

# The Department of Music

proudly presents

## **“Rosas de Pulpa ... Rosas de Cal”** **The Music of Valdo Sciammarella**

**Diane McNaron, Soprano**  
**Heather Coltman, Piano**

3 p.m. Sunday, October 28, 2007  
University Theatre  
Florida Atlantic University, Boca Raton

**FAU**

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**SCHOOL OF THE ARTS**  
Dorothy F. Schmidt College of Arts and Letters  
Florida Atlantic University

**Program**

**“Rosas de Pulpa ... Rosas de Cal”**

The Music of Valdo Sciammarella  
(1926 - Present)

**Cuatro Canciones para voz y piano**

1988, rev. 1997

*El Instante* (F. L. Bernádez)  
*Si al Mecer* (G. A. Bécquer, “Rimas”)  
*Volverán* (G. A. Bécquer, “Rimas”)  
*Hoy como ayer* (G. A. Bécquer, “Rimas”)

**Dos Canciones**

1952, rev. 1976

*Romancillo del Niño Perdido* (popular)  
*Campesina* (Pablo Neruda)

**Piezas Breves**

1956

*Caprichoso*  
*Nocturno*  
*Romanza*  
*Idilio*  
*Acuarela*  
*Con Gracia*  
*Con Mucho Gracia*  
*Graciosísimo - Ostinato*  
*Lento*  
*Alegre*

**Cantigas de Amigo** (Francisco Javier, 1947)

1951

*Amigo, te ¿te acuerdas?*  
*Dulcísima ti voz*  
*¡Oh! amigo*  
*Tú, amigo*  
*Sueño de ti*  
*Tu palabra*  
*Brisa encalmada*  
*Sonreías, amigo*

## Participating Artists and Composers

Argentine composer **Valdo Sciammarella** began his prolific career as a concert pianist in Buenos Aires. Throughout his life, he worked as a composer and choral director. In the 1950s, his unique style emerges, strong and decisive. During this time, he composed *Cantigas de Amigo* and a series of symphonic and vocal works: *Canzona* (1954); *Cantata para la fundación de Buenos Aires* (1956), based on the text of Argentine poet Juan de Garay; and using the text of famed Spanish author Miguel de Unamuno, *Salmo 1* (1956). Also during this period, Sciammarella composed *Cánticos rituales* based in the texts of the Chilean poet, Pablo Neruda. In 1957, he composed the music for the opera, *Marianita limeña*, which won him a National Prize in 1958. It is also during these years that Sciammarella began writing for the theater and for films. For the theater, he wrote a total of twenty-four works between the years of 1953-1968. In 1959, he composed music for four films including the film, *Spilimbergo*, a documentary about the painter; the film was presented in the Biall Cinematográfica of Venice in 1960.

In the 1960s, with the German choreographer, Renate Schottelius, Sciammarella began to work with both dance and music, one of his life's ambitions. During this time, he composed *Canciones para la vida y para la muerte*, commissioned by the soprano, Phyllis Curtin. The work premiered in the Library of Congress in Washington D.C.

From the 1960s to the present, Sciammarella has continued to create astounding musical masterpieces, redefining his own music as well as musical genres. These talents earned him a place as a member of the National Academy of the Arts in 1985. In 1991, he was honored with a national prize by the Argentine government for la *Sonata en Mí*. In 1995, he won the prize "Malvinas argentinas" for *el Concierto para piano y orquesta*. *Canciones de amor* earned the Carlos López Buchardo prize in 1992. With his latest works, he challenges and stretches his musical genius, *Variaciones sobre el tema popular 'Palomita blanca'* for the marimba and violin in 2000 is one example. In 2001, he composed the Sinfonía 'Verra la morte' based on the work of Cesare Pavese. In addition, he has directed the choirs of the Wagnerian Association of Buenos Aires, the Caracas Opera, and the National Lyrical Theater of the Zarzuela in Madrid. Since 1997, he has filled the role of Director of the Children's Choir for the Teatro Colón.

