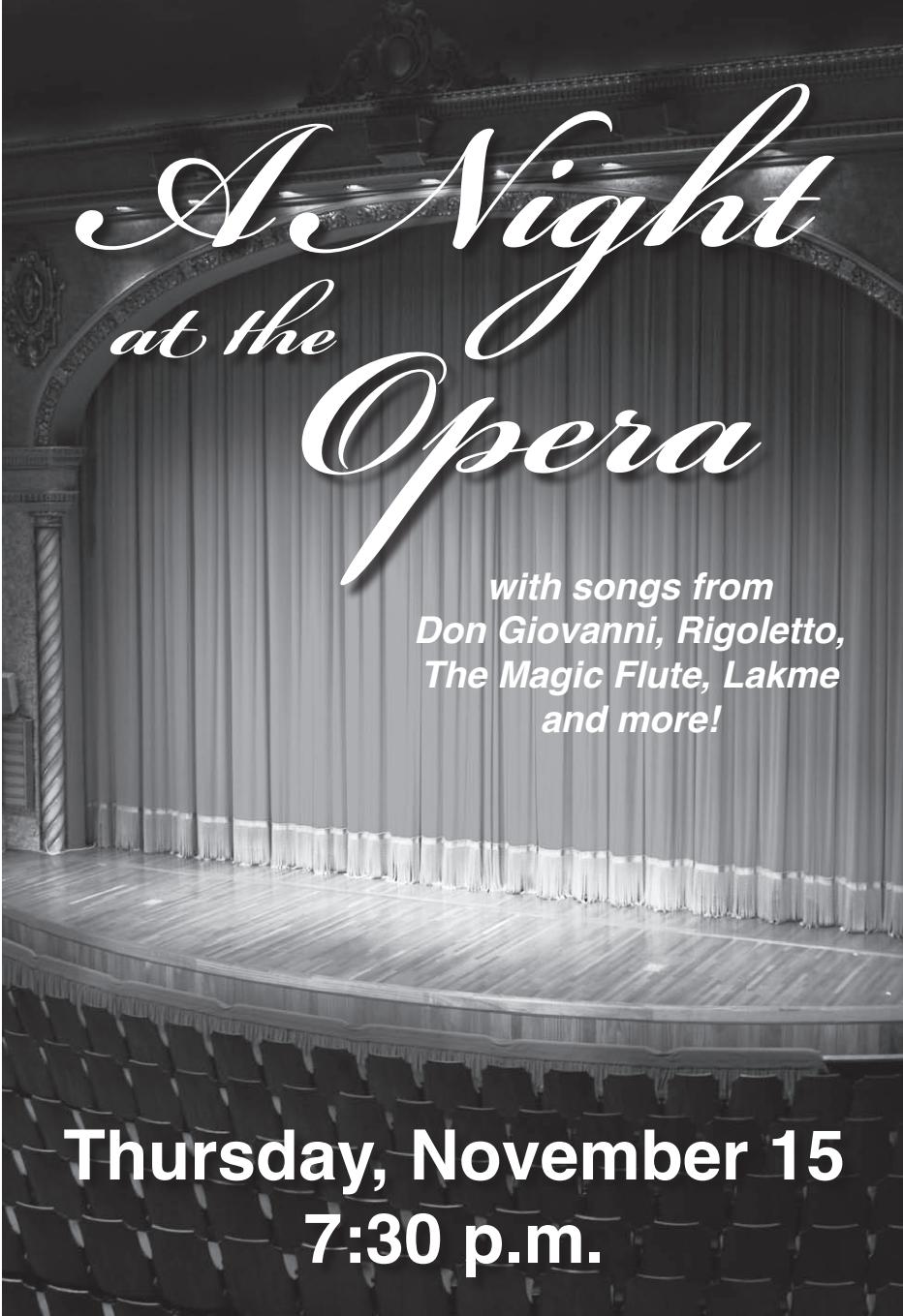


Lower Columbia College Foundation
with the Vocal Music Program presents



A Night at the Opera

*with songs from
Don Giovanni, Rigoletto,
The Magic Flute, Lakme
and more!*

**Thursday, November 15
7:30 p.m.**

Director Bio

Gina Osborn is a Native of New Mexico, where she earned both her B.A. and M.M. in Vocal Music. She previously taught at Western New Mexico University and New Mexico State University, as well as maintained a private voice studio in New Mexico, New York and Oregon. In addition to her teaching, Ms. Osborn has also had an extensive performance career that has taken her around the world singing operatic roles and concerts in England, Italy, Germany and New York City. Currently Ms. Osborn resides in Portland, OR, where she sings with 2 professional choirs. As a singer, Gina understands the importance of expressing oneself musically in an accepting space. As a teacher, she strives to create an environment where singers can express, explore and develop their passion for music.

Accompanist Bio

Kathy Jones, a well-known local musician, has been on staff for more than 18 years at Emmanuel Lutheran Church in Longview, where she is the Choir Director, Organist/Pianist/Keyboardist, Worship Leader, Worship and Praise Coordinator, and one third of a women's trio — Change of Heart. She works at R.A. Long High School accompanying the choirs and participants in solo and ensemble competitions. She began accompanying the LCC choirs in September of this year. Kathy has been a church musician since she was eleven, and became a full-time musician in 1989. She has performed for more than 42 years in theater, concerts, retreats and dinner shows, everywhere from Australia and New Zealand to cruise ships in the Caribbean. She played/sang for almost 15 years at The Oak Tree Restaurant in Woodland. Kathy has also performed with the S.W. Washington Symphony and was thrilled to be a guest conductor in October 2012! Music is a blessing and a passion for her and admits there are several thousand memorized songs in her head.

