

FUNDRAISING

# *Love Song Recital*

*Matthew Cossack Et Anush Avetisyan*



Saturday July 9<sup>th</sup>, 2022 | 7:00pm

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Diego Tornelli, *Pianist*  
Our Lady of Mt. Carmel Annunciation Church

# PROGRAM

Cinque, dieci | *The Marriage of Figaro* | W.A Mozart | DUET

## *Armenian Songs*

Call To the Sea | Komitas

China res | Komitas

Es Arun | Komitas

Ach, Maral Jan | Komitas

## *Italian Songs*

Ma rendi pur contento | Vincenzo Bellini

O del mio amato ben | Stefano Donaudy

A Vucchella | F.Paolo Tosti

Dicitencello vuie | Rodolfo Falvo

## *(Brief Pause)*

Pa...Pa...Pa | *The Magic Flute* | W.A Mozart | DUET

## *2 Arabesques*

1. Andantino con moto- Tempo rubato - 1 | Claude Debussy
2. Allegretto Scherzando | Claude Debussy

Bei Männern | *The Magic Flute* | W.A Mozart | DUET

The Desert Song | *The Desert Song* | Sigmund Romberg | DUET

## *English Songs*

God Gives Me You | Florence Price

If Ever I Would Leave You | Frederick Loewe



## Matthew Cossack, Baritone

‘A master of his touching, yet bold baritone’ (Berkshire Fine Arts), Matthew Cossack holds graduate degrees and performance based awards from both Mannes College and the Yale School of Music. His role history during college includes Belcore (L’elisir d’amore), Figaro (Le nozze di Figaro), Don Alfonso (Così fan tutte), Peter (Hänsel und Gretel), Onegin (Eugene Onegin) as well as others. A native of Brooklyn, New

York, he was a finalist of the Opera Index Competition, a Regional Winner in the Metropolitan Opera National Council Auditions, and a winner in the Opera Foundation Scholarship Competition in 2019. He made his European debut at the Deutsche Oper Berlin in 2019 as a member of the Stipendiat Ensemble. After the pandemic, he returned as Starveling in A Midsummer Night’s Dream in 2021, and as the baritone soloist in a world premiere of Once To Be Realised, which toured through Berlin, Munich and Athens in 2022. He was the First Place Winner in the New York division of the Music International Grand Prix Competition. Next season, he will make his debut in Poland singing an American Songs concert with the West Side Sinfonietta as part of the National Forum of Music in Warsaw.

## Anush Avetisyan, Soprano

Armenian-American soprano, Anush Avetisyan has “proved to be a gifted singer and interpreter beyond her years” (German World Magazine). Ms. Avetisyan is a graduate from Yale School of Music earning her Masters Degree, Academy of Vocal Arts earning her Artist Diploma and UCLA earning her Bachelors in both vocal performance and music education. She has attended many of the countries top summer programs including Opera Theatre of Saint Louis, where she received a Richard Gaddes Career Award, Wolf Trap Opera, Oberlin in Italy, and Pittsburg Festival Opera and most recently Music Academy of the West where she was a Fast Pitch Winner to promote and progress Armenian Classical Music in her community.



Ms. Avetisyan is a First Prize winner of the Inaugural Deborah Voigt International Vocal Competition, Second Place in the Mario Lanza Competition, First Place in the New Century Singers Whittier Vocal Scholarship Competition, the First and Founders’ Prize for Vocalists in the Mondavi Center Young Artists Competition, Fourth Place in the Loren L. Zachary Society Competition and First Place in the Palm Springs Opera Guild Vocal Competition. She has also received encouragement awards from the Metropolitan Opera and The Giulio Gari Foundation and was a semi-finalist in the Dallas Opera Competition. Most recently Ms. Avetisyan was a First Prize winner in the Music International Grand Prix and alongside her fiancé is a recipient of a partial scholarship to attend the AIMS GRAZ summer program.

Her professional debut as Laretta in Gianni Schicchi with Livermore Valley Opera was awarded the American Prize in Opera in 2021.

