio Grenet

Text: Nicolas Guillén

Bito Manué tu no sab 'inglé
Con tanto inglés que tu sabía Bito Manué
Con tanto inglés no sabe ahora
desí yé.

La 'mericana te bu'ca

Y tú le tiene que huí

Tu inglés era de etrai guan,

De etrai guan y guan tu trí.

Bito Manué tu no sab 'inglé
Con tanto inglés que tu sabía Bito Manué
No sabe ahora desi yé, yea, yea
Bito Manué ea ea Bito Manué
No te namore ma nunca Bito Manué
Si no sab 'inglé.

Bito Manué, you don't know English,
With all the English that you knew Bito Manué,
With all your English you don't even know how
to say "yes."

The American girl goes for you

And you have to run away;

Your English was like "strike one,"

Like "strike one" and "one-two-three."

Bito Manué, you don't know English,
With all the English you knew Bito Manué
You can't even say "yes" or "yeah, yeah"
Bito Manué, yeah yeah, Bito Manué
Don't ever fall in love again Bito Manué
If you don't know English.

Texts and Translations (continued)

Mari-Sabel

Music: Alejandro García Caturla

Text: Alejo Carpentier

El solar se ha dormido
bajo su manta de tejas.
Sueño, calor y silencio...
En el patio una camisa ñañiga
cuelga como un estandarte vencido.
Por la calle desierta
cruza la sombra de un aura
ebria de luz...

“¡Maní, maní... !”
Un pregón que se pierde
por la lejanía...

“¡Aé, aéee... !”
“¡Maní, maní... !”

Crujió la puerta azul
y en la quietud del mediodía
apareció la mulata mari-sabel
haciendo danzar su chal rojo
como un fuego de bengala.

Juego santo

Music: Alejandro García Caturla

Text: Alejo Carpentier

Ecón y bongó
Atabal de timbal
Ecón y bongó
Timbal de arrabal.

Rumba en tumba,
Tambor de cajón
¡Bogue lé zumba!

Por calles de Regla
Lleva la comparsa
Juego santo
En honor d'Ecoriofó.

The old mansion has fallen asleep
Under its blanket of tiles.
Dream, heat, and silence...
In the courtyard a man's ceremonial ñañiga shirt
Hangs like a vanquished banner.
Through the deserted street
The shadow of an halo crosses
Drunk with light.

“Peanuts, peanuts!”
A street-vendor's cry that gets lost
In the distance.

“A-ee! A-ee!
Peanuts, peanuts!”

The blue door creaked
And in the stillness of midday
There appeared the mulatta mari-sabel
Making her red shawl dance
Like Bengal sparklers.

Sacred Brotherhood

Ritual bell and bongó,
Atabal and timbal drums
Ritual bell and bongó,
Drum from the slum.

Rumba to a tumba beat—
A drum made from a drawer
Come on, hit it!

Through the streets of Regla
The parade moves along
The sacred fellowship
In honor of Ecoriofó.

Farola en alto,
Anilla de oro
Chancleta ligera,
Pañuelo bermejo...

Ataron el chivo,
Mataron el gallo,
Azaron cangrejo,
Sacaron el diablo...

¡Baila congo,
Ya suena el empegó!
Son toques de allá,
Los cantos de Eribó.

Ecón y bongó,
atabal de timbal,
rumba en tumba,
timbal de arrabal.

Toi c'est moi

Music: Moisés Simons

Text: Henri Duvernois

1. En vrais amis qui s'aiment beaucoup
Nous nous partageons tout...
Cravat's. Cigaret't's.
Béguins ou galette.
Et nous n'avons qu'un
Franc commun. Car:
Toi, c'est moi,
Moi, c'est toi!
Tout c'qu'on a, on se l'prête, on le change,

Il n'est pas de bonheur sans mélange,
Puisque
Toi, c'est moi,
Moi, c'est toi!
Nous sommes comme les deux doigts de la main
Deux bons copains!

2. Nous partageons au même moment
Les mêmes sentiments.
—Quand j'ai un malheur
—Aussitôt je pleur'.
—Mais dès que je ris

Lamp held high,
Golden ring,
Light slippers,
Vermillion handkerchief...

They tied up the goat,
They killed the rooster,
They baked crabs,
They brought out the devil...

Dance congó,
The call to march rings out!
They are beats from afar,
The songs of Eribó.

Ritual bell and bongó,
Atabal and timbal drums
Ritual bell and bongó,
Drum from the slum.

You—Are Me!