Soprano **Diane McNaron** has appeared in opera, recital, oratorio and cabaret throughout the US and in Germany, Austria, Italy and Australia. Her teachers have included Eleanor Steber, Gianna D'Angelo and Kurt Weill-repertoire coaches Randolph and Lys Symonette. She recorded the CD *Music in Flight* which was endorsed by Nobel Peace Prize winner DOCTORS WITHOUT BORDERS (MSF) featuring songs by composers "in flight" from war and political oppression. Appearing regularly as a recitalist in twentieth-century art song, she also directs The Politically Incorrect Cabaret, an ensemble presenting political satire through Berlin-style variety cabaret. Her duo, Masters' Cabaret, performs authentic German and French cabaret music. Both troupes tour the Southeast. As a stage director, McNaron has directed over forty operas, musicals, revues and galas. She also produces rallies, teach-ins and speaking events. Having served as Director of Opera and a teacher of singing at several universities, both in the US and abroad, McNaron now lives in Birmingham, Alabama, where she was recently awarded grants by the Alabama State Council on the Arts and the Lowder Foundation.

American pianist **Heather Coltman** is widely acclaimed across three continents as a solo and chamber musician. She has given recitals and performed with orchestras and on radio broadcasts throughout the United States and in Canada, Mexico, Switzerland, France, Germany, Spain, Greece and South Africa. She maintains an active performance schedule as a soloist and chamber musician. Renowned as a teacher, many of her piano students are distinguished performers and educators throughout the Americas and in Europe.

Coltman first performed in public at the age of five in her native country of Zambia. Her early piano studies with her mother continued after the family emigrated to the United States in 1966. As a recipient of the Austin Symphony Youth Award, Coltman made her debut with the Austin Symphony at the age of 16. She has received many awards, including top placement in the Geza Anda International Piano Competition, the Missouri Southern International Piano Competition and the Joanna Hodges International Piano Competition. Other prizes include the Outstanding Accompanist Award at both the Emanuel Feuermann Memorial International Cello Competition and the Corpus Christi Young Artists Competition.

Coltman holds a Doctor of Musical Arts degree from the University of Texas at Austin. She received her Master's of Music degree from the Mannes College of Music in New York after graduating from the College-Conservatory of Music in Cincinnati with a Bachelor of Music degree. Her teachers have included Lita Guerra, Claude Frank and David Bar-Illan. In 1977, she was a student at the Ecoles d'Artes Americaines in Fontainebleau, France, where she received private instruction from Nadia Boulanger.

Recent orchestral performances include appearances with the Boca Raton Philharmonic Symphonia, the Boca Pops Orchestra, Florida Atlantic University Symphony, the Florida Wind Symphony, the Charlotte Youth Symphony, the Weinstadt Kammerorchester in Germany, the South Arkansas Symphony, the University of Texas Symphony, the Elmira Chamber Players, and the Austin Chamber Music Center Chamber Orchestra. She was also a soloist with the College-Conservatory of Music Philharmonia Orchestra as a CCM Concerto Contest winner. Coltman's numerous recordings include solo and chamber music performances and reflect her interest in new music. She can be heard on several labels, including Klavier Records, Wisdom Recordings, Innova Recordings, Lyra Productions and Heng Hao Records labels.

Coltman has served on the faculty of the University of North Carolina at Charlotte, the Austin Chamber Music Center, Samford University, Birmingham-Southern College Conservatory, and the Community School of Music and Arts in Ithaca, New York. She is currently Chair of the Department of Music at Florida Atlantic University, where she is also a Professor of Music and Director of Keyboard Studies. Coltman was named the University's 2004 "Researcher of the Year." She also received the 1997-98 Award for Excellence in Undergraduate Teaching from that institution. She is the Founder and Director of the Teaching Outstanding PerformerS (TOPS) Camps, an annual summer music enrichment program for pre-college students. The mother of three sons, Coltman makes her home in Boca Raton, Florida.

