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3-28-2006

### Misook Yun and Kumiko Shimizu in a Guest Artist Recital

Misook Yun

*Youngstown State University*

Kumiko Shimizu

*Delta State University*

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**Ouachita Baptist University**  
**Bernice Young Jones School of Fine Arts**

**Division of Music**

presents

**Misook Yun**

Soprano

**Kumiko Shimizu**

Piano

In a  
Guest Artist Recital

Tuesday, March 28, 2006, 7:30 p.m.  
W. Francis McBeth Recital Hall  
Mabee Fine Arts Center

## Program

La zingarella spagnuola

Saverio Mercadante (1795-1870)

La zingara

Nicola d'Arienzo (1842-1915)

*Zigeunermelodien Op. 55*

Antonín Dvořák (1841-1904)

1. Mein Lied ertönt, ein Leibespsalm
2. Ei, wie mein Triangel wunderherrlich läutet!
3. Rings ist der Wald so stumm und still
4. Als die alte Mutter mich noch lehrte singen
5. Reingestimmt die Saiten, Bursche, tanz' im Kreise!
6. In dem weiten, breiten, luft'gen Leinenkleide
7. Darf des Falken Schwinge Tatrahö'n um rauschen?

*Three Songs*

Samuel Adler (b. 1928)

3. Time you old gypsy man

*The Fortune Teller*

Victor Herbert (1859-1924)

Romany life

## *Intermission*

Gitana

Federico Longas (1893-1968)

La gitana

Juan Orrego-Salas (b. 1919)

*Siete canciones populares Españolas*

Manuel de Falla (1876-1946)

1. El paño Moruno
2. Seguidilla Murciana
3. Asturiana
4. Jota
5. Nana
6. Canción
7. Polo

## Translations

### **La zingarella spagnuola** (Spanish gypsy girl) by Mercadante

All the ladies in love, come and hear your fate,  
I know the mysteries of nature and every loving  
heart.  
Ladies in love, go ahead and come.  
I am the fortune-teller of love.  
From your pale face, shaking voice, and your sweet  
and soft glance,  
I can tell you that you are in love.  
Ladies in love, go ahead and come.  
I am the fortune-teller of love.  
Your rosy face, your mien, your soft hair, and your  
smile  
tell me that you are narcissist and betrayer.  
Ladies in love, go ahead and come.  
I am the fortune-teller of love.

### **La Zingara** (The Gypsy) by d'Arienzo

I am gypsy-girl, I have dark face,  
The vivid glance, sweet the smile,  
and more than one youth of the city yearns for,  
amazed, my beauty!  
Like the swallow that roves the world,  
I move the unsettled foot vagabond,  
I foretell to youths luck and love,  
to old stolid men weeping and sadness.  
More than one virgin to me comes near,  
Dream to tell me of love happy,  
And to the credulous one in her desires  
I open the forecast of the future,  
To dance lively if I abandon myself,  
Light sylph, butterfly I am.  
The lively gypsy to love not knows,  
Desirous to live in freedom!  
The lively gypsy to love not knows  
I foretell to youths luck and love,  
To old stolid men weeping and sadness.  
I am gypsy of dark appearance,  
Without any homeland, without any roof.  
My wealth is the tambourine,  
And the happiness the my destiny!  
I foretell to youths luck and love,  
To old stolid men weeping and sadness.

## **Zigeunermelodien (Gypsy Songs) Op. 55** by Dvořák

### 1. *Mein Lied ertönt, ein Liebespsalm* (My song sounds of love)

My song sounds of love  
when the old day is dying;  
it is sowing its shadows  
and reaping a collections of pearls.

My song resonates with longing  
while my feet roam distant lands.  
My homeland is in the distant wilderness -  
my song stirs with nationalism.

My song loudly resounds of love  
while unplanned storms hasten.  
I'm glad for the freedom that I no longer have  
a portion in the dying of a brother.

### 2. *Ei! Ei, wie mein Triangel wunderbarlich läutet* (Ah! Why is my three-cornered bell ringing?)

Ah! Why is my three-cornered bell ringing so  
passionately?  
As a gypsy song when death is imminent -  
the death of a gypsy brings an end  
to song, dance, love and all concerns!  
To song, dance, love and all concerns!

### 3. *Rings ist der Wald so stumm und still* (The forest is quiet all around)

The forest is quiet all around;  
only the heart is disturbing the peace.  
As if black smoke is flowing,  
tears flow down my cheeks and so they dry.