1. Like true friends who love each other a lot
We share everything...
Ties. Cigarettes.
Our squeeze or our cash.
And every franc we have
Belongs to us both. For:
You—are me!
I—am you!
Everything we have we lend one another, we
swap,
There is no happiness without such mingling,
Since
You—are me,
I—am you!
We are like two fingers on the same hand,
Two good buddies!

2. In the same instant we share
The same feelings.
—When I have a misfortune
—Instantly I am in tears.
—But the moment I laugh

Texts and Translations (continued)

—Je souris! Car:

Toi, c'est moi,
Moi, c'est toi!
C'que tu sens, je le sens malgré moi!

—Quand je bois

—j'ai la gueule de bois!
Puisque
Toi, c'est moi,
Moi, c'est toi!
Nous formons, d'puis des mois et mois
Deux frères siamois!

3. Nous ne pouvons, il faut l'déclarer,
Jamais nous séparer!
Comme un vrai toutou
J't'accompagn' partout
En train, en auto, au piano! Car:
Toi, c'est moi,
Moi, c'est toi!
Quand tu chant's sitôt je chante aussi,
L'harmonie dans la vie nous unit.
Puisque
Toi, c'est moi,
Moi, c'est toi!
Nous deux cœurs chant'nt en chœur leur
chanson,
Ils sont à l'unisson!

C'est ça la vie

Music: Moisés Simons

Text: Henri Duvernois

C'est ça la vie,
C'est ça l'amour!
Voilà les p'tits embarras
Où l'on se fourr'.
On aime un soir,
On s'quitte un jour,
C'est ça la vie,
C'est ça l'amour!

Carmencita la Gitana
Aimait le bel Escamillo,

—I smile! For:

You—are me!
I—am you!
Whatever you feel, I feel it too in spite of
myself!
—When I drink...
—I have a hangover!
Since
You—are me!
I—am you!
Over the course of months and months
We've become like Siamese twins!

3. We cannot ever—it must be stated—
Part from one another!
Like a little lapdog
I accompany you everywhere—
On the train, in a car, at the piano! For:
You—are me!
I—am you!
When you sing, I too burst into song
Harmony unites us in our life.
For
You—are me!
I—am you!
Our two hearts chorus their song,

And they sing in unison!

That's Life

That's life,
That's love!
Those are the awkward little situations
We get mixed up in.
One evening you're in love,
The next day you split up,
That's life,
That's love!

Carmencita the Gypsy girl
Loved the handsome Escamillo,

Ell' se donna
Pour toujours au torero.
Mais tous les homm's sont comme ça,
De ses baisers il se lassa,
Il la trompa,
Ell' lui reprocha,
Il la plaqua!

C'est ça la vie...

Carmencita la Gitana
Retrouva son toreador,
Ell' pardona
Voulant qu'il la réador',
Mais tous les homm's sont comme ça
Escamillo la retrompa
La Gitana
Prit sa navaja
Et le tua!

C'est ça la vie...

Duo du rossignol

Music: Moisés Simons

Text: Henri Duvernois

—Pourquoi se bercer de phrases
Quand le soir est si grisant,
Et que nos coeurs en extase
Se comprennent en se taisant.
Par cette nuit si troublante
Tous les mots semblent bien lourds,
Quand le rossignol nous chante
Son plus beau refrain d'amour.

—Sa voix dit tant de choses
Que son charme s'impose.
Elle chante, elle traduit
Le mystère da la nuit.
Divin couplet,
Romance sans paroles,
Combien tu plais,
Doux chant du rossignol.
C'est toi qui seras toujours
Le plus joli des chants d'amour.

She pledged herself
To the torero forever.
But all men are the same—
He grew tired of her kisses,
He betrayed her,
She scolded him,
He dumped her!

That's life...

Carmencita the Gypsy girl
Found her toreador again.
She forgave him
Hoping he'd fall for her again.
But all men are the same,
He cheated on her again,
The Gypsy girl
Took out her knife
And killed him!

That's life...

Nightingale Duet

Why comfort yourself with mere phrases
When the evening is so intoxicating,
And our hearts in ecstasy
Understand each other without speaking?
In this night, so seductive,
All words seem cumbersome,
When the nightingale is singing us
Its prettiest song of love.

—Its voice says so many things,
Brought home all the more by his charm.
It sings, it translates
The mystery of the night.
Divine couplet,
Song without words,
How pleasing you are,
Sweet caroling of the nightingale.
You will always be
The prettiest of all love songs.