## Notes on Poetry

**Francisco Luis Bernárdez** (1900 – 1978) was born in Buenos Aires; however, at the age of twenty, he traveled to Spain where he began his literary career as a journalist and wrote for the newspaper “Vigo.” His first literary works, *Orto* (1922) and *Bazar* (1922), were published in Spain and were written following the principles of Ultraism. His most well known poetry was published after his return to Buenos Aires in 1924. This new phase found its inspiration in the Spanish mystic poets, exploring the intimacy of the religious life as well as the art of amorous love. During this time, he also wrote for the newspaper, “La Nación”, and joined the magazine, “Criterio.” In 1944, he was named General Director of Intellectual Culture of the Justice and Public Proceedings Ministry.

**Gustavo Adolfo Bécquer** (1836 - 1870) who was left an orphan at the age of nine, who suffered from poverty and ill health for much of his life and died of a mysterious illness at the age of thirty-four, is regarded as Spain’s greatest romantic poet of the nineteenth-century. His collections consist of seventy-nine *rimas* (rhymes) and various legends written in poetic prose. The *rimas* are short and center around the theme of love in all its complexities—sometimes as a tender, melancholic passion for the ideal woman, sometimes as disillusionment, sometimes as bitter, soul-searching desperation. Astoundingly, he worked all of his literary genius into just ten years.

The celebrated Chilean poet **Pablo Neruda** (1904 - 1973) received the supreme literary award, the Nobel Prize for Literature, in 1971. Among his most recognizable works are *Residencia en la tierra*, *Canto general* and *Odas elementales*. Through his monumental collection, *Canto general* (1950), he received his reputation as a politically committed writer who championed the exploited, denounced the imperialist and defended socialism. In the collections of *Residencia en la tierra*, Neruda reveals a bleak, pessimistic perspective of the world.

**Francisco Javier** (1924 - present), a prestigious theater director in Buenos Aires, created the lyrics for Sciammarella’s opera *Marianita limeña*. Sciammarella used Javier’s work, *Cantigas de Amigo* (1952), in a series of songs with the same title. Javier then made the decision to dedicate himself full-time to his activities as a theatrical director, in which he is presently occupied.

The title of this concert and of our upcoming CD, “*Rosas de Pulpa ...Rosas de Cal*,” is taken from Neruda’s poem, *Campesina* or Peasant Girl. Watching her, the poet addresses the woman in his mind, as she toils unaware of him. Thinking of what the work does to her body and of how the furrows she tills will become her grave, he questions, ironically, “What ideal can your body fulfill?” Yet, his word brings immortality to the being whose flesh he sees decimated. Brilliantly, Sciammarella sets the poem as a love song, perhaps from the earth to the woman.

The songs of composer Valdo Sciammarella use Latin poetry to weave the energy and mystery of Argentine traditions into modern classical music. The music, destined to become a CD, begins and ends with poetry of Buenos Aires.

In *Cuatro Canciones*, the mysticism of poet Bernárdez perfectly sets the stage for the extreme emotional highs and lows of premiere Spanish poet Gustavo Adolpho Bécquer. Bécquer chronicles the loves of his brief, intense life through passionate poetry, and in the most famous of Spanish poems, *Volverán*, by turning rejection to revenge. Finally, in Sciammarella’s brilliant version of the Tango, Bécquer explodes with scrappy, sardonic irony.

The composer defies an Argentine tradition in *Dos Canciones* by combining a Neruda poem with a country Romancillo, thus uniting porteños with las provincias, (read city-folks and hicks.) The revolutionary, humanitarian spirit of Pablo Neruda inspired the title of this concert and the upcoming CD, “*Rosas de Pulpa ...Rosas de Cal*.” In *Campesina*, or Peasant Girl, Neruda’s words sing the brand of this woman’s tragedy onto the heart of the listener.

The beauty of the simple poetry in Javier’s *Cantigas de Amigo* is its universality ... that lovers and friends can part but find each other, still, through dream, memory and the sounds they shared. DM

**Kelly Jensen**, translator and Spanish coach, is Associate Professor of Spanish at Samford University in Birmingham, Alabama. Also a musician, she is one of the leading handbell soloists in the US, is presently completing a book on Gaucho history in Argentina and preparing to release her first CD.

