

Mano a Mano: Arias in Dialogue | 2026

Fanny Lora, Mezzo-soprano | Daniel Padgett, Piano | Jhon Alvarado, Guitar
Viridiana Hernández, Violin | David Cowan, Percussion



Program &
Translations

“**Mano a Mano: Arias in Dialogue**” is a one-hour concert program that places iconic European arias in dialogue with Spanish and Latin American counterparts—introducing classical Hispanic repertoire to new audiences. Through themes of identity, love, and community, the program draws connections between operatic classics and often-overlooked Latin American gems. This season features **seven world premieres** of newly arranged works by **Laura Intravia**, specially commissioned for this project by mezzo-soprano **Fanny Lora** and performed with a Boston-based chamber ensemble, each concert includes a brief post-performance discussion to foster cultural exchange and community dialogue across New England and beyond.

Love & Longing

O mio babbino caro from *Gianni Schicchi*

Giacomo Puccini
(1858-1924)

Estrellita

Arr. Laura Intravia
Manuel M. Ponce
(1882-1948)

Passion

Habanera from *Carmen*

Georges Bizet
(1838-1875)

La Calle de la Paloma from *El Barberillo de Lavapiés*

Arr. Laura Intravia
Francisco Asenjo Barbieri
(1823-1894)

Seguidilla from *Carmen*

Georges Bizet
(1850-1923)

Yo Soy Maria from *Maria de Buenos Aires*

Arr. Laura Intravia
Astor Piazzolla
(1921-1992)

Love & Betrayal

Mon cœur s'ouvre à ta voix from *Samson et Dalila*

Camille Saint-Saëns
(1835-1921)

Maria La O from *Maria La O*

Arr. Laura Intravia
Ernesto Lecuona
(1896-1963)

Love & Community

Voi che sapete from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

La Petenera from *La Marchenera*

Arr. Laura Intravia
Moreno Torroba
(1891-1982)

Nature

Flower Duet from *Lakme*

Leo Delibes
(1836-1891)

Pregón de las flores from *El Poeta de la Vida*

Arr. Laura Intravia
Rafael Calleja
(1870-1938)

Alchemy

Cielito Lindo

Traditional Mexican
Arr. Laura Intravia

Artists Bios

Fanny Lora, Mezzo-soprano: Classical singer and Alexander Technique teacher known for bringing emotional depth and cultural authenticity to Spanish and Latin American repertoire. Her recent 2024–2025 tour, *Through My Eyes: Sounds of the Americas*, with pianist **Alexandra Lutkevich**, was warmly received and supported by multiple grants, including a **DEI award from Berklee College of Music** for their March 2025 performance. Fanny holds degrees in Music Performance and Education from Ithaca College and is a graduate of The Boston Conservatory at Berklee’s Alexander Technique Training Program. She lives in Holliston, MA, with her husband and two children. Learn more at www.FannyLora.com and follow @FannyLoraArtist on Instagram and TikTok.

Daniel Padgett, Piano: A seasoned and versatile pianist, composer, and educator whose work spans classical, electronic, and collaborative performance. He has served as a staff pianist at Berklee College of Music, New England Conservatory, Emerson College, and other leading institutions in Massachusetts. Daniel performs with ensembles including Sarasa Chamber Ensemble and Cordis, co-curates the VibratoBar series in Beverly, MA, and teaches at the New World School for Opera and Dance. He will make his Carnegie Hall debut in December 2025 and, alongside Fanny Lora, debuted at Teatro Nacional in 2018 with *En Cierpo y Alma* in the Dominican Republic. Daniel holds degrees from Florida State University and the Longy School of Music of Bard College.

Jhon Alvarado, Classical Guitar: A virtuoso classical guitarist known for re-energizing the repertoire with captivating performances of 20th- and 21st-century works. He has premiered chamber pieces by composer and Berklee faculty Beth Denisch and performed at Jordan Hall, David Friend Recital Hall, Frederick Loewe Memorial Hall, and Boston GuitarFest. Jhon earned his MA in Classical Guitar Performance from the New England Conservatory in 2021, studying with Eliot Fisk and Jerome Mouffe. A dedicated educator, he has taught at Boston University Tanglewood Institute and served as guest faculty at Northeastern University. Based in Boston, Jhon serves on the board of the Boston Classical Guitar Society.

