

## TEXTS AND TRANSLATIONS

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### **Il est doux**

Il est doux de se coucher, durant la chaleur,  
sous un arbre touffu, et d'attendre que le vent  
du soir amène la fraîcheur.

Femmes, approchez. Tandis que je me repose ici sous un arbre touffu,  
occupez mon oreille par vos accens prolongés.

Répétez la chanson de la jeune fille, lorsque ses doigts tressent la natte, ou  
lorsqu'assise auprès du riz, elle chasse les oiseaux avides.

Le chant plaît à mon âme. La danse est pour moi presque aussi douce qu'un  
baiser.

Que vos pas soient lents; qu'ils imitent les attitudes du plaisir  
et l'abandon de la volupté.

Le vent du soir se lève;  
la lune commence à briller  
au travers des arbres de la montagne.  
Allez, et préparez le repas.

### **It is sweet**

It is sweet to lie in the heat  
beneath a leafy tree, and wait for the coolness of the evening wind.

Women, draw near! While I rest here beneath a leafy tree,  
fill my ear with your long-drawn tones.

Sing the song of the young girl who, when her fingers braid her plaits, or  
when she sits beside the rice, chases off the greedy birds.

Song pleases my soul; dance is for me almost as sweet as a kiss.

Let your steps be slow; let them mime the gestures of pleasure  
and the abandon of passion.

The evening breeze begins to stir;  
the moon begins to gleam  
through trees on the mountainside.  
Go, prepare the feast.

## **Faculty Chamber Concert**

WEDNESDAY, 7:00 P.M.  
FEBRUARY 7, 2024  
CAPISTRANO HALL 151

Trio for Piano, Oboe, and Bassoon      Francis Poulenc (1899-1963)  
 II. Andante

John Cozza, piano  
 Cindy Behmer, oboe  
 Michelle Keem, bassoon

Dances for Clarinet and Guitar (1997)      Daniel Kessner (b. 1946)

- I. Sicilienne
- II. Balkan Dance
- III. Sarabande
- IV. Fire Dance

Sandra McPherson, clarinet  
 George England, guitar

Deux Pieces      Maria Clemence de Grandval (1828-1907)

- I. Romance
- II. Gavotte

Cindy Behmer, oboe  
 Timothy Stanley, cello  
 John Cozza, piano

Chansons madécasses      Maurice Ravel (1875-1937)

- I. Nahandove
- II. Aoua!
- III. Il est doux

Julie Miller, mezzo-soprano  
 Cathie Apple, flute  
 Timothy Stanley, cello  
 John Cozza, piano

Histoire du Tango      Astor Piazzolla (1921-1992)  
 Cafe 1930  
 Nightclub 1960

Cathie Apple, flute  
 George England, guitar

**Aoua!**

Aoua! Aoua! Méfiez-vous des blancs, habitants du rivage.  
 Du tems de nos pères, des blancs descendirent dans cette île.  
 On leur dit: Voilà des terres, que vos femmes les cultivent;  
 soyez justes, soyez bons, et devenez nos frères.  
 Les blancs promirent, et cependant ils faisoient des retranchements.  
 Un fort menaçant s'éleva; le tonnerre fut renfermé dans des bouches d'airain;  
 leurs prêtres voulurent nous donner un Dieu Que nous ne connoissons pas;  
 ils parlèrent enfin d'obéissance et d'esclavage.  
 Plûtôt la mort! Le carnage fut long et terrible;  
 mais malgré la foudre qu'ils vomissoient et qui écrasoit des armées entières,  
 ils furent tous exterminés.  
 Aoua! Aoua! Méfiez-vous des blancs.  
 Nous avons vu de nouveaux tyrans, plus forts et plus nombreux, planter leur  
 pavillons sur lerivage.  
 Le ciel a combattu pour nous. Il a fait tomber sur eux les pluies,  
 les tempêtes et les vents empoisonnés. Ils ne sont plus, et nous vivons,  
 et nous vivons libres.  
 Aoua Aoua! Méfiez-vous des blancs, habitants du rivage.

**Aoua!**

Aoua! Aoua! Beware of white men, dwellers of the shore.  
 In our fathers' time, white men landed on this island;  
 they were told: here are lands, let your women work them; be just,  
 be kind and become our brothers.  
 The white men made promises, and yet they made entrenchments too.  
 A menacing fort was built; thunder was stored in muzzles of cannon;  
 their priests pressed on us a God we did not know;  
 they spoke finally of obedience and slavery. Sooner death! The carnage was  
 long and terrible; but despite the thunder they spewed  
 and which crushed whole armies, they were all wiped out.  
 Aoua! Aoua! Beware of white men.  
 We have seen new tyrants, stronger and more numerous, setting their tents  
 on the shore:  
 heaven has fought on our behalf;  
 has hurled rains upon them,  
 storms and poisoned winds.  
 They are no more, and we live,  
 and live in freedom.  
 Aoua! Beware of white men, dwellers of the shore.