*Cuatro Canciones/Four Songs*

I. El Instante

Lo poco que en el mundo soy y he sido  
 Pasará como el humo vago y lento  
 Transformado por fin en alimento  
 De la insaciable muerte y del olvido

Lo que acaso gocé, lo que he sufrido,  
 Lo que pude soñar y lo que siento.  
 Todo se apagará sin un lamento,  
 En impalpable polvo convertido.

Pero entre tanto desvanecimiento  
 Quizá dure un instante el hondo acento  
 Con que canté lo mucho que he querido:

Tal vez pueda durar lo que un latido  
 La voz de la pasión con que he vivido  
 Antes de ser también cenizas y viento.

*Francisco Luis Bernárdez*

I. The Moment

The little that I am and have been in the world  
 Will pass as the slow and wandering smoke  
 At the end, transformed in nourishment  
 By the insatiable death and forgetfulness.

What I perhaps enjoyed, what I have suffered,  
 What I could dream and what I am feeling.  
 It will all be extinguished without lament,  
 Converted into impalpable dust.

But amid such dissipation  
 Perhaps, for one moment, the profound voice will endure  
 That one with which I sang of what I have loved the most:

Perhaps the beat of passion's voice will endure  
 That voice with which I have lived  
 Before it also becomes ashes and wind.

*English Translation: Dr. Kelly Jensen*

II. Rima XVI

Si al mecer las azules campanillas de tu balcón  
 Crees que suspirando pasa el viento murmurador,  
 Sabe que, oculto entre las verdes hojas, suspiro yo.

Si al resonar confuso a tus espaldas vago rumor,  
 Crees que por tu nombre te ha llamado lejana voz,  
 Sabe que, entre las sombras que te cercan, te llamo yo.

Si se turba medroso en la alta noche tu corazón,  
 Al sentir en tus labios un aliento abrasador,  
 Sabe que, aunque invisible, al lado tuyo respiro yo.  
*Gustavo Adolfo Bécquer*

II. Rhyme XVI

If when the blue bellflowers  
 on your balcony sway  
 You believe it is the whispering wind passing by  
 with a sigh,  
 Know that, hidden within the green leaves,  
 it is I who sighs.

If when a vague, confused murmur is heard  
 behind you,  
 You believe it is a faraway voice that  
 has called you by name,  
 Know that, tucked between the shadows that encircle you,  
 it is I who calls you.

If when late at night your fearful heart  
 becomes alarmed  
 when over your lips you sense  
 a burning breath  
 Know that, though invisible, lying beside you,  
 it is I who breathes.

III. Rima LIII

Volverán las oscuras golondrinas  
 En tu balcón sus nidos a colgar,  
 Y otra vez con el ala a sus cristales  
 Jugando llamarán.

Pero aquellas que el vuelo refrenaban  
 Tu hermosura y mi dicha a contemplar,  
 Aquellas que aprendieron nuestros nombres  
 Esas. . . ¡no volverán!

Volverán las tupidas madre selvas  
 En tu jardín las tapias a escalar,  
 Y otra vez a la tarde, aún más hermosas,  
 Sus flores abrirán;

Pero aquellas cuajadas de rocío,  
 Cuyas gotas mirábamos temblar  
 Y caer, como lágrimas del día...  
 Esas... ¡no volverán!

Volverán del amor en tus oídos  
 Las palabras ardientes a sonar;  
 Tu corazón de su profundo sueño,  
 Tal vez despertará;

Pero mudo y absorto y de rodillas,  
 Como se adora a Dios ante un altar,  
 Como yo te he querido...desengáñate:  
 ¡Así no te querrán!

*Gustavo Adolfo Bécquer*

## Program Translations

### III. Rhyme LIII

Once again, the dark swallows will appear  
to hang their nests from your balcony,  
Again with their wings at your window  
Playfully, they will knock;

But those swallows who slowed their flight  
To behold your beauty and my good fortune,  
Those same ones that learned our names  
Those... will never come back!