They need not dry -  
let other cheeks feel them.  
The one who can in sorrow sing  
will not die but lives and lives on.

### 4. *Als die alte Mutter mich noch lehrte singen* (When my old mother taught me to sing)

When my old mother taught me to sing,  
Strange that she often had tears in her eyes.  
And now I also weep,  
when I teach gypsy children to play and sing!

5. *Reingestimmt die Saiten! Bursche tanz' im Kreise*

(The string is taut young man turn, spin, twirl)

The string is taut - young man turn, spin, twirl!  
Today reach the heights, tomorrow down again  
and

after tomorrow, at the holy table of the Nile.  
The taut string is stretched - turn young man -  
turn and twirl!

6. *In dem weiten, breiten, luft'gen Leinenkleide*

Wide sleeves and wide trousers have more  
freedom

Wide sleeves and wide trousers have  
more freedom than a robe of gold.  
The robe of gold constricts the chest  
and the song within the body dies.  
He who is happy - his song blooms with wishes  
that the whole world would lose its taste for gold.

7. *Darf des Falken Schwinge Tatrahö'h'n umrauschen*

(Given a cage to live in made of pure gold)  
Given a cage to live in made of pure gold,  
the Gypsy would exchange it  
for the freedom of a nest of thorns.  
Just as a wild horse rushes to the wasteland,  
seldom bridled and reined in,  
so too the gypsy nature has been given eternal  
freedom.

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**Gitana** (My gypsy) by Longas

Gitana, remember; I love only you!  
Oh! The spark was kindled from the burning ember  
That glowed in your campfire the whole night  
through.  
Ah! My gypsy, remember!  
You are like a flower that with its perfuming  
Brightens up December and the weary hour.  
You are bright and blooming;  
Your smile is as gay as the sun when it's gleaming;  
With verve and with joy all your spirit is teeming.  
Oh gypsy, my raven,  
Your features are engraven  
on my heart since I met you.  
Gitana! Ah! But soon you will leave, with your  
caravan going;  
No longer shall I see your campfire glowing,  
Ah! I'll never forget you!

**La Gitana** by Jual Orrego-Salas

I only wish to live, to die,  
On the roads forever.  
Let me die, but let me live,  
Let me dream, but close to you,  
In the sun or by the moon,  
In your rolling wagon.  
Through which by-way has he fled?  
Oh, you winds, I do not know!  
By that to Benameji?  
To Lucena or Priego?  
Toward Loja did he go?  
Oh, you winds, I do not know!  
Now I do recall: he said  
Toward Sevilla he would stroll.  
Was it Seville he said? No!  
Through which by-way has he fled?  
Oh, you winds, I do not know!

**Siete Canciones Populares Españolas (Seven Spanish Popular Songs)**

1. *El Paño Moruno* (The moorish cloth)  
Spanish Text by Gregorio Martínez Sierra (1881-  
1947)

On the delicate fabric in the shop  
there fell a stain.  
It sells for less,  
for it has lost its value.  
Ay!

2. *Seguidilla Murciana* (Seguidilla Murciana)  
Songs Nos. 2-7: Spanish texts from folksongs

Anyone whose roof is made of glass, is made of  
glass  
Should not throw stones  
To his neighbor's.

We're muleteers!  
Perhaps we shall meet  
On the road.

Because of your great inconstancy  
I compare you  
To a coin that goes  
From hand to hand;  
It finally fades  
And, thinking it false,  
Nobody takes it.

### 3. *Asturiana* (Asturian)

To see if it would comfort me  
I leaned against a green pine tree,  
To see if it would comfort me.  
On seeing me cry, it cried,  
The pine tree, being green,  
On seeing me cry, it cried.

### 4. *Jota*

They say we don't love one another  
because they don't see us speak;  
your heart and mine  
should be asked about that.  
They say we don't love one another  
because they don't see us speak.  
Now I take leave from you,  
Now I take leave from you,  
From your house and from your window,  
And even though your mother doesn't like it,  
Goodbye, my girl, 'til tomorrow.  
Goodbye, my girl, 'til tomorrow.  
Now I take leave from you,  
Even though your mother doesn't like it.

*Jota* = A dance dating from the twelfth century. Mostly danced in Aragon, but also common in Navarre, Castile and Valencia, the Jota is usually in a fairly fast  $\frac{3}{4}$  time, and often accompanied by castanets.