Texts and Translations (continued)

Entre copains

Music: Moisés Simons

Text: Henri Duvernois

Pat: Tu n'es qu'un salaud!
Bob: Ne crie pas si haut—
P: Un vrai saligaud—
B: J'attendais ce mot...
P: M'avoir fait jouer—
B: Tu vas t'enrouer—
P: Ce rôle épuisant—
B: C'était amusant!
P: J'en pouvais mourir!
B: Quoi, c'était pour rire!
P: Je n'ris pas, monsieur...
B: C'que t'es pointilleux...
P: Profiter ainsi
D'un si bon ami
C'est une vach'rie!
B: C'est un' petit' plaisant'rie!
P: Entre copains, ça n'se fait pas;
On n'agit pas d'cett' façon-là!
C'est pas permis, c'est pas admis
Entre amis, non non non!
B: Bon bon bon—
C'est entendu,
J'n'aurai pas dû,
Pardonne moi,
N'en parlons plus.
Oublions tout, faisons la paix.
P: Ça jamais! Quand pour toi, j'ai tout fait...
B: Ça n'est pas vrai!
P: Mais oui, c'est vrai!
B: C'est assez!
P: Non, je n'me tairai pas!
B: Tra la la la
P: N'chant' pas comme ça!
B: Ah! Je t'en prie ne m'engueul' pas!
P: Entre copains ça n'se fait pas...
Ensemble: Ballot, crétin, idiot,
salaud, saligaud!
P: On peut profiter d'ma bonté.
Usurper mon identité.
Oui, mais s'fout' du monde à c'point là—
Ça s'fait pas.
B: On peut vivre' comme un piqu' assiett'

Among Friends

Pat: You're just a bastard!
Bob: Don't scream so loud—
P: A real dirtbag—
B: I knew you were going to say that...
P: You made me play—
B: You're going to shout yourself hoarse—
P: That exhausting part—
B: It was amusing!
C: I could have died!
B: Come on, it was all in fun!
C: I am not laughing, sir...
B: It's because you're so fussy...
C: To use a good friend
Like that
Is a dirty trick!
B: It's just a little joke!
P: Buddies don't do that to each other;
You just don't act like that!
It's not permitted, it's not allowed
Among friends—no, no no!
B: Okay, okay, okay—
I get it,
I shouldn't have,
Forgive me,
Let's drop it.
Forget it, let's make peace.
P: Never! After I've done everything for you...
B: That is NOT true!
P: Oh yes it is!
B: Enough!
P: No, I won't stay quiet!
B: La-la-la...
P: Don't sing like that!
B: Ah—I beg of you, don't scream at me!
P: Friends don't do that...
BOTH: Bonehead, cretin, idiot,
Bastard, dirtbag!
P: Go ahead and take advantage of my good-
ness, usurp my identity.
Yeah, but to give the world the finger like
that—that's not okay.
B: Go ahead and live like a freeloader,

Tromper ses amis en cachett'
Mais les taper à tour de bras.
Ça s'fait pas!

P: Quand pour toi j'ai tout fait!

B: Ça n'est pas vrai

P: Mais oui, ç'est vrai

B: C'est assez!

P: Non, je n'me tairai pas

B: Tra la la la

P: Ne chant' pas comme ça!

B: Ah! Je t'en prie ne m'engueul' pas!

P: Entre copains ça n'se fait pas...

Ensemble: ballot! Créтин! Idiot! Salaud!

Saligaud! Imbécile honteux! Vieux fou dangereux!

C'est ignominieux!

C'est scandaleux!

C'est...honteux!

Betray your friends behind their backs,
But to sponge off them non-stop—
That's not okay!

P: When I did everything for you—

B: That's not true—

P: Yes, it is!

B: That's enough!

P: No, I'm not going to shut up—

B: La-la-la

P: Don't sing like that!

B: Ah—I beg of you, don't scream at me!

P: Friends don't do that...

BOTH: Bonehead! Cretin! Idiot! Bastard! Dirtbag!

Shameful imbecile! Dangerous old fool!

That's disgraceful!

That's scandalous!

That's...shameful!

Guarina

Music: Sindo Garay

Text: Sindo Garay

Lleva en sus alas el raudo viento
el dulce acento de mi canción.
Es mi Guarina, mi amor, mi vida,
la preferida del corazón.
Más que en el alma la pura estrella
eres más bella, niña feliz
nido de amores, la más hermosa,
la primorosa flor del pensil.

Guarina

In its wings the swift wind carries
The sweet accent of my song.
It is my Guarina, my love, my life,
The favorite of my heart.
More beautiful are you than the pure star
In my soul, oh fortunate child,
A love nest, the prettiest,
The most exquisite flower in a lovely garden.