Viridiana Hernández, Violinist: Boston-based Mexican violinist who has performed across Germany, Mexico, the United States, Chile, Ecuador, Colombia, and Costa Rica. Collaborations include Syracuse Orchestra (Syracuse, New York), Richmond Symphony Orchestra (Richmond, VA), Eureka Ensemble (Boston, MA), Tzintzuni Orchestra (Morelia, Mexico), and the Hollywood Film Orchestra, playing at prestigious venues such as Carnegie Hall, in New York City. As a multifaceted musician, Viridiana enjoys performing and composing improvisational music from around the world. She is also passionate about teaching, and seeks to support and empower the unique voices of her students by creating an environment of kindness, discipline, and love for the arts. Viridiana holds a master’s degree from Longy School of Music of Bard College, and a bachelor’s degree with Honors from Conservatorio de las Rosas. She is currently pursuing a Graduate Performance Diploma at the Longy School of Music.

David Cowan, Percussion: A versatile drummer, percussionist, composer, and educator whose work spans jazz, funk, blues, rock, and Afro-Latin traditions. He has collaborated with artists including Lalah Hathaway, COMMON, David Sanchez, Clark Terry, and Les McCann. Hailing from Cleveland, he studied at Berklee College of Music under Tommy Campbell, Ralph Peterson Jr., John Ramsey, and Jerry Leake. David is Associate Professor at Berklee, performs as a sought-after studio and live musician, and will release a new album with Michael Sanders & One Tribe Nation, blending Afro-Latin funk and rock. He holds a B.M. in Professional Music and an M.M. in Contemporary Performance from Berklee’s Global Jazz Institute.

Laura Morales-Guirales, Guest Artist: Colombian soprano from Valledupar who recently completed her Master of Music in Vocal Studies at the Longy School of Music of Bard College in Cambridge, Massachusetts. She has performed as a soloist and operatic artist throughout Colombia, the United States, and Europe, including a debut at the Teatro Colón de Bogotá as Papagena in *Die Zauberflöte*. Alongside her performance career, she is an active cultural manager and has received recognition in prestigious vocal competitions, including the Alltech Vocal Scholarship Competition and the Metropolitan Opera Eric and Dominique Laffont Competition.

Laura Intravia (b. 1987), Arranger: An award-winning arranger and composer, she is the arranger of *Mano a Mano: Arias in Dialogue*. Laura worked closely with mezzo-soprano Fanny Lora to craft fresh, original arrangements of the Hispanic repertoire featured in this program, bringing new energy and perspective to these powerful works. Laura is also a soprano, and multi-instrumentalist whose work spans opera, concert music, and video game soundtracks. She has performed worldwide with Video Games Live and appears on over 80 game and film soundtracks, including *Destiny 2* and *Mortal Kombat 11*. She is a member of DiscoCactus and a visioning partner with Catalyst New Music. work has been published by Alfred Music. She holds degrees in Composition and Vocal Performance from Ithaca College.

YolieBloom, Visual Artist: An illustrator and visual storyteller whose work focuses on everyday scenes, emotional sensitivity, and cultural elements. Her illustrations combine color, symbolism, and expressive characters to tell stories with warmth and depth. See her work @YolieBloom.

Thank you for attending our concert!
Please leave a review and join the mailing list by
scanning this QR code.



Mano a Mano: Arias in Dialogue

Fanny Lora, mezzo-soprano & the Mano a Mano Ensemble

with guest artist · con artista invitada

Laura Morales Guirales, soprano

English

For most of my life, I have loved opera and classical music deeply — and felt, just as deeply, that something was missing. The composers, the stories, the voices of the Hispanic world were not on the stages I trained for. They were not in the canon I was taught. So I stopped waiting for someone to open the door, and I built my own table instead. This program is that table.

“What seems different on the surface often carries a thread that binds us together in the most profound ways.”

Mano a Mano: Arias in Dialogue places iconic European opera arias in direct conversation with their Spanish and Latin American counterparts — works of equal beauty, equal depth, and equal power that simply have not been given the same stages. The title means hand in hand. That is exactly what this is: two traditions walking side by side, discovering how much they share. Through themes of identity, love, and community, I want audiences to leave not just having heard something beautiful, but having felt a connection they did not expect.