Once again, the thickly, twined honeysuckle  
will caress your garden walls  
And again in the evenings, their flowers  
will blossom lovelier than before,

But those bristling with the morning dew  
whose drops we used to watch trembling  
And falling, like day shedding her tears,  
Those... will never come back!

Once again, ardent words of love  
will echo in your ears;  
and then perhaps your heart  
will awake from its deep slumber.

But as I have loved you, mute, entranced,  
kneeling as before an altar one adores God  
As I have loved you... don't believe it:  
In this way... no one else will ever love you!

### IV. Rima LVI

Hoy como ayer, mañana como hoy,  
y ¡siempre igual!  
Un cielo gris, un horizonte eterno,  
y ¡andar..., andar!

Moviéndose a compás, como una estúpida  
máquina, el corazón;  
la torpe inteligencia del cerebro  
dormida en un rincón.

El alma, que ambiciona un paraíso,  
buscándole sin fe;  
fatiga sin objeto, ola que rueda  
ignorando por qué.

Voz que incesante con el mismo tono  
canta el mismo cantar;  
gota de agua monótona que cae,  
y cae sin cesar.

Así deslizándose los días,  
unos de los otros en pos,  
hoy lo mismo que ayer..., probablemente  
mañana como hoy.

¡Ay! a veces me acuerdo suspirando  
del antiguo sufrir...

amargo es el dolor; pero siquiera  
¡padecer es vivir!

### III. Rhyme LVI

Today like yesterday, tomorrow like today  
and always, always the same!  
A gray sky, eternal horizon  
and walking around... just walking around!

Moving in time, like a stupid  
machine, steadily ticks the heart;  
the brain with its sluggish intelligence,  
in a corner, asleep.

The soul, that aspires to paradise,  
searches having lost its faith;  
Senseless weariness, a wave that twists and turns  
without knowing why.

An incessant voice, monotonous,  
repeats the same song.  
A drop of water, unchanging, falls,  
falls, never ceasing.

Thus, the days slip by,  
One pursuing the other,  
today as yesterday... probably  
tomorrow as today.

Ah! some times I remember sighing  
my former suffering!  
Bitter is the sorrow; but even then  
to suffer is to live!

### Dos canciones/ Two Songs

#### *Romancillo del Niño Perdido*

San José y la Virgen  
y Santa Isabel  
andan por las calles  
de Jerusalén,  
preguntando a todos  
si han visto a su bien.  
Todos le responden  
que no saben de él.

*Anonymous*

#### *Ballad of the Lost Child*

Saint Joseph and the Virgin  
and Saint Isabel  
walk through Jerusalem's streets,  
asking all they see  
if they have seen their good fortune  
All respond  
they know nothing about him.

## Program Translations

### *Campesina*

Entre los surcos tu cuerpo moreno  
es un racimo que a la tierra llega,  
torna los ojos, mírate los senos,  
son dos semillas ácidas y ciegas.

Tu carne es tierra que será madura,  
cuando el otoño te tienda las manos,  
y el surco que será tu sepultura temblará,  
como un humano al recibir tus carnes y tus huesos,  
rosas de pulpa con rosas de cal.

Rosas que en el primero de los besos  
vibraron como un vaso de cristal.  
La palabra de qué concepto pleno será tu cuerpo?  
No lo he de saber.

Torna los ojos, mírate los senos,  
son dos semillas ácidas y ciegas.

### *Pablo Neruda*

#### *Peasant Girl*

Amid the field's furrows your dark body  
is a cluster that reaches towards the earth,  
Let your eyes look again, gaze upon your breasts,  
they are two seeds, soured and blind.

Your flesh is earth that will be mature,  
when autumn towards you extends its hands,  
and the furrows that will be your grave will tremble  
compassionately receiving your flesh and bones,  
soft, fleshy roses mixed with roses of limestone dust.