### 5. *Nana* (Nana)

Sleep, little one, sleep,  
sleep, my darling,  
sleep, my little  
morning star.  
Lullay, lullay,  
sleep, my little  
morning star.

### 6. *Canción* (Song)

Because your eyes are traitors,  
I am going to bury them.  
You don't know how hard it is,  
"from the air," my love, to look at them.  
"Mother, to the shore."  
My love, to look at them.  
They say you don't love me,  
You loved me before.  
Let go what was won,  
"From the air," for what is now lost.  
"Mother, to the shore."  
For what is now lost.

### 7. *Polo* (Polo)

Ah!  
I keep, ah!,  
I keep a sorrow in my heart, ah!,  
And I'll tell no one!  
Love be cursed, be cursed! ah,  
And the one who taught it to me,  
Ah!

## The Artists

**Kumiko Shimizu** is Assistant Professor of Music/Accompanist at Delta State University. She completed her Doctor of Musical Arts degree at the University of Oregon, where she had been a piano student of Victor Steinhardt and studied accompanying and opera coaching with Gregory Mason. She was the rehearsal pianist at Eugene Opera for five years. She has played for productions of *Aida*, *La Traviata*, *Tosca*, *La Bohème*, *The Marriage of Figaro* (including basso continuo), *La Cenerentola*, *Pagliacci*, and *Susannah*, among others. She has toured with Lake George Opera in its outreach program for elementary schools (performing for more than 15,000 students!) and new program for junior and high school schools in 2003. In addition to the performances with Lake George Opera in New York and Vermont, she has toured with the Natchez Opera Festival/Natchez Festival of Music in Mississippi and Louisiana, Opera Idaho in Idaho, and Rimrock Opera in Montana and Wyoming for their outreach concerts and/or educational programs. While serving as an Assistant Musical Director/Accompanist at the Natchez Opera Festival (2003), she gave a lecture/recital on Japanese art songs at the festival's lecture series. She has a master's degree from the University of Maine, where she performed frequently as a chamber musician. She has studied with many notable artists in master classes and workshops, including Lorin Hollander, Robert McDonald, John Browning, and Stephen Hough. She was with the Oregon Bach Festival (accompanist for the conducting master classes, 2000) and the Oregon Festival of American Music (rehearsal pianist for *My Fair Lady*, 2004), and was the pianist for the 2006 North Mississippi District Metropolitan Opera National Council Auditions. She will be playing for the National Association of Teachers of Singing Artist Recital and Competitions in April 2006.

**Misook Yun**, associate professor of voice at Youngstown State University and a lyric soprano, is a native of South Korea. As an active recitalist and soloist, Yun has performed in Italy, Austria, South Korea, and the United States of America. Her major solo performances include Canteloube's *Chants d'Auvergne* (first series), Mendelssohn's *Elijah*, *Hear My Prayer*, and *A Midsummer Night's Dream*, Faure's *Requiem*, Villa-Lobos' *Bachianas Brasileiras No. 5*, Schubert's *Mass in G*, Mozart's *Requiem*, Bach's *Magnificat*, and Handel's *Messiah*.

An accomplished operatic performer, Yun has appeared as the title roles of *Tosca* and *Madama Butterfly*, Violetta in *La Traviata*, Micaëla in *Carmen*, Santuzza in *Cavalleria Rusticana*, Nedda in *Pagliacci*, Adina in *L'Elisir d'Amore*, Suzel in *L'Amico Fritz*, Serafina in *Il Campanello*, Dorabella in *Così fan tutte*, Genevieve in *Suor Angelica*, High Priestess in *Aida*, *Mimi* and *Musetta* in *La Bohème*.

Dr. Yun's competition winnings include first prize of the Metropolitan Opera Competition of the Oregon District, the concerto competition at the University of Oregon, and first prize of the Paul & Lillian Petri Scholarship Competition which enabled her to study in Italy and Austria during the summer of 1997. She has also been a semi-finalist in the Vera Scammon international Vocal competition.

Yun has studied and coached with Mark Beudert, Tae-Hee Cho, Eun-Kyung Kim, Gregory Mason, Lorenzo Malfatti, Robert McIver, James Miller, and Migagro Vargas, and as well as participated in master classes with Martina Arroyo, Marcia Baldwin, Vera Scammon, and Norman Shetler. In the summer of 2004, she was one of the twelve National Association of Teachers of Singing interns chosen throughout the North America.