Tu souris, Nahandove, ô belle Nahandove!  
 Tes baisers pénètrent jusqu'à l'âme; tes caresses brûlent tous mes sens;  
 arrête, ou je vais mourir. Meurt-on de volupté, Nahandove, ô belle  
 Nahandove!  
 Le plaisir passe comme un éclair. Ta douce haleine s'affaiblit, tes yeux  
 humides se referment, ta tête se penche mollement, et tes  
 transports s'éteignent dans la langueur.  
 Jamais tu ne fus si belle,  
 Nahandove, ô belle Nahandove!  
 Tu pars, et je vais languir dans les regrets et les désirs.  
 Je languirai jusqu'au soir. Tureviendras ce soir,  
 Nahandove, ô belle Nahandove!

**Nahandove**

Nahandove, o lovely Nahandove! The nocturnal  
 bird has begun its cries, the full moon shines  
 overhead, and the new-born dew moistens my hair.  
 Now is the hour; who can be delaying you,  
 Nahandove, o lovely Nahandove!  
 The bed of leaves is prepared;  
 I have strewn it with flowers and sweet-smelling herbs;  
 it is worthy of your charms, Nahandove, o lovely Nahandove!  
 She comes. I recognized her breathing, quickened by her rapid walk;  
 I hear the rustle of the loin-cloth wrapped around her; it is she, it is  
 Nahandove, lovely Nahandove!  
 Take breath, my little love; rest on my lap.  
 How bewitching your gaze is! How quick and  
 delightful is the motion of your breast beneath a caressing hand!  
 You smile, Nahandove, o lovely Nahandove!  
 Your kisses reach right into my soul;  
 your caresses set all my senses ablaze: stop, or I shall die. Can one die of  
 delight, Nahandove, o lovely Nahandove?  
 Pleasure passes like lightning.  
 Your sweet breath falters, your moist eyes close, your head falls gently  
 forwards, and your ecstasy dies, giving way to languor.  
 Never were you so lovely,  
 Nahandove, o lovely Nahandove!  
 You leave, and I shall languish in sorrow and desire.  
 I shall languish until evening.  
 You will return tonight, Nahandove, o lovely!

**Dr. Cathie Apple** is the flute instructor at Sacramento State and one of the founders of Citywater new music ensemble. She is a regular performer at the Music at Noon concert series and performs with Sinfonia Spirituosa baroque orchestra and the Sacramento Baroque Soloists. She has also performed with the Sacramento Philharmonic, Sacramento Choral Society and Orchestra, and the California Symphony. Along with her specialization in modern music, Dr. Apple performs regularly on traverso, with baroque ensembles Sinfonia Spirituosa and the Sacramento Baroque Soloists. Her traverso is made by Martin Wenner and is modeled after a mid-18th century flute designed by Italian flute-maker Carlo Palanca. Cathie earned her Doctorate from the University of Michigan, where she studied with Amy Porter. While in Michigan, Cathie also taught at Interlochen Arts Camp and was the yoga instructor for Amy Porter's Anatomy of Sound workshop.

**Dr. Cindy Behmer** is the instructor of oboe and English horn at Sacramento State. In addition to teaching, she freelances with several groups in Northern California and Nevada, including Stockton Symphony, Reno Philharmonic, Sacramento Philharmonic and Opera, Sacramento Choral Society and Orchestra, Music in the Mountains Festival Orchestra, Zion Chamber Orchestra, Fresno Philharmonic, and Merced Symphony. Upon completion of her Doctor of Musical Arts degree (2011) at the University of Arizona with Dr. Neil Tatman, Dr. Behmer served as tenured oboist and English hornist with the Tucson Symphony Orchestra. She also held positions with the Tucson Chamber Artists Orchestra, the Tucson Pops Orchestra and concertized on several chamber music series including St. Philip's Friends of Music and St. Andre's Bach Society. Dr. Behmer has also pursued additional study with Thomas Stacy, Carolyn Hove, Dr. Lindabeth Binkley, and Paula Engerer.