Palmira

Music: Moisés Simons

Text: Moisés Simons

¿Quieren saber quien soy? ¡Palmira!
Todo el mundo por mí suspira.
Cuando algún chiquito lindo me mira
Loco de placer me dice "mi vida."
Mi novio siempre fue rumbero
De todos el mejor sonero.
Goza si yo le digo cuando está majadero
"¡Tírame el escaparate, tírame el perchero!"

You want to know who I am? Palmira!
The whole world sighs for me.
When some good-looking guy eyes me,
Crazed with desire he says to me, "My love!"
My boyfriend was always a party animal,
And he's the best singer of "son" around.
He loves it when I tell him, when he's getting
fresh,
"Baby, throw me around, give me everything
you got!"

Texts and Translations (continued)

Siempre yo presumí de mi cintura
Y si la muevo así, ¡ay! Que locura.
Cuando bailo la rumba
El público me grita,
“¡Voy pa’ ti mamá!
¡Alaba’o sea Dio’!
¡Como bailas tú al son del bongó!”
Y si disparo un son con mi sandunga
Chillan a toda voz, ¡negra te zumba!

Hay que verme arrollando con mi bata rosada

Arremangada y chancleteando.

Guapa siempre será Palmira
Porque el mundo le dio su encanto.
Cuando alguna virullilla me mira
Revirándole los ojos la espanto.
En la bachata soy la Parda
Que se impone por su dulzura.
Gozo cuando una sata sufre con mi hermosura

Porqué sabe que yo arrollo con mi sabrosura.

Fuego para el amor me dio natura.
Cuando digo a querer—¡ay que locura!

Pues si doy mi cariño
Oigo que todos dicen
¡Baja, Yemayá!
¡Alaba’o sea Dio’!
¡Mi mulata está de viviyivió!”
Soy en un titingo mala “comía!”
No ando creyendo yo ni en policía—

Rumbeando y peleando
Estoy que ni pintada
Arremangada y chancleteando.

Palmira, me llamo yo
Y tengo viviyivió.

I have always shown off my waist,
And if I move it like this—wow, it’s a sensation!
When I dance the rumba
The public cheers like crazy:
“You go girl!
Praise the Lord!
How you can dance to the sound of the bongó!”
And if I shoot off a “son” using all my charm,
They all scream at the top of their lungs, “Girl,
you are cooking!”

You should see me out strutting in my long pink
dress,
Picking up my skirt and dancing in my slippers.

Palmira will always be good-looking
Because the world bestowed its charm on her.
When some tramp looks at me
I scare her by rolling my eyes.
At a party I am the big mulatta,
Who wins the day with her sweetness.
I enjoy it when a two-bit flirt suffers on account
of my beauty
Because she knows that I conquer with my
deliciousness.

Nature gave me love’s fire.
When I say, “Let’s love!”—oh, what a
sensation!
Since when I give my love
I can hear everyone saying:
“Descend, Yemayá, goddess of the sea!
Praise the Lord!
My mulatta is wearing satin!”
In a rough argument I am a hellcat—
And I don’t go around thinking the police are
any use!
I go partying and I go fighting,
The life of the party,
Always picking up my skirt and dancing in my
slippers.

Palmira is my name,
And I am always dressed in satin.

Flor de Yumurí

Music: Jorge Anckermann

Text: Gustavo Sánchez Galarraga

Flor de Yucayo la bella
Al nacer me ha copiado
Yumurí en su cristal.
Es ese río el espejo
Donde ansío mi rostro
Por siempre reflejar.

Ven, oh mi amor a la orilla
De este río de oro
Con tus flechas y con tu caney.
Ven y verás como el río
Con sus aguas solloza
Las quejas del Siboney.

¡Ven ya que ardiente te espera
La flor de tu Yumurí!

Como el arrullo de palmas

Music: Ernesto Lecuona

Text: Ernesto Lecuona

Como el arrullo de palmas en la llanura,
Como el trinar de sinsonte en la espesura,

Como del río apacible el lírico rumor,
Como el azul de mi cielo—así es mi amor.

Eres tú la mujer que reina en mi corazón,
Dulce bien que soñó mi apasionada ilusión,

Eres tú flor carnal de mi jardín ideal,
Trigueña y hermosa cual musa
Gentil de cálida tierra tropical.
Tu mirar soñador es dulce y triste, mi bien;
Es tu andar tentador un armonioso vaivén,
Y tu piel dorada al sol es tersa y sutil.

Mujer de amor sensual,
Mi pasión es rumor de un palmar.

The Flower of Yumurí

Beautiful flower of Yucayo,
At birth Yumurí took my image
Into his crystal surface.
That river is the mirror
Where I long to see my face
Reflected forever.