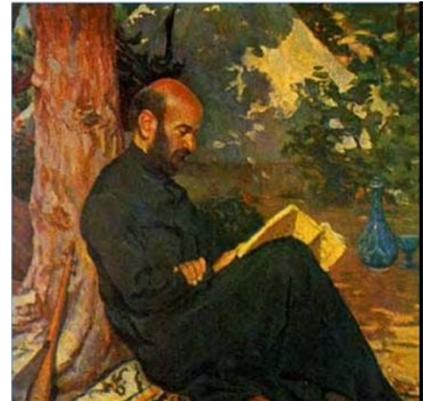


## Diego Tornelli, Pianist

Italian pianist Diego Tornelli is a sought-after accompanist, coach, and collaborator based in New York City. He holds degrees from both SMU and the Juilliard School, where he has taught Italian diction, worked as an interpretation coach, curated and directed the school's first-ever Italian Liederabend, and was the long-time Collaborative Pianist for several classes. In addition to performing chamber music in the U.S. and internationally, his positions have included serving as Assistant Conductor to William Eddins at the Dallas Symphony, assisting Frank Lopardo and young artists at the Lindemann Program of the Metropolitan Opera, Vocal Department Faculty at the Music Academy of the West, and Chamber Music Faculty and Artist in Residence at the Stamford International Music Festival, U.K.

## KOMITAS VARTAPET

Komitas (1869-1936) is considered the father of Armenian classical music; he was, among other things, an ethnomusicologist, composer, singer, pianist, priest, and poet. His main passion was tracing back through the ages and preserving his nation's cultural roots, which drove him to dedicate his life to researching the folk music of Armenia and the surrounding regions. He collected and transcribed traditional songs and dances, composed sacred and secular original works, founded many Armenian orchestras and choirs, toured with concerts, wrote papers, and presented at European musicological conferences on the Armenian musical legacy and its unique characteristics. He is a symbol of huge pride for the Armenian people.



## Neapolitan Songs

Canzone napoletana, sometimes referred to as Neapolitan song, is a term for a traditional form of music sung in the Neapolitan language, and expressed in familiar genres such as the love song and serenade. The origins of Neapolitan music are obscure: although it is known music was an important aspect of Naples' cultural life even in earlier times, the first detailed references to it date to the 15th and 16th century, when Neapolitans would sing canzonette (canzonets), light hearted melodies, known by everybody in the city and usually accompanied by flute and mandolin.

Among the most common styles of Neapolitan canzonette was villanella, a three-voice, a cappella way of singing, which appeared in the mid-16th century. The first known names of Neapolitan music were, indeed, related to villanella: Orlando di Lasso, Luca Maurizio, Oratio Vichy, Adriano Wilbert, Carlo Gestalt, Giovanni Maria Trabuco, Claudio Monteverdi. Some of them remain among the most known names of 16th century non religious polyphonic music in Italy.

### ***Dza'yn tur, ov tsovak***

Dza'yn tur, ov tsovak, incho lurrum es.  
Voghbakits' linel ch'kamis dzhbakhtis:  
Sharzhets'e'k', zepyorrk, alikuh vet-vet.  
Kharrnek' artasuks ays jreri het:

Ardyok' galo e mi or, jhamanak, tesnel  
Masisi glkhin mi droshak, yev amen  
koghmits' pandukht hayazgik' dimel dep  
yuryants' sirun hayrenik':

### ***Chinar Es***

Chinar es, geranal mi  
Yar, yar, yar  
Mer trnen heranal mi  
Yar, yar, yar

### ***Es Arun***

1. Es arrun jur e gali, Mi tesek' - ur e gali:  
*Galis e, galis e, ser ane:*

2. Yes, du mi baghum pitenk', Du ch'inari,  
yes nærni.  
*Galis e...*

### ***A'kh maral jan***

A'kh, maral jan,  
Kokons t'vornats mnats',  
Ja'n, gyaral jan.  
Sirts krakats mnats'.

A'kh, maral jan,  
I'nych' anem im aprely,  
Ja'n, gyaral jan.  
Im ach'k'ery t'ats' mnats':

### ***Call to the Sea***

Give a sound, oh sea, why are you silent?  
You don't want to be a friend to my sad misfortune?  
Move, gentle winds, the waves little by little  
Mix these tears with this water.

Alas will one day come a time, where we will  
see atop mount Masis a single flag, and from  
every corner Armenian refugee's will return  
home to their beautiful motherland?

### ***You Are Like A Plane Tree***

You are like a plane tree, don't bend your head  
Dear, dear, dear  
Don't stay away from our door  
Dear, dear, dear

### ***This Stream***

1. This stream is coming, do you not see  
where it is coming?  
*It's coming, it's coming, to make love;*

2. Me and you are in one garden, you're a  
poplar tree, and I'm a pomegranate tree.  
*It's coming, It's coming, to make love.*

### ***Ah, dear Maral***

My cocoon remained closed,  
Dear, dear one.  
My heart remained ablaze.

Ah, dear maral,  
What should I do with my life?  
Dear, dear one.  
My eyes remained wet.

