

New City Sinfonia

Alyze Dreiling, Music Director

November 9, 2024 7:30pm

Grossmont College Performing and Visual Arts Center

Ancient Airs and Dances, Suite No. 2 – Respighi (1889-1936)

I. Laura Soave (1681)

II. Danza Rustica (1617)

III. Campanae Parisienses

IV. Bergamasca (1650)

Fantasy on Serbian Themes, Op. 6- Rimsky-Korsakov (1844-1908)

Care Compagne Come per me sereno from *La Sonnambula*- Bellini (1801-1835)

INTERMISSION

Nuages and Fetes from Three Nocturnes – Debussy (1862-1918)

Selected “Songs of the Auvergne” – Canteloube (1879-1957)

1. La Pastoura al Camps
2. Bailero
3. Obal, din lou Limousin
4. Pastourelle
5. Lo Fiolaire
6. Passo Pel Prat

7. Lou Boussu
8. Lou Coucut
9. Brezairola
10. Oi Ayai
11. Malurous qu’o uno Fenno

Alize Francheska Rozsnyai, soprano and graduate of The Curtis Institute of Music “displaying profound imagination and control” (Philadelphia Inquirer), is building a diverse and exciting performance career as a classical soprano with a "superb voice" (Harrogate News) which is “sparkling” (ArtBlog), all while serving up "deliciously diva performances" (I CARE IF YOU LISTEN). This season she appears with St. Petersburg Opera as an Emerging Artist and cover for Morgana in Handel’s *Alcina*, Minerva and Cookie in the World Premiere of *Five Ways to Die* with Experiments in Opera NYC, and makes her role debut as Frasquita in *Carmen* with Boheme Opera NJ. Recent performances include Serpina in *La Serva Padrona* with Hub City Opera, Katherine Hutchinson in *Silk City* with Garden State Opera, and Rivka in the world premiere of Part I of Misha Dutka's *Liebovar* with Opera Boheme New Jersey. Recently, Alize portrayed Zina in Nico Muhly’s *Dark Sisters* with Opera Fayetteville, Soloist in Beth Morrison Projects' Next Gen Concert with Contemporaneous Ensemble at National Sawdust, Morgana in *Alcina* REVAMPED with Alter Ego Chamber Opera, and Phyllis in *Iolanthe* at the International Gilbert & Sullivan Festival in Harrogate, England. Alize has performed with Rossini Opera Festival in Pesaro, Den Nye Opera in Bergen, Norway, Opera Philadelphia, San Diego Opera, Chautauqua Opera, Seattle Symphony [Untitled 3] Series, Carnegie Hall, The Kennedy Center, Opera Fayetteville, Center for Contemporary Opera, The Cape Cod Symphony, and favorite role credits include Adina (*l’elisir d’amore*), Susanna (*le Nozze di Figaro*), Blanche (*Dialogues des Carmélites*), Cleopatra (*Giulio Cesare*), Eurydice (*Orphée aux Enfers*), Königin der Nacht (*Die Zauberflöte*), Thérèse (*Les Mamelles des Tirésias*), Hilda (*Elegy for Young Lovers*-Henze), and Ilia (*Idomeneo*). Alize is also an accomplished librettist and is has had several works performed with companies including Experiments in Opera, Hub City Opera, ENA Ensemble, and the University of Connecticut. www.AlizeSoprano.com

Orchestra

1st Violin

Randall Brinton, Concertmaster
Steve Thompson, Assistant
Ed Anderson
Mary Beale
Sean Laperruque
Floyd Lo
SeRi McMahon
Millie Paul
Mark Winkler

2nd Violin

Janet Matthews, Principal
Marissa Herbert – Cordero
Alan Fraser
Amely Guanipa
Kate Makiko Iwanami
Lucretia Locke
Jaclina Mommsen
Allen Yang

Viola

Diana Gailey, Principal
Amy Bradley
Joe Felton
Todd Kemp
Robert Sablove
Paula Simmons, guest

Cello

Patricia McClure, Principal
Eric Hagen, Assistant
Akane Alice Imamura
Andrea Mitchell
Brenna Mitchell
Ines Mondragon
Mark Sawyer
Vivien Steger
Bass
David Somes, Principal
Nathan Haslim
Laura Payne