Special Thanks

Thank you to each of the singers in the Opera Workshops Class for throwing yourselves whole-heartedly into tonight's event and this difficult music. You have exceeded expectations, and I'm very proud of your efforts and commitment to the music.

Thank you Kurt Harbaugh for volunteering your time and talent to this cause... Don Giovanni's aria, *Deh Vieni alla Finestra* wouldn't be the same without you!

Thank you Robert Cochrane and his Stage Tech Class for making this concert shine!

Thank you to Maya Muller and Sue Groth, for all the wonderful P.R. and program work... and for making our posters look so beautiful.

Thank you Don Correll for sharing your set pieces to help set the scene for some of the arias tonight.

Thank you to the Choir Club and ASLCC for funding the Vocal Department's recent trip to Portland to see Don Giovanni at the Portland Opera... it was an eye-opening, and educational experience for us all.

Thank you Cecile Calabrese for all of your help behind the scenes... you and your efforts are greatly appreciated.

Perpetual thanks to the Foundation, especially the June Rose and Ken and Pat Hansen contributions, for helping to build, grow and sustain the Music Program at LCC.

A Night at the Opera

Ombre Légere *from Dinorah* G. Meyerbeer (1791-1864)
Gina Osborn, Soprano

Sull' Aria *from Le Nozze di Figaro* W.A. Mozart (1756-1791)
Jessica Runner, Susanna • Donna Reed, Countess

Deh Vieni alla Finestra *from Don Giovanni* W.A. Mozart (1756-1791)
Alex Nelson, Bass • Kurt Harbaugh, Guitar

Batti, Batti *from Don Giovanni* W.A. Mozart (1756-1791)
Jessica Runner, Soprano

La ci darem la mano *from Don Giovanni* W.A. Mozart (1756-1791)
Rebekah Kitchens, Zerlina • Alex Nelson, Don Giovanni

❧ *Intermission* ❧

Ha! Wie Will Ich Triumphieren
from Die Entführung aus dem Serail W.A. Mozart (1756-1791)
J. Wylie, Bass

Mein Herr Marquis *from Die Fledermaus* J. Strauss (1825-1899)
Donnia Reed, Soprano