Come, o my love, to the banks
Of this golden river
With your arrows and your little hut.
Come and you'll see how the river
Weeps with its waters
The lament of the Siboney.

Come quickly, for the flower of your Yumurí
Waits ardently for you!

Like the Murmuring Palms

Like the murmuring of the palms in the prairie,
Like the warbling of the mockingbirds in the
thicket,
Like the lyrical murmur of the peaceful river,
Like the blue of the heavens, such is my love.

You are the woman who reigns over my heart,
The sweet one dreamed up in my passionate
fantasy,
The sensual flower in my perfect garden,
Chestnut-haired and lovely as the muse
Of a warm tropical earth.
Your dreamy gaze is sweet and sad, my love,
And your tantalizing walk is a harmonious sway,
And your golden skin is smooth and fine in the
sunlight.

Woman of sensual love—
My passion is like the whispering palm-grove.

Texts and Translations (continued)

María la O

Music: Ernesto Lecuona

Text: Gustavo Sánchez Galarraga

Mulata infeliz, tu vida acabó,
De risa y guarachas se ha roto el bongó,

Que oías ayer temblando de amor

Y con ilusión junto a un hombre cruel.
Su amor ya se fue de su corazón
Que hoy ya le aborrece porque su pasión

Que hirió su traición ya tan sólo es

Sed de verle al fin tendido a sus pies.

María la O, ya no más cantar,
María la O, hora es de llorar
Y de recordar el tiempo feliz
De tus besos que fugaz ya voló.

María la O, todo se acabó,
María la O, tu amor ya se fue
Y jamás él volverá
María la O, sueña en morir.

Unhappy mulatta, your life is over.
The drum of laughter and dancing has been
broken,

That sound you heard yesterday, trembling with
love

And infatuation by the side of a heartless man.
Her love has left her heart
That today feels only loathing for him, because
her passion—

Wounded by his betrayal—has turned into a
single desire:

A thirst to see him stretched out senseless at
her feet.

María la O, sing no more,
María la O, it is time to weep,
And to remember the fleeting, happy moments
Of your kisses which have flown away.

María la O, it's all over,
María la O, your love has gone away,
And he will never return,
María la O, dream of dying.

La negra quirina

Music: Moisés Simons

Text: Moisés Simons

—Comer quiero yo,
Comer quiero yo,
Tasajito con mojo crudo
Yuca y quimbobó,
Y en el manigual
Después de almorzar
A orillitas del Almendares
Juntos navegar.

—También tengo yo
Ganas de comer,
Picadillo y arroz con huevo frito
Y lager “ber.”

Quirina Is Hungry

—I want to eat,
I want to eat,
Some dried beef with hot salsa
Some yucca and some okra
And in the jungle
After we have lunch
By the shore of the Almendares
Together we'll take a sail.

—I also feel the urge
To eat
Minced meat and rice with a fried egg
And drink some lager beer.

Te voy a llevar,
Te voy a llevar,
A orillitas del Almendares china
Pa'Imorzar.

—Por la tarde mi conguito
Ven conmigo a Bejucal,
A comerte una ajaquito
Que yo voy a cocinar.

—Y después del ajaquito
Coco en dulce y cusubè,
Platanito verde frito,
Vino, pan, y un buen café.

Vamos a comer, vamos a comer,
Un fufú con carne de puerco frito
Y laguer “ber.”
Te voy a llevar,
Te voy a llevar,
A orillitas del Almendares china
Pa'Imorzar.

She's got rumba on her hips
And Bacardi on her lips
But her foot it never slips
Cuban to her fingertips.

Take Garbo to dine with you
And Joan Crawford, bring her too
Long before the day is through
You'll be telephoning....who?

Oh that Cuban belle
Oh that Cuban belle
From the moment I saw those languid eyes
I fell, fell, fell,

And I'm here to tell
Oh that Cuban Belle
When she starts in to sway all I can say is
Well, well, well.

English Adaptation: Marion Sunshine

I'm going to take you,
I'm going to take you,
To the shores of the Almendares, girl,
To have a little lunch.

—In the afternoon, my sweet black baby,
Come with me to Bejucal,
To eat a beef stew with hot peppers
That I'll cook for you.

—And after the stew
Candied coconut and yucca,
Fried green plantains,
Wine, bread, and a good cup of coffee.

Let's eat—let's eat—
A “fufú” with plantains and fried pork
And wash it down with beer.
I'm going to take you away,
I'm going to take you away,
To the shores of the Almendares, girl,
For a little lunch.