At the heart of this program are seven world-premiere arrangements I commissioned from arranger Laura Intravia, written specifically for this ensemble — voice, piano, violin, guitar, and percussion. Laura understood immediately what I was reaching for, and what she created is something I could not have imagined alone. These arrangements do not simply transcribe; they breathe new life into each work and place it in genuine dialogue with its counterpart.

I am so grateful to share this stage tonight with guest soprano Laura Morales Guirales, and with the extraordinary musicians of the Mano a Mano Ensemble. And I am honored that illustrator YolieBloom — Yoleidy Ortega — has lent her visual voice to this project, and that designer Melina Cortes-Nmili dressed me for this occasion. Every person on this program believed in something before the world had a reason to. That means everything to me. Each performance includes a post-concert conversation, because this music belongs to all of us — and I want to talk about it with you. Thank you for being here.

Español

Durante gran parte de mi vida, he amado profundamente la ópera y la música clásica — y, con la misma intensidad, he sentido que algo faltaba. Los compositores, las historias, las voces del mundo hispano no estaban en los escenarios para los que me formé. No formaban parte del repertorio que me enseñaron. Así que dejé de esperar a que alguien abriera la puerta, y construí mi propia mesa. Este programa es esa mesa.

“Lo que parece diferente en la superficie a menudo lleva un hilo que nos une de las maneras más profundas.”

Mano a Mano: Arias en Diálogo coloca arias icónicas de la ópera europea en conversación directa con sus contrapartes españolas y latinoamericanas — obras de igual belleza, igual profundidad e igual poder que simplemente no han tenido los mismos escenarios. El título lo dice todo: mano a mano, caminando juntas. Eso es exactamente lo que esto es: dos tradiciones que avanzan lado a lado y descubren cuánto tienen en común. A través de temas de identidad, amor y comunidad, quiero que el público salga no solo habiendo escuchado algo hermoso, sino habiendo sentido una conexión que no esperaba.

En el corazón de este programa hay siete arreglos en estreno mundial que encargué a la arreglista Laura Intravia, escritos específicamente para este ensamble — voz, piano, violín, guitarra y percusión. Laura entendió de inmediato lo que yo

buscaba, y lo que creó es algo que yo sola no hubiera podido imaginar. Estos arreglos no se limitan a transcribir; le dan nueva vida a cada obra y la ponen en diálogo genuino con su contraparte.

Estoy muy agradecida de compartir este escenario esta noche con la soprano invitada Laura Morales Guirales, y con los extraordinarios músicos del Ensemble Mano a Mano. Me honra también que la ilustradora YolieBloom — Yoleidy Ortega — haya prestado su voz visual a este proyecto, y que la diseñadora Melina Cortes-Nmili haya creado el vestido que llevo esta noche. Cada persona en este programa creyó en algo antes de que el mundo tuviera razones para hacerlo. Eso lo significa todo para mí. Cada función incluye una conversación después del concierto, porque esta música nos pertenece a todos — y quiero hablar de ella con ustedes. Gracias por estar aquí.

THE MANO A MANO ENSEMBLE

Fanny Lora
Mezzo-soprano & artistic director

Jhon Alvarado
Classical guitar

Daniel Padgett
Piano

David Cowan
Percussion

Viridiana Hernández
Violin

Laura Intravia
Arranger

GUEST ARTIST

Laura Morales Guirales
Soprano

ILLUSTRATOR

YolieBloom (Yoleidy Ortega)
Illustration
Dominican illustrator, Boston-based

DESIGNER

Melina Cortes-Nmili
Dress design
Dominican designer, Boston-based

Supported by the Framingham Cultural Council, a local agency supported by the Mass Cultural Council, a state agency.

Presenting sponsors for June 6th, 2026 concert at Holliston Town Hall, Holliston, MA:

The Dominican Republic's Ministry of Culture in New England, and Jim Lassoie & Ruth Sherman.