**John Cozza** is in demand throughout California as teacher, coach/accompanist, chamber musician, adjudicator and clinician. He has been the Staff Accompanist at Sacramento State since 2004 and took over as Music Director and Pianist/Organist at St. Michael's Episcopal Church in Carmichael in January of 2018. A graduate of the University of Southern California, Northwestern University and the Hochschule für Musik in Vienna, Austria, Dr. Cozza was named Director of Accompanying at Baylor University (Waco, TX) in 1994 to design and implement the Master of Music degree program in Piano Accompanying. Dr. Cozza holds a DM

degree in Piano Performance, Vocal Accompanying and Chamber Music from Northwestern University. He earned his bachelor's and master's degrees at USC, where he was named Valedictorian of the School of Music. His principal teachers have been Daniel Pollack in Los Angeles, Dr. David Kaiserman in Chicago, and Professors Hans Graf (solo piano performance) and Georg Ebert (chamber music) in Vienna. He originally attended Vienna's prestigious Hochschule für Musik as a Rotary Foundation Scholar in 1986-87, then returned for further study from 1988-1991 when he received the coveted Diplom in both Piano Performance and Chamber Music.

**Dr. George Benton England** is a highly sought-after guitarist, known for his skills as both a soloist and chamber musician on both modern and historical instruments. In New York City, George has performed with distinguished groups such as the Cantanti Project, Ensemble Musica Humana, and the Brooklyn Composers' Collective. His international endeavors include giving praised performances in Koblenz, Germany as part of Duo Raccontare with soprano Dr. Kathleen O'Rourke, and as a soloist in Khanom, Thailand. George holds a Doctor of Musical Arts degree from Stony Brook University, where his culminating studies focused on the analysis and interpretation of French and Italian lute works of the 17th century, as well as 20th-century serial compositions for the guitar. He earned his Master of Music degree from Sacramento State and his Bachelor of Music, cum laude, from CSU Northridge. His teachers have included Jerry Willard, Richard Savino, Steven Thachuk, Gyan Riley, and Brandon Yip.

**Michelle Keem** is Principal Bassoon of the Santa Cruz Symphony and plays with many orchestras around the Bay Area. She has performed with orchestras and chamber ensembles across North America and Europe, including the Oregon Symphony, San Antonio Symphony, Antwerp Philharmonic, Buffalo Philharmonic, and Olmos Ensemble. She is a founding member of Trio Auloi, whose performances include a recital in Boston's Jordan Hall. A native of New York state, Michelle has Bachelor and Master of Music degrees from New England Conservatory, where she studied with Rick Ranti and Richard Svoboda, and did additional graduate studies with Marc Goldberg and Patricia Rogers at Bard College Conservatory. Michelle is also an avid knitter and a longtime volunteer at a local farm animal sanctuary.

**Sandra McPherson** graduated with a Bachelor of Music from CSU, Fresno and a master's degree in Clarinet Performance/Musicology from UC Santa Barbara, where she studied clarinet with James Kanter. She performs frequently as principal clarinetist and bass clarinetist in numerous Northern California orchestras, including the Sacramento Philharmonic, Opera, and Choral Society Orchestras. She also has extensive experience as a chamber music performer and coach. As a member of the Sacramento Philharmonic's woodwind quintet, she performs educational concerts throughout the region. She has performed with numerous other chamber music ensembles at the Crocker Art Museum Sunday Series, Sacramento State's Festival of New American Music, Chamber Music Alive!, and the Capital Chamber Players Series.

**Timothy Stanley** holds an undergraduate degree from the University of Nevada, Las Vegas, and a master's degree from Sacramento State in cello performance. He began teaching with the String Project in the fall of 2004 and maintains a teaching studio in Sacramento. Mr. Stanley performs in area orchestras and chamber ensembles and is a founding member of the ensembles Citywater and Confluentes Baroque Quartet.

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**Nahandove**

Nahandove, ô belle Nahandove! L'oiseau nocturne a commencé ses cris, la  
pleine lune brille sur ma tête, et la rosée naissante humecte mes cheveux.  
Voici l'heure; qui peut t'arrêter, Nahandove, ô belle Nahandove!  
Le lit de feuilles est préparé;  
je l'ai parsemé de fleurs  
et d'herbes odoriférantes;  
il est digne de tes charmes, Nahandove, ô belle Nahandove!  
Elle vient. J'ai reconnu la respiration précipitée  
que donne une marche rapide; j'entends le  
froissement de la pagne qui l'enveloppe;  
c'est elle, c'est Nahandove, la belle Nahandove!  
Reprends haleine, ma jeune amie;  
repose-toi sur mes genoux.  
Que ton regard est enchanteur! Que le mouvement de ton sein est vif et  
délicieux sous la main qui le presse!