About the Artists



Mary Birnbaum

Last summer, Mary Birnbaum's new production of *La Bohème* opened the season at the Santa Fe Opera as the first new female-led production there since 1997. Birnbaum's passion for interdisciplinary art paired with her theater training has informed the variety of projects she has undertaken. Her work in opera includes works by composers from Purcell and Mozart to world premieres by Rene Orth/Hannah Moscovich and Kristen Kuster/Megan Levad. She has built new productions for Montclair Peak Performances, Juilliard, Opera Philadelphia, Château de Versailles, Teatro Nacional in Costa Rica, Compañía Lírica in Guatemala, National Symphony Orchestra in Taiwan, Oregon Symphony, Pacific Coast Symphony, Virginia Arts Festival, Ojai Festival, IVAL in Tel Aviv, Lyric Opera of Kansas City, Opera Kentucky, Opera Columbus, CalPerformances Berkeley, Boston Baroque, New World Symphony, and Bard Summerscape.



Steven Blier

Steven Blier is the artistic director and cofounder of the New York Festival of Song (NYFOS). As an accompanist and vocal coach, he has partnered with Renée Fleming, Cecilia Bartoli, Lorraine Hunt Lieberson, and Susan Graham. Many of his former students, including Paul Appleby, Sasha Cooke, and Julia Bullock, have gone on to be sought-after recitalists. A faculty member at Juilliard since 1992, Blier also mentors young singers at summer opera programs including Wolf Trap Opera, San Francisco Opera, and the Ravinia Festival's Steans Music Institute. His discography includes the Grammy-winning recording of Leonard Bernstein's *Arias and Barcarolles* (Koch International); his latest is *Canción amorosa* (GPR) with soprano Corinne Winters. Blier received a 2014 *Musical America* Professionals of the Year award and *Classical Singer's* first coach of the year award, in 2006.



Ian Matthew Castro

Tenor Ian Matthew Castro is a first-year master's student from northern New Jersey studying under the guidance of Edith Wiens. He received his bachelor's degree in vocal performance from Montclair State University. Boasting an extensive performance background, Castro has made recent appearances in Light Opera of New Jersey's production of *Così fan tutte* as Ferrando, Music Academy International's production of *Alcina* as Oronte, and Montclair State University's *The Rape of Lucretia* as the Male Chorus. Castro has been recognized by Montclair States' Benjamin Wilkes Scholarship and the College of the Arts Advisory Board. He has also placed first in the National Association of Teachers of Singing New York Division Competition. He has worked with programs such as Internationale Meistersinger Akademie, Lingua e Canto, and Respiro, NYC.

- Jerome L. Greene Fellowship

Adam Cates

Adam Cates is pleased to return to Juilliard having previously choreographed *The Magic Flute*, *The Rape of Lucretia*, *Eugene Onegin*, and two NYFOS at Juilliard concerts. This past season, he choreographed *La Bohème* for the Santa Fe Opera, *Jeeves and Wooster* in Perfect Nonsense for Hartford Stage, and *The Little Mermaid* for Pacific Conservatory Theatre. Other regional credits include Arkansas Rep, Bard Music Festival, TUTS, Theatre Aspen, Gulfshore Playhouse, Anchorage Opera, Memphis Playhouse on the Square, Music Theatre Wichita, and others. Cates co-wrote the book for *The World According to Snoopy*, now licensed by Tams-Witmark/Concord. He was the associate choreographer for *A Gentleman's Guide to Love and Murder* and *Anastasia* on Broadway. This season, he will direct *A Gentleman's Guide...* for Drayton Entertainment in Canada and *Mamma Mia* for Minnesota State University. Cates is on the faculty of Pace University.



Shawn Chang

Taiwanese-Canadian musician Shawn Chang is pursuing a Master of Music degree in collaborative piano at Juilliard under the tutelage of Lydia Brown. As a solo pianist, Chang has given recitals in the U.S. and Canada as well as in Taipei, Taiwan, where he was born, including Weill Recital Hall and the Taipei National Music Hall. Last October, Chang was a soloist with the Orchestra of the Bronx in a performance of Beethoven's "Emperor" Concerto. As a collaborative pianist, he has worked for opera companies such as the Bronx Opera, Garden State Opera, and OperaRox. Chang's compositions have been premiered by such ensembles as the Chromatic Voice Exchange, Schola Sine Nomine choruses, and aTonal Hits Duo.