Supporting Sponsor

Salone de Bella
Authentic Auto Body

Community Sponsor

Dave McLellan, Classical
Guitarist

Friends of the Arts

Fiske's General Store
Crafted
Holliston Spine & Sports Center
Christophe J. Huckins, CPA

Full Translations

O mio babbino caro – Puccini

O mio babbino caro,
mi piace, è bello bello,
vo'andare in Porta Rossa
a comperar l'anello!
Sì, sì, ci voglio andare!
E se l'amassi indarno,
andrei sul Ponte Vecchio
ma per buttarmi in Arno!
Mi struggo e mi tormento,
O Dio! Vorrei morir!
Babbo, pietà, pietà!
Babbo, pietà, pietà!

Estrellita – Arr. Laura Intravia

Estrellita del lejano cielo
Que miras mi dolor
Que sabes mi sufrir
Baja y dime
Si me quiere un poco
Porque yo no puedo sin su amor vivir
¡Tu eres estrella mi faro de amor!
Tu sabes que pronto he de morir
Baja y dime
Si me quiere un poco
Porque yo no puedo sin su amor vivir

Habanera - Bizet

L'amour est un oiseau rebelle
Que nul ne peut apprivoiser
Et c'est bien en vain qu'on l'appelle
S'il lui convient de refuser

Rien n'y fait, menace ou prière
L'un parle bien, l'autre se tait
Et c'est l'autre que je préfère
Il n'a rien dit, mais il me plaît

L'amour, l'amour, l'amour, l'amour

L'amour est enfant de bohème
Il n'a jamais, jamais, connu de loi
Si tu ne m'aimes pas, je t'aime
Et si je t'aime, prends garde à toi

L'oiseau que tu croyais surprendre
Battit de l'aile et s'envola
L'amour est loin, tu peux l'attendre
Tu ne l'attends plus, il est là

Oh my dear father

Oh my dear father,
I like him, he is very handsome.
I want to go to Porta Rossa
to buy the ring!
Yes, yes, I want to go there!
And if my love were in vain,
I would go to Ponte Vecchio
and throw myself in the (river) Arno!
I am consumed and tormented,
Oh God! I would want to die!
Father, have mercy, have mercy!
Father, have mercy, have mercy!

Little star

Little star of the distant sky,
you see my pain,
you know my anguish.
Come down and tell me
if he loves me a little,
because I cannot live without his love.
You are my star, my beacon of love!
You know that soon I shall die.
Come down and tell me
if he loves me a little,
because I cannot live without his love.

Habanera

Love is a rebellious bird
that nobody can tame,
and you call him quite in vain
if it suits him not to come.

Nothing helps, neither threat nor prayer.
One man talks well, the other's silent;
it's the other one that I prefer.
He's silent but I like his looks.

Love! Love! Love! Love!

Love is a gypsy's child,
it has never, ever, known a law;
love me not, then I love you;
if I love you, you'd best beware!

The bird you thought you had caught
beat its wings and flew away ...
love stays away, you wait and wait;
when least expected, there it is!

Tout autour de toi, vite, vite
Il vient, s'en va, puis il revient
Tu crois le tenir, il t'évite
Tu crois l'éviter, il te tient

L'amour, l'amour, l'amour, l'amour

L'amour est enfant de bohème
Il n'a jamais jamais connu de loi
Si tu ne m'aimes pas, je t'aime
Et si je t'aime, prends garde à toi

La Calle de la Paloma – Arr. Laura Intravia

Como naci en la calle de la paloma, ¡Ay!
Este nombre me dieron de niña en broma; ¡Ay!
Y como salto alegre de calle en calle, ¡Ay!

Y como arrullo paloma soy,
Que brinco y canto por donde voy,
Con mi nombre de paloma siempre;
Busco un palomo, busco un palomo,
Busco un palomo, Quien será el?

Séguedille - Bizet

Près des remparts de Séville,
Chez mon ami Lillas Pastia,
J'irai danser la séguedille
Et boire du Manzanilla!
J'irai chez mon ami Lillas Pastia.
Oui, mais toute seule on s'ennuie,
Et les vrais plaisirs sont à deux .

Donc pour me tenir compagnie,
J'emmènerai mon amoureux
Mon amoureux! ... Il est au diable
Je l'ai mis à la porte hier .