Caro Nome *from Rigoletto* G. Verdi (1813 – 1901)
Moriah Urseth, Soprano

V'ho ingannato (Finale) *from Rigoletto* G. Verdi (1813 – 1901)
Moriah Urseth, Gilda • J. Wylie, Rigoletto

Glitter and Be Gay *from Candide* L. Bernstein (1918 - 1990)
Bekah Kitchens, Soprano

Sous le dome epais *from Lakme* G. Verdi (1813 – 1901)
Bekah Kitchens, Lakme • Moriah Urseth, Malika

Translations

Ombre Léggere: Dinorah and Hoel are betrothed to be married when Hoel is ordered to leave Dinorah and spend one year in solitude. He does so without telling her and she wanders through the woods in search of him. Dinorah loses her mind and begins to see things and talk to herself. In the aria, Ombre Léggere, she is asking her shadow (convinced it is a fairy) to stay, and sing and dance with her, keeping her company on her journey.

Fairy so dear to me,
do not go away, no, no, no!
Let us run together, I fear, I tremble
when you go away from me!
Ah! Do not go, do not go away!
At every dawn I see you again!
Ah! still dancing to my voice!
I come to seduce you with my smile, I want to sing!
Come closer to me! Come, answer and sing with me!
Ah! Answer me! Ah! It's good!
Light shadow...
Do you know Hoël loves me,
and even now God will forever
bless your love! Do you know?
But you take flight! Why leave me?
When my voice invites you, why leave me?
The night surrounds me? I am alone, alas
Ah! Come back, please! Ah! It's me!
Ah! Wicked, is it me you are leaving?
Light shadow...
Ah! Dance! Stay with me!

Sull' Aria: At the urging of the Countess, Susanna enters and gives a false promise to meet the Count later that night in the garden. The Countess, alone, ponders the loss of her happiness at the Count's suspected unfaithfulness. Susanna enters and updates her plan to trap the Count. The Countess dictates a love letter for Susanna to give to the Count, which suggests that he meet her that night, "under the pines." The letter instructs the Count to return the brooch which fastens the letter.

Suzanna: On the breeze...
Countess: What a gentle zephyr...
Suzanna: zephyr...
Countess: Will sigh this evening!
Suzanna: Will sigh this evening...
Countess: Beneath the pine grove.

Suzanna: Beneath the pines?
Countess: Beneath the pine grove...
Suzanna: Beneath the pine grove
Countess: He will understand the rest.
Suzanna: Certainly, he'll understand.
Together: He will understand the rest.
Countess: Let us read it together
Suzanna: What a gentle zephyr...
Countess: Will sigh this evening...
Suzanna: Beneath the pine grove...
Together: He will understand the rest,
certainly he will understand the rest.

Deh Vieni alla Finestra: Don Giovanni, wanting to seduce the maid of one of his previous conquests, sits outside the window and serenades her with his song.

O come to the window, beloved;
O come and dispel all my sorrow!
If you refuse me some solace,
before you dear eyes I will die.
Your lips are sweeter than honey,
your heart is sweetness itself:
then be not cruel, my angel,
I beg for one glance, my beloved!

Batti, Batti: Don Giovanni encounters Masetto and Zerlina on their wedding day and forces Masetto to leave Zerlina alone with him. He seduces her, and afterwards, leaves her. When she reunites with Masetto, she feels terrible about being manipulated by Don Giovanni and apologizes to him, telling him that he can do whatever he needs to do to her to make himself feel better, but then they should make amends.

Beat me, dear Masetto,
beat your poor Zerlina.
I'll stand here as meek as a lamb
and bear the blows you lay on me.
can tear my hair out,
put out my eyes,
yet your dear hands
gladly I'll kiss.
Ah! I see you've no mind to:
let's make peace, dearest love!
In happiness and joy
let's pass our days and nights.

La Ci Darem la Mano: Don Giovanni encounters Masetto and Zerlina on their wedding day and forces Masetto to leave Zerlina alone with him. When they are alone, he seduces her, convincing her that she should not marry Masetto and proceeds to deceive her into thinking he will marry her.