- Juilliard
Scholarship

Olivia Cosío

Originally from San Francisco, mezzo-soprano Olivia Cosío is pursuing a master's degree at Juilliard, where she studies with Elizabeth Bishop. This season, she performs Rosina in Opera Columbus' production of *The Barber of Seville* and will spend the summer with Opera Theatre of St. Louis as a Gerdine Young Artist, performing Mercedes in *Carmen* and Ms. Kohl in the world premiere of Tobias Picker's *Awakenings*. Passionate about art song, Cosío recently performed with NYFOS@ North Fork, the group's summer residency on Long Island, and completed two summer vocal fellowships at the Tanglewood Music Center, where she performed Bach cantatas conducted by John Harbison, the role of Susie in Bernstein's *A Quiet Place*, and two world premieres in Seiji Ozawa Hall. Cosío holds a bachelor of music degree from the Oberlin Conservatory.



- Constance Gleason
Furcolo Scholarship
- Ben Holt Memorial
Scholarship
- Anna Case Mackay
Scholarship



Leonardo Granados

Leonardo Granados was born in San Cristóbal in the Venezuelan Andes and studied music at the Pedro Antonio Ríos Reina School of Music founded by his father. Granados is known for his expertise as a bolero and tango singer as well as a longtime player and connoisseur of the Venezuelan maracas. His latest recording, *Live at Tokyo Opera House* (Sony Japan), with Amelita Baltar and Ryota Komatsu, interprets the *tango operita* by Astor Piazzolla, *Maria de Buenos Aires*. He has performed with artists such as Simón Díaz, Paquito D'Rivera, Janis Siegel, Marco Granados, Pablo Zinger, Edward Simon, Soledad Bravo, Steven Blier, Martín Rojas, Michael Barrett, Luisito Quintero, and Carlos Capacho. Granados is also a political activist and a music producer, dedicated to crafting and curating musical events to help palliate and create awareness of the deepest humanitarian crisis in the modern history of the Americas with its epicenter in Venezuela, and of the five million displaced Venezuelan citizens suffering the scars of forced migration.



Chea Young Kang

Soprano Chea Young Kang from Deokso, South Korea, is a third-year undergraduate at Juilliard in the studio of Marlena Malas. Kang, who has studied voice since she was 12, studied with soprano Young Mi Kim for four years in Korea. She entered Sunhwa Arts Middle and High School at the top of the department and later attended Interlochen Arts Academy in Michigan. She was the finalist in the 2016 YoungArts Competition and participated in the 2016 YoungArts week in Miami. She was also featured in an Interlochen Arts Academy Orchestra Concert in 2017 after winning the Interlochen's Concerto Competition. Last summer she participated in the Chautauqua Institution.

Aaron Keeney

Baritone Aaron Keeney is a second-year master's student at Juilliard, where he studies with Robert C. White Jr. Recently he performed Mahler's *Lieder eines fahrenden Gesellen* with the Juilliard Lab Orchestra, covered Leporello in Juilliard's production of *Don Giovanni*, and toured with Apollo's Fire in its Christmas on Sugarloaf Mountain concert series. This past summer, Keeney covered Schaunard in *La Bohème* at Des Moines Metro Opera. Recent awards include an encouragement award from the Gerda Lissner Foundation as well as the Nelson Eddy Scholarship. Favorite past roles include Guglielmo in *Così fan tutte*, Belcore in *L'elisir d'amore*, and both Count Almaviva and Figaro in *Le nozze di Figaro*. On the concert stage, he has been a soloist in Bach's Mass in B Minor, Handel's *Messiah*, and Mozart's Requiem.



- Leonie Rysanek and Lisa Della Casa Scholarship
- Salvatore T. Chiantia Scholarship in Voice
- Philo Higley Scholarship

Kyle Miller

Originally from San Francisco, baritone Kyle Miller is pursuing a master of music degree at Juilliard, studying with Robert C. White Jr. Miller recently performed at Carnegie Hall as the baritone soloist in Stravinsky's *Les Noces* and at Alice Tully Hall in Stravinsky's *Pribaoutki*. His prior operatic roles include Demetrius in *A Midsummer Night's Dream* and Moralès in *Carmen* with the Chautauqua Institution as well as Marquis de la Force in *Dialogues des Carmélites*, Conte Almaviva in *Le nozze di Figaro*, and Vincenzo Biscroma in Donizetti's *Viva la Mamma!* at the Oberlin Conservatory of Music, where he received his bachelor's degree. This season, he will sing the role of Chris the Citizen in the Juilliard co-production of *The Mother of Us All* at the Metropolitan Museum of Art with the New York Philharmonic as well as Customhouse Sergeant in *La bohème*, in addition to covering the role of Marcello, at Juilliard.