Mon pauvre cœur très consolable,
Mon cœur est libre comme l'air .
J'ai des galants à la douzaine,
Mais ils ne sont pas à mon gré;
Voici la fin de la semaine,
Qui veut m'aimer je l'aimerai.

Qui veut mon âme ... elle est à prendre .
Vous arrivez au bon moment,
Je n'ai guère le temps d'attendre,
Car avec mon nouvel amant
Près des remparts de Séville.

All around you, swift, so swift,
it comes, it goes and then returns ...
you think you hold it fast, it flees
you think you're free, it holds you fast.

Love! Love! Love! Love!

Love is a gypsy's child,
it has never, ever, known a law;
love me not, then I love you;
if I love you, you'd best beware!

Dove street

Since I was born on Dove Street, Oh!
This name they gave me as a girl in jest, Oh!
And since I jump happily from street to street, Oh!

And because I coo I am a dove,
That hops and sings wherever I go,
With my Dove name always;
I search for a mate, I search for a mate,
I search for a mate, who could he be?

Seguidille

Near the ramparts of Seville,
At my friend Lillas Pastia's,
I will dance the seguidilla
And drink Manzanilla!
I'll go to my friend Lillas Pastia's house.
Yes, but all alone one gets bored,
And the real pleasures are enjoyed in twos.

So to keep me company,
I will take my lover
My lover! ... he is at odds
I kicked him out yesterday.

My poor heart very consolable,
My heart is free as the air.
I have gallants by the dozen,
But they are not to my liking;
Here is the end of the week,
Who wants to love me I will love him.

Who wants my soul ... she is to take.
You arrive at the right moment,
I do not have time to wait,
Because with my new lover
Near the walls of Seville.

Chez mon ami Lillas Pastia,
J'irai danser la séguedille
Et boire du Manzanilla.
Oui, j'irai chez mon ami
Lillas Pastia

Yo soy María – Arr. Laura Intravia

Yo soy María de Buenos Aires
De Buenos Aires María, no ven quién soy yo?
María Tango, María del arrabal
María noche, María pasión fatal
María del amor de Buenos Aires soy yo!

Yo soy María de Buenos Aires
Si en este barrio la gente pregunta quién soy
Pronto muy bien lo sabrán
Las hembras que me envidiarán
Y cada macho a mis pies
Como un ratón en mi trampa ha de caer

Yo soy María de Buenos Aires
Soy la más bruja cantando y amando también!
Si el bandoneón me provoca... Tiará, tatá!
Le muerdo fuerte la boca... Tiará, tatá!
Con diez espasmos en flor que yo tengo en mi ser

Siempre me digo: dale María!
Cuando un misterio me viene trepando la voz
Y canto un tango que nadie jamás cantó
Y sueño un sueño que nadie jamás soñó
Porque el mañana es hoy, con el ayer después, che!

Yo soy María de Buenos Aires,
De Buenos Aires María, yo soy mi ciudad!
María Tango, María del arrabal
María noche, María pasión fatal
María del amor de Buenos Aires soy yo!

Voi che sapete – Mozart

Voi che sapete che cosa e amor,
Donne, vedete, s'io l'ho nel cor,
Donne, vedete, s'io l'ho nel cor.

Quello ch'io provo, vi ridiro,
E per me nuovo capir nol so.
Sento un affetto pien di desir,
Ch'ora e diletto, ch'ora e martir.
Gelo e poi sento l'alma avvampar,
E in un momento torno a gelar.

At my friend Lillas Pastia's,
I will dance the seguidilla
And drink Manzanilla.
Yes, I will go to my friend's house
Lillas Pastia!

I am María

I am María from Buenos Aires
From Buenos Aires – María, don't you see who I am?
María of the tango, María from the slums
María of the night, María the femme fatal
María of love, from Buenos Aires, it's me!

I am María from Buenos Aires
If in this neighborhood people ask who I am
Soon they'll know
The women will envy me
And every man at my feet,
Like a mouse, into my trap he must fall

I am María from Buenos Aires
I'm the biggest witch, singing and loving as well
If the bandoneon moves me... tiará, tatá!
I'll bite hard into its mouth... tiará, tatá!
With ten spasms flowering that I have in my being

I'm always telling myself 'keep going María'
When a mystery climbs up in my voice
And I sing a tango that nobody ever sang
And I dream a dream that nobody ever dreamt
Because tomorrow is today, with yesterday later, hey!