Don Giovanni: There we'll be hand in hand, dear,
There you will say, "I do." Look, it is right at hand, dear;
Let's go from here, me and you.

Zerlina: want to, and I don't want to,
My little heart is all a tremble. I would be happy, I'm sure,
But he may be lying.

Don Giovanni: Come, my beautiful delight!

Zerlina: I feel pity for Masetto...

Don Giovanni: I can change your fate.

Zerlina: Soon... I don't have the strength (to resist)

Don Giovanni: Let's go!

Zerlina: Let's go!

Together: Let's go, my love, let's go,
To heal the pangs
Of innocent love.

Ha! Wie Will Ich Triumphieren: Osmin orders Blonde (Pedrillo's fiancé), to love him and demands that she belong to him. Blonde refuses and Osmin has trouble accepting this. Later, Pedrillo invites Osmin to drink, hoping that he will become intoxicated, and when Osmin has drunk himself into a stupor, he reunites with Blonde. Pedrillo and Blonde (with another couple) come to the garden with ladders; however, they are all caught by Osmin, who is outraged by their deceit, and promises torture and death.

Ah, how I shall triumph
when they lead you to the gallows
and string you up by the neck!
I shall gambol, laugh and skip
and sing a little song of joy,
for then I shall be rid of you.
However softly and cautiously
you creep, you damned harem-mice,
our ears soon detect you,
and before you can escape
you find yourselves in our snare
and receive your just deserts.

Mein Herr Marquis: A masquerade ball is in progress. Rosalinde (Eisenstein's wife) pretends to be a Hungarian countess, Eisenstein goes by the name "Marquis Renard," and Adele (who is Rosalinde's maid) pretends she is an actress. The Prince welcomes his guests and Eisenstein is introduced to Adele, but is confused as to who she really is because of her striking resemblance to his maid. She laughs at him, trying to convince him otherwise and sings what is often referred to as "Adele's Laughing Song."

My dear marquis, a man like you
should know better,
Therefore, I advise you to look more
Closely at people!
This hand is surely far too fine, hahaha
This foot so dainty and small, hahaha
The manner of speaking which I have,
My waist, my bustle,
These would never be found
On a lady's maid!
You really must admit,
This mistake was very comical!
Yes, very comical, hahaha,
Is this matter, hahaha.
So pardon me, hahaha,
If I laugh, ha ha ha!
Yes, very comical, hahaha,
Is this matter, hahaha!

You are very comical, Marquis!
With this profile in Grecian style
Being a gift of nature;
If this face doesn't say enough,
Just look at my figure!
Just look through your lorgnette
At this outfit, ah
It seems to me that love
Has clouded your eyes,
The image of your chambermaid
Has quite filled your heart!
Now you see her everywhere,
This is truly a very comic
Yes very comical, hahaha
Is this matter, ha ha ha ,
So pardon me, ha ha ha,
If I laugh, ha ha ha!
Yes very comical, ha ha ha ,
Is this matter, ha ha ha , etc.

Caro Nome: Gilda, Rigoletto's daughter and only companion, has been locked away and sheltered her whole life, for her protection, and her only outing is a chaperoned visit to church and back. Rigoletto secretly earns a living for them working as a court jester for the Duke, a deceitful and womanizing man. The Duke meets Gilda in church and convinces her that he is a student, "Gualtier Malde" and that he is madly in love with her. Gilda naively falls in love with him and daydreams about their future together.

*Gualtier Malde... name of my beloved,
Branded this loving heart.*

*Sweet name, you who made my heart
throb for the first time,
you must always remind me
the pleasures of love!
My desire will fly to you
on the wings of thought
and my last breath
will be yours, my beloved.*

V'ho ingannato: Gilda, left her father's home to find the Duke, and save him from the assassins who were hired to kill him. These assassins were hired by Rigoletto (Gilda's father), to kill the first man they saw, and Rigoletto had arranged for it to be the Duke. However, Gilda, got in the way, and since she was disguised as a man, she was killed instead, and delivered to her father by the assassins. Her father, horrified by the irony of this remembers the curse placed on him earlier in the opera and blames his daughter's death on that curse.