Flute

Steven Hardy, Principal
Jessica Yui
Piccolo
Julie Guy

French Horn

Pamela Simpson, Principal
Monica Palmer
Lee Hintz
David Steinhorn

Oboe

Randall Paddock, Principal
Kathi Bower Peterson
English Horn
Mark Donnelly

Trumpet

Mark bedell, principal
Tim Brandt
HJ Desy

Clarinet

David Weinstein, Principal
Pamela Staiger

Trombone

Devin Burnworth, Principal
Andrew McPhie
Micah Wilson
Tuba
Karl Terry-Lorenzo

Bassoon

Cullen Blain, Principal
Sidney Green

Harp

Dr. Vanessa Fountain, Principal
Barbara Austin
Piano/Harpsichord
Joanne Stohs

Tympani

N. Scott Robinson, Principal

Percussion

Jane Booth
Renan Dias Bueno
Stephanie Cardin

Alyze Dreiling – Conductor/Violinist/Violist was born in Detroit, Michigan. She began her studies with Mischa Mischakoff. The Detroit Symphony and the Music Study Club of Metropolitan Detroit sponsored her education with Mischakoff. Ms. Dreiling graduated from Indiana University where she studied with Josef Gingold. She holds a BM in Violin Performance from Indiana University and MA from United States International University with an emphasis on Orchestral Performance. Ms. Dreiling was an invited semi- finalist in the European Union Conducting Competition in 2018. She has attended conducting masterclasses with Zoltan Rozsnyai, Gunther Neuhold, Neil Thomson and Dr. Scott Weiss and Philip Greenberg. She has won numerous prizes from The American Prize Competition for conducting. Ms. Dreiling is Artistic Director and Conductor of the New City Sinfonia, the Symphonic Orchestra for Civic Youth Orchestra (CYO), the North Coast Strings (NCS) and Grossmont College String Ensemble. For a full bio, please visit www.alzyedreiling.com.

**** SAVE THE DATES:**

December 3, 2024 Duke Ellington's Nutcracker in collaboration with Grossmont College Jazz Ensemble and String Ensemble

March 22, 2025 All Souls Episcopal Church, Khachaturian Adagio from Spartacus, DeFalla Three Cornered Hat Suite No. 1, Marquez Danzon No.2 Helena Wei, Pianist

June 5, 2025 Patrick Doyle Scottish Overture, Hamilton-Harty Irish Symphony

Translation – “Care compagne...sovrà il sen” from *La Sonnambula* by Bellini

Dear companions, and you,
Tender friends, you bring me so much joy,
Oh how sweetly they go, straight to my heart,
Your songs inspire love!
To you, delight, dear mother. On such a happy day,
To you who kept me as an orphan - these words come
from my heart.
More than my eyes can express, but see through my tears
of joy,
And through this embrace.
Companions ... beloved friends ...
Ah! mother ... ah! what joy!

How serenely it is for me that
today I am born again!
How the earth is blooming flowers,
more beautiful and beloved.
Nature never was a-glow
with happier countenance:
Love has colored it
from my own delight.

Place your hand upon my heart,
you can feel it beating;
It's a heart that cannot hold
all the joy it feels.

About *Chants d'Auvergne*

“Marie-Joseph Canteloube de Malaret (1879-1957) was born in the town of Annonay near Lyon, just east of the Auvergne region. With his father, the young Canteloube enjoyed long walks through the mountain villages of Auvergne, where he first heard the folksongs and dances of the isolated farm communities, still a lively tradition at that time.² These early contacts with the people and music of the rural countryside were to prove critical in the shaping of the composer’s future career.

In Joseph Canteloube’s settings of the *Chants d'Auvergne*, we hear the reflections of the people and of the landscape of Auvergne. In an article from 1950, in which the composer explains how he collected these folk songs, we can perceive his lively interest and passion for the subject.

‘I lived at that time deep in the country in a region where the country folk would still sing. I began to roam through farms and villages to listen to the songs of the peasants, making both old women and men sing to me, as well as the shepherds and shepherdesses in the fields, the farm workers and harvesters at their work.³ The total collection comprises twenty-nine songs in Auvergnat and one song in French,* set to piano accompaniment and further orchestrated with a full complement of strings and winds. It was these orchestrations that were to bring the *Chants d'Auvergne* to national and international attention.

Translations

Volume I– Song I: *La pastoura als camps*

When the shepherd girl goes to the fields she is tending her young sheep. Tideralalaloi!
She meets a young man. The young man was looking at her. Tideralalalaloi!
He says: “Ah, let me look at you! You are such a pretty girl. Tideralalalaloi!”
She says: “Tie up your little horse to the trunk of a tree. Tideralalalaloi!”
...And then the partridge he was holding flew away!
Tideralalalaloi!

Volume I– Song IIIc: *Obal, din lou Limouzi*

Over there in Limousin, little lady, if there are pretty girls...well, there are pretty girls here as well! Yes indeed. My fine fellow, as gorgeous as the girls may be on your side of the world, our lovers in Limousin are way better; they really know how to tell sweet nothings. Over there in Limousin, pretty lady, you have some charming fellows,
But around here in Auvergne, where I come from, we fellows know how to love you—and we’re faithful too!

Volume I– Song II: *Baïlèro*

“Shepherd across the water, you aren’t having a good time!”
Says the baïlèro lèro*
* (a call and response signal used by shepherds to communicate across neighboring valleys)
“Shepherd, the meadow is in flower; this is where you should be tending your flock.” Calling
“Baïlèro lèrô!”
“The grass is finer in the pasture over here: Over to you: Baïlèro lèrô!”
“Shepherd, how can I get over? There’s a little river down Bailerò (cont)
there.” Calling “Baïlèro lèrô!”
“Wait for me; I am coming to get you: Over to you: Baïlèro!”