- Toulmin Foundation Scholarship

César Andrés Parreño

A native of Guayaquil, Ecuador, tenor César Andrés Parreño is now a third-year undergrad at Juilliard under the tutelage of Robert C. White Jr. Parreño started his voice studies with Ecuador's most renowned opera singer, Beatriz Parra. He was awarded first place in the International Classical Music Competition: Young Talents in Cuenca, Ecuador, and was also a soloist with the University of Cuenca Orchestra and with Guayaquil's Symphonic Orchestra. Parreño was invited to the first and second international classical singing festival, Ciudad Santiago de Guayaquil. Last summer, Parreño sang Lysander in *A Midsummer Night's Dream* at the Chautauqua Institution. This spring, Parreño will perform the role of Parpignol in Juilliard Opera's production of Puccini's *La bohème*.





Santiago Pizarro

Peruvian tenor Santiago Pizarro is a master's student at Juilliard, where he studies with William Burden. While at Juilliard, Pizarro has commissioned four works by student composers. He is the first-prize winner of the 2017 National Classical Singing Competition of Radio Filarmonía in his native Lima. He has performed the roles of Lysander in *A Midsummer Night's Dream*, Nerone in *L'incoronazione di Poppea*, and Guglielmo in *Viva la Mamma*. Last summer, Pizarro toured with the Juilliard Opera's production of Purcell's *Dido and Aeneas*, performing at Opera Holland Park in London and L'opéra Royal in Versailles. He has worked with several internationally renowned opera singers, including Marilyn Horne, Juan Diego Flórez, and Luigi Alva. He earned his bachelor's degree at the Oberlin Conservatory.

- Robert White Scholarship in Vocal Arts
- Anna Case Mackay Scholarship



Jaylyn Simmons

Jaylyn Simmons, from Baltimore, is an undergraduate soprano at Juilliard studying with Amy Burton. Simmons was a soloist in Orff's *Carmina Burana* and has performed with conductor/composer John Williams and the Boston Pops. She was a featured soloist at the Kennedy Center and has been in the cast of *Hairspray* as Little Inez with the Baltimore Symphony Orchestra at the Strathmore. She attended CLA France, where she gave eight concerts and participated in a master class with conductor Gaspard Brecourt and tenor Stéphane Sénéchal. Last year at Juilliard, she performed in NYFOS' Kurt Weill's *Berlin* and a showcase performance of *The Turn of the Screw* as Miles. In May 2020 Simmons will sing her first professional engagement, as Flora for Illuminarts' production of *The Turn of the Screw* in Miami.

- Pauline and Arthur Feibush Scholarship
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- New York Community Trust/Anna Scheon-Rene Fund

New York Festival of Song

Now celebrating its 32nd season, New York Festival of Song (NYFOS) is dedicated to creating intimate song concerts of great beauty and originality. Weaving music, poetry, history, and humor into evenings of compelling theater, NYFOS fosters community among artists and audiences. Founded by pianists Michael Barrett and Steven Blier in 1988, NYFOS continues to produce NYFOS Mainstage, its flagship series of thematic song programs, drawing together rarely-heard songs of all kinds, overriding traditional distinctions between classical and popular performance genres, and exploring the character and language of other cultures. In 2010 NYFOS launched NYFOS Next, a concert series for new songs, hosted by guest composers in intimate venues. With an emphasis on spontaneity, novelty, and collaboration, NYFOS Next offers today's song composers a forum to create a program of their work alongside that of their peers, students, and mentors. NYFOS is also passionate about nurturing the artistry and careers of young artists and through its NYFOS Emerging Artists program has developed professional training residencies around the country. These intensive programs train young artists in programming and translation, presentation and production, and research and musical style. NYFOS' concert series, touring programs, radio broadcasts, recordings, and educational activities continue to spark new interest in the creative possibilities of the song program and have inspired the creation of thematic vocal series around the world.

Ellen and James S. Marcus Institute for Vocal Arts

One of America's most prestigious programs for educating singers, Juilliard's Ellen and James S. Marcus Institute for Vocal Arts offers young artists programs tailored to their talents and needs. From bachelor and master of music degrees to an advanced Artist Diploma in Opera Studies, Juilliard provides frequent performance opportunities featuring singers in its own recital halls, on Lincoln Center's stages, and around New York City. Juilliard Opera has presented numerous premieres of new operas as well as works from the standard repertoire.

Juilliard graduates may be heard in opera houses and concert halls throughout the world; diverse alumni artists include well-known performers such as Leontyne Price, Renée Fleming, Risé Stevens, Tatiana Troyanos, Simon Estes, and Shirley Verrett. Recent alumni include Isabel Leonard, Susanna Phillips, Paul Appleby, Erin Morley, Sasha Cooke, and Julia Bullock.

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