*Gilda: I deceived you...I was guilty
I loved him too much...now I die for him!*

*Rigoletto: Great God in heaven! She was struck by the bolt
That I, in righteous vengeance, loosed!
Beloved angel, look at me, listen to me.
Speak, speak to me, dearest child.*

*Gilda: Let me be silent. Forgive me, and him.
Bless your daughter, o my father.
In heaven above, near my mother,
I shall pray for you evermore.*

*Rigoletto: Do not die, my treasure...have pity!
Oh, my love, you must not leave me!*

*Gilda: In heaven above, near my mother,
I shall pray for you evermore.*

Rigoletto: Oh my daughter!
No, you must not leave me, do not die.
If you go away, I shall be alone!
Do not die, or I shall die beside you!

Gilda: No more...forgive him.
My father...

Rigoletto: O my daughter, my Gilda,
No, you must not leave me...do not die!

Gilda: Farewell

Rigoletto: Gilda, my Gilda, she is dead!
Ah, the curse!

Glitter and Be Gay: Cunegonde is the Baron's beautiful, innocent daughter, who is taken from her father's home, held captive by Belgian armies, sold as a prostitute, tried by the Spanish Inquisition, and attacked by Pirates. She makes her way to Lisbon where she becomes a mistress to a wealthy Jew and the Grand Inquisitor. Glitter and be Gay is Cunegonde's moment to bemoan what she has become, while relishing in the spoils, her sexual plights have brought her...such a quandary.

Sous le dome epais: The Hindus go to perform their rites in a sacred Brahmin temple under the high priest, Nilakantha. Nilakantha's daughter Lakme, and her servant, Mallika, are left behind to go down to the river and gather flowers. Lakme is always worried for her father when he travels, and Mallika is soothing her nerves as they walk and pick flowers along the river bank.

Lakme: Come, Mallika, the creepers are in flower
They already cast their shadows
the sacred river which flows,
calmly and serenely,
They have awakened by the song birds!

Mallika: Oh! mistress,
This is the time when your face smiles,
The time when I can read
Lakmé secrets hidden in her heart!

Lakme: Dome made of jasmine,
Entwined with the rose together,
Both in flower, a fresh morning,
Call us together.
Ah! let us float along
On the river's current:

On the shining waves,
Our hands reach out to
The flowering bank,
Where the birds sing,
o the lovely birds sing.
Dome of white jasmine,
Calling us together!

Mallika: Under the dome of white jasmine,
with the rose together,
On the bank covered with flowers,
Laughing through the morning,
Let us descend together.

Gently floating on its charming swells
On the river's current:
On the shining waves
One hand reaches out to,
Reaching for the bank,
Where spring sleeps
And the birds, the birds sing.
Under the dome of jasmine,
Under the white jasmine,
Ah! calling us together!

Lakme: But, I do not know subtle fear,
Enfolds me,
When my father goes alone
to that cursed town;
I tremble, I tremble in fear!

Mallika: For the god Ganessa protects him,
Let us venture to the joyous pool
The swans with wings of white are happy,
Let us go there and gather the blue lotus.

Lakme: Yes, near the swans with wings of white
Let us go there and gather the blue lotus.

Lakme: Dome made of jasmine,
Entwined with the rose together, etc.

Mallika: Under the dome of white jasmine,
Entwined with the rose together, etc.

Together: Ah! ah! ah!

***Don't Miss LCC's Choir Concert
December 7 at 7:30 p.m.***

A Hometown Holiday Celebration!



***LCC's Symphonic Band Concert
November 30 at 7:30 p.m.***

***Jazz Band Concert
December 4 at 7:30 p.m.***