Volume II– Song I: *Pastourelle*

Come across the river and sit beside me
and we will talk about this and that for the rest of the day, and we will talk of love.
I am not able to cross. How do you want me to cross? I do not have a bridge with arches, nor a boat, nor even a shepherd boy who would be faithful to me.
You would quickly have a boat if you were nice! And a bridge, and a shepherd boy who would be faithful to you your whole life.

Volume III– Song I:
Lo fiolairé (The Spinner)

When I was a young girl, I was tending to the sheep. Tilirou
lirou lirou...
I had a little distaff for spinning wool. I got a shepherd to
come and help round up the sheep.
To do the rounding up, he asks for a kiss. Tilirou lirou...
And I, not ungrateful, give him two kisses instead! Tirou lirou
lirou la!

Volume III– Song III:
Lou Boussu (The Hunchback)

Jeannie was resting in the shade of a little apple tree: in the
shade here, in the shade there, in the
shade everywhere!
When along came a hunchback who stood there admiring her:
admiring her here, admiring her
there, admiring her everywhere!
Jeannie, says he, how pretty you are! I will make you mine:
make you mine here, make you mine
there, make you mine everywhere!
“Before I’ll ever be yours”, says she, “you’ll have to cut off
your hump: cut it off here, cut it off
there, cut it off everywhere!”
“Oh man, no way!” Says he, “to the devil with you! I shall
keep my hump: my hump here, my hump there, my hump
everywhere!”

Volume III– Song IV:
Brezairola (Lullaby)

Sleepytime, come soon, come anytime, come from anywhere.
Baby doesn’t want to go to sleep, oh dear!
Sleepytime, come along then! But the little fellow is wide
awake and doesn’t want to settle down.
Sleepy, sleepy, sleepytime, please come along soon, oh dear,
dear, dear!
Oh, oh, look at that, there it is, it’s coming along this way.
Thank goodness!
And now baby wants
to go to sleep. At last! Ah!

Volume III– Song V:
Malurous qu’o uno fenno (Unhappy He Who Has a Wife)

Unhappy the fellow who has a wife;
unhappy is he who has none!
The man who doesn’t have a wife wants one;
the one who does, doesn’t! Tralalala!

Happy is the wife who has the man that suits her! But even
happier still is the woman who doesn’t have a man at all!
Tralalala!

Volume III– Song II:
Passo del prat

La, la, la, la, la, la...
Come through the meadow my beautiful girl, and I shall come
through the woods. When you get there, my darling, wait for
me, if that is what you would like.
We will talk there, my sweet girl, we will talk, the two of us.
It is your love, little one, that will
make me happy!
La, la, la, la, la, la...

Volume IV–Song VI:
Lou coucut

The cuckoo is a bird whose beauty remains unsurpassed,
especially when the cuckoo is singing.
My cuckoo bird, your cuckoo bird, there’s a cuckoo bird for
everyone! Say! Have you not heard the cuckoo bird sing?
Down there in the meadow, if there is a tree in flower and
ready for fruit, you can be sure the
cuckoo will be right there singing. My cuckoo bird, your
cuckoo bird, there’s a cuckoo bird for
everyone! Ooooh boy! Have YOU not heard the cuckoo bird
sing?
And if all the cuckoos were to wear a little bell, the ringing
would be as loud as five hundred
trumpets! My cuckoo bird, your cuckoo bird, there’s a cuckoo
bird for everyone! Oh ho! Have YOU not heard the cuckoo
bird singing?

Volume IV–Song II:
Oï ayai

“Oh dear dear, what shall I do? I don’t have a bonnet to
wear!”
Pierrot runs to the fair, Pierrot buys her a bonnet, Pierrot
brings her the bonnet, Pierrot gives
her the bonnet. Still she won’t get up. She’s never going to get
up! “Get up, get up, the day is
rising! Dear little Marguerita, for heaven’s sakes, get up!”
“Oh dear dear, what shall I do? I don’t have a petticoat!”
Pierrot runs to the fair, Pierrot buys her a petticoat, Pierrot
brings her the petticoat, Pierrot
gives her the petticoat. Still she won’t get up....
“Oh dear dear, what shall I do? I don’t have a chemise!”
Pierrot runs to the fair, Pierrot buys her a chemise, Pierrot
brings her the chemise, Pierrot gives her the chemise. Still she
won’t get up...

“O my goodness, how cold it is. I must make myself leave the
bed!”
She put on her chemise. And then her petticoat. And then her
bodice. And then her kerchief. And
then her pretty stockings. And then she put on her bonnet.
“How beautiful I am,” said she to
herself. And Marguerita got up!