***Ma rendi pur contento***

Ma rendi pur contento  
della mia bella il core,  
e ti perdono, amore,  
se lieto il mio non è.

Gli affanni suoi pavento  
più degli affanni miei,  
perché più vivo in lei  
di quel ch'io vivo in me.

***O del mio amato ben***

O del mio amato ben perduto incanto!  
Lungi è dagli occhi miei  
chi m'era gloria e vanto!  
Or per le mute stanze  
sempre lo [cerco e]<sup>1</sup> chiamo  
con pieno il cor di speranze.  
Ma cerco invan, chiamo invan!  
E il pianger m'è sì caro,  
che di pianto sol nutro il cor.

Mi sembra, senza lei, triste ogni loco.  
Notte mi sembra il giorno;  
mi sembra gelo il foco.  
Se pur talvolta spero  
di darmi ad altra cura,  
sol mi tormenta un pensiero:  
Ma, senza lui, che farò?  
Mi par così la vita vana cosa  
senza il mio ben.

***But please make contented***

But please do make contented  
My beautiful one's heart,  
And I will forgive you, love,  
If mine is not happy.

Her troubles I fear  
More than my own troubles,  
Because I live more in her  
Than I live in myself.

***Oh! Of my most beloved***

Oh! Of my most beloved, I have lost  
enchantment!  
Far from my eyes is that which was glory  
and pride!  
Now through the silent rooms  
always I search and call out  
with my heart full of hope.  
But I search in vain, I call in vain!  
And the crying to me is so dear,  
Because by crying only do I nourish my  
heart.

It seems to me, without her, pain is  
everywhere.  
Night seems to me to be day;  
It seems to me ice is flame.  
If then sometimes I hope  
to give myself to another care,  
only one thought alone torments me:  
But, without her, what will I do?  
Life like this appears to me a useless thing  
without my beloved.

### ***A vucchella***

Sì, comm'a nu sciorillo  
tu tiene na vucchella  
nu poco pocorillo  
appassulatella.

Meh, dammillo, dammillo,  
- è comm'a na rusella -  
dammillo nu vasillo,  
dammillo, Cannetella!

Dammillo e pigliatillo,  
nu vaso piccerillo  
comm'a chesta vucchella,  
che pare na rusella  
nu poco pocorillo  
appassulatella...

### ***Dicitencello vuie***

Dicitencello a 'sta cumpagna vosta  
C'aggio perduto 'o suonno e 'a fantasia,  
C' 'a penzo sempe,  
Ch'è tutt' 'a vita mia!  
I' nce 'o vvulesse dicere,  
Ma nun nce 'o ssaccio di.  
'A voglio bbene,  
'A voglio bbene assaje!  
Dicitencello vuje  
Ca nun mm' 'a scordo maje!  
È 'na passione,  
Cchiù forte 'e 'na catena,  
Ca me turmenta ll'anema  
E nun me fa campà!

'Na lacrema lucente v'è caduta,  
Diciteme 'nu poco a che penzate?  
Cu 'st'uocchie doce  
Vuje sola me guardate!  
Levammoce 'sta maschera,  
Dicimmo 'a verità!  
Te voglio bene,  
Te voglio bbene assaje!  
Sì tu chesta catena  
Ca nun se spezza maje!  
Suonno gentile,  
Suspiro mio carnale,  
Te cerco comm'a ll'aria,  
Te voglio pe' campà!

### ***Small Mouth***

You are like a small flower,  
You have a small mouth  
Just a little, a little  
Faded.

Oh, give it, give it to me,  
It's like a small rose!  
Give me a kiss,  
Give it to me Candida!

Give it to me and take it,  
A small kiss,  
A small kiss  
Like your small mouth  
That looks like a small rose  
Just a little, a little  
Faded.

### ***Tell her about it***

Tell it to your female friend  
That I've lost a sleep and a peace,  
That I always think of her,  
That she is all my life!  
I would like to tell her about it  
But I don't know how to tell it to her.  
I love her,  
I love her so much!  
Tell her about it of you  
That I'll never forget her!  
This is a passion,  
Stronger than a chain,  
That torments my soul  
And doesn't let me live!

A glistening tear slid down from your face,  
Just tell me: what are you thinking about?  
With such sweet eyes  
Only you look at me!  
Let's throw this mask off  
And let's tell each other the truth!  
I love you,  
I love so much!  
You are this chain  
That never breaks up!  
Sweet dream,  
My breathing,  
I need you like the air,  
I need you to live!

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*to our supporters*

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