Roses that at the beginning of the kisses,  
vibrated like a crystal glass.  
Which ideal will your body fulfill? I wonder.  
I will not find out.

Let your eyes look again, gaze upon your breasts,  
they are two seeds, soured and blind.

### *Cantigas de amigo/Songs of My Friend*

I.

Amigo, ¿Acuerdo?  
líños de blancos pilares  
hojosa penumbra.  
¿Te acuerdas?  
Alados de altura.  
¡nubosos!  
Líños de firmes pilares,  
míos,  
y muy altos alados:  
tú, amigo.

I.

My friend, do you remember?

the rows of white pillars  
the leafy shadow.  
Do you remember?  
Their lofty height  
to the clouds.  
Rows of steady, solid pillars,  
all mine  
and very high:  
you: my friend.

II.

Dulcísima tu voz,  
me recuerda, cuando  
siento que me habla  
me recuerdo a ti.  
Vuelves a mí en una voz  
que me llama,  
Eres dulce, dulcísimo,  
tu voz.

II.

Your sweetest voice, my friend,  
reminds me, when I sense that  
it speaks to me.  
I am reminded of you  
You return to me in a voice  
that speaks to me  
You are sweet, the sweetest,  
your voice.

III.

¡Oh! amigo, amigo  
¿qué vuelvo de ti a mí?  
Las llanadas lejanas,  
esta soledad...  
¿Qué vuelvo de ti a mí?  
Triste de mi alma, amigo  
con un silencio triste.  
¿Quién vuelve de ti a mí?  
el que tú quisiste.

III.

Oh! friend, my friend  
what returns from you to me?  
The far away meadows,  
this loneliness.  
What returns from you to me?  
The sorrow of my soul, my friend,  
along with a silent sadness.  
Who returns from you to me?  
the one that you once loved.

IV.

Tú, amigo, andando,  
andando en mi recuerdo  
lo dulce y lo amargo,

## Program Translations

andando en mi recuerdo  
dulce y amargo,  
con los ojos vueltos  
al mar.  
Dulce y amargo,  
con el mar.

IV.

You, my friend, wandering  
wandering through my memory  
the sweet and the bitter  
wandering through my memory,  
Sweet and bitter  
with your eyes fixed  
on the sea  
Sweet and bitter  
with the sea.

V.

Sueño de ti, amigo  
en este recuesto  
de ti amigo,  
silencio,  
nostalgia.  
Ah!  
Esta soledad mía, mía,  
amigo.  
Sueño callado,  
solo me sueñas,  
mi amigo soñando.

V.

I dream of you my friend  
on this slope,  
of you my friend  
silence,  
nostalgia.  
Ah!  
This loneliness of mine, mine  
my friend.  
I dream silently,  
you only dream of me,  
my dreaming friend.

VI.

Tu palabra temblaba  
un instante,  
tembloroso de mí,  
Alguna vez me has  
hablado,  
alguna vez me has  
hablado,  
alguna vez me has  
hablado.  
¡Noche encandecida!  
Lejos me llamabas:  
Alguna vez me has  
hablado,

alguna vez me has  
hablado,  
alguna vez me has  
hablado.  
Todo es, amigo,  
voces lejanas.

VI.

Your word trembled  
for a moment,  
Sometimes you have  
spoken to me,  
Sometimes you have  
spoken to me,  
Sometimes you have  
spoken to me.  
Incandescent night!  
From a distance you were calling me:  
Sometimes you have  
spoken to me,  
Sometimes you have  
spoken to me,  
Sometimes you have  
spoken to me.  
Everything, my friend,  
is voices in the distance.

VII.

Brisa encalmada  
tu canto  
era ausencia  
mi amigo,  
viento de cantiga.  
Dentro de mí  
cantabas,  
no es ausencia mi amigo.  
Muy lejos,  
muy lejos me cantas,  
no es ausencia  
mi amigo.  
Amor  
¿dónde estoy?

VII.

A calmed breeze  
your song  
was my absence,  
my friend,  
wind of songs.  
Within me  
you were singing,  
it is not absence my friend.  
Far away,  
very far away you sing to me,  
it is not absence  
my friend.  
Love  
Where am I?

VIII.

Sonreías, amigo,  
solitario de  
la noche,  
sonreías.  
Alba enverdecida  
de mañana,  
sonreías, amigo,  
sin verme,  
sin saber de mí,  
sonreías amigo,  
como el viento  
perdido.

VIII.

You were smiling, my friend,  
alone in  
the night,  
you were smiling.  
In dawn's verdant  
morning  
you were smiling, my friend,  
without seeing me  
without knowing of me,  
You were smiling my friend,  
like the wind  
lost.

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## Upcoming Events

- Saturday, Nov. 3  
*University Theatre*  
Student Concerto and Aria Competition
- Sunday, Nov. 4, 3 p.m.  
*University Theatre*  
General Admission \$15  
Jazz Rats Big Band, Tim Walters - director  
Music of Miles Davis
- Saturday, Nov. 10, 8 p.m.  
*University Theatre*  
General Admission \$15  
Florida Woodwind Quintet  
Works by Bach and world premier of works by Arthur Weisberg
- Sunday, Nov. 11, 3 p.m.  
*University Theatre*  
Free, \$10 suggested donation  
Jazz Band, Neal Bonsanti - director
- Friday, Nov. 16, 8 p.m.  
*University Theatre*  
Free, \$10 suggested donation  
Chamber Singers  
Annual Choral Festival, Patricia Fleitas - director
- Saturday, Nov. 17, 8 p.m.  
*University Theatre*  
Free, \$10 suggested donation  
Men's Chorus and Women's Chorus  
Annual Choral Festival, Stacie Rossow & Sally Brown - directors
- Saturday, Nov. 17, 3 p.m.  
*Davie Liberal Arts Auditorium*  
General Admission \$15  
FAU Chamber Soloists, Brahms Festival  
Birgit Fioravante and Wendy Reynolds, sopranos; Heather Coltman, piano; Rebecca Lautar, violin; Gregory Miller, french horn; Leonid Treer, piano
- Sunday, Nov. 18, 3:00 p.m.  
*University Theatre*  
General Admission \$15  
FAU Chamber Soloists, Brahms Festival  
Birgit Fioravante and Wendy Reynolds, sopranos; Heather Coltman, piano; Rebecca Lautar, violin; Gregory Miller, french horn; Leonid Treer, piano
- Wednesday, Nov. 28, 8:00 p.m.  
*University Theatre*  
Free, \$10 suggested donation  
Faculty Concert of works by Libby Larsen
- Thursday, Nov. 29, 8:00 p.m.  
*Studio One*  
Free, \$10 suggested donation  
Commercial Music Ensemble
- Friday, Nov. 30, 8:00 p.m.  
*University Theatre*  
Free, \$10 suggested donation  
Wind Ensemble, Kyle Prescott - conductor
- Saturday, Dec. 1, 8:00 p.m.  
*University Theatre*  
Free, \$10 suggested donation  
Handel's *Messiah* with Chamber Singers  
Patricia Fleitas - conductor
- Sunday, Dec. 2, 3:00 p.m.  
*University Theatre*  
Free, \$10 suggested donation  
Symphony Orchestra, Laura Joella - conductor
- Monday, Dec. 17, 8:00 p.m.  
*University Theatre*  
General Admission \$15  
Gareth Johnson, violin and Heather Coltman, piano

### FAU BOCA RATON EVENTS

University Theatre  
FAU Boca Raton Campus  
777 Glades Road  
James McDonough Jr., Theatre Manager

### FAU DAVIE EVENTS

Liberal Arts Auditorium  
FAU Davie Campus  
2912 College Avenue

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Faculty members who specialize in Caribbean and Latin American Studies come from several departments and colleges at our University, and teach more than 30 courses every year. For information about our academic program or our public events, please visit us at: <http://wise.fau.edu/CLAS/>