I am María from Buenos Aires
From Buenos Aires, it's me - María, my city
María of the tango, María from the slums
María of the night, María the femme fatal
María of love, from Buenos Aires, it's me!

You who know what love is

You who know what love is,
Women, see whether it's in my heart,
Women, see whether it's in my heart.

What I am experiencing I will tell you,
It is new to me and I do not understand it.
I have a feeling full of desire,
That now, is both pleasure and suffering.
At first frost, then I feel the soul burning,
And in a moment I'm freezing again.

Ricerco un bene fuori di me,
Non so chi il tiene, non so cos' e.
Sospiro e gemo senza voler,
Palpito e tremo senza saper,
Non trovo pace notte ne di,
Ma pur mi piace languir cosi.

Voi, che sapete che cosa e amor
Donne, vedete, s'io l'ho nel cor,

La Petenera – Arr. Laura Intravia

Tres horas antes del día
la lunita buscaba al sol,
va de lucero en lucero,
¡ay! buscando su resplandor.

Tengo un querer forastero
que por los ojos entró;
voy de suspiro en suspiro,
¡ay!, buscando su corazón.

La primera rosa,
la más primorosa,
que den mis rosales,
al florecer te la dare...
Tómala. tómala, que es tempranera,
y tu corazón y el mío
dentro van unidos, como un solo ser.
Tómala; tenla dentro de tu pecho
Guarda con siete llaves, pa que ella en la vía,
se salga de él ...Tómala,mi querer te la da.

Pregonero, pregonero,
ve y públicame este pregón:
¿De quien es este cariño
que he encontrado en mi corazón?
Toíta la gente lo sabe
y el bien de mi vida, no.
Pregonero, pregonero,
ve y públicame este pregón.

Mon cœur s'ouvre à ta voix, - Saint-Saëns

Mon cœur s'ouvre à ta voix,
comme s'ouvrent les fleurs
aux baisers de l'aurore!
Mais, ô mon bienaimé,
pour mieux sécher mes pleurs,
que ta voix parle encore!

I seek a blessing outside myself,
I do not know who has it, I do not know what it is.
I sigh and moan without meaning to,
Throb and tremble without knowing,
I find no peace both night or day,
But for it I'm happy to suffer.

You who know what love is,
Women, see whether it's in my heart.

La Petenera

Three hours before the day
the little moon sought the sun,
going from star to star,
ah! seeking its radiance.

I have fallen for a stranger
who captured me with his eyes;
I go from sigh to sigh,
ah!, seeking his heart.

The first rose,
the most exquisite,
that flowers in my rose garden,
when it blooms I'll give it to you...
Take it, take it, because it is the first fruit,
and your heart and mine
belong inside each other, as one in one being.
Take it; within your breast,
securely hidden, so that she can never leave its
side. Take it, out of love I give it to you.

Town crier, town crier
hear, and proclaim this cry:
For whom is this fond affection
that I have found in my heart?
Surely the crowd knows,
but the beloved of my soul, doesn't.
Town crier, town crier
hear, and proclaim this cry.

My heart opens to your voice

My heart opens to your voice,
as flowers open to
the kisses of dawn!
But, O my beloved,
to better dry my tears,
let your voice speak again!

Dis-moi qu'à Dalila
tu reviens pour jamais.
Redis à ma tendresse
les serments d'autrefois,
ces serments que j'aimais!

Ah! réponds à ma tendresse!
verse-moi l'ivresse!:

Samson, je t'aime.

Maria La O – Arr. Laura Intravia

Mulata infeliz tu vida acabó
De risa y guarachas se ha roto el bongó
Que oias ayer temblando de amor
Y con ilusión junto a un hombre cruel

Su amor ya se fue de mi corazón
Que hoy ya la aborrece porque mi pasión
Que hirió su traición yan tan solo es
Sed de verlo al fin tendido a mis pies

María la O, ya no más cantar
María la O, hora es de llorar
De tus besos,
que tan fugaz ya voló

María la O, todo se acabó
María la O, tu amor ya se fue
Y jamás él volverá

María la O sueña en morir

Flower Duet – Delibes

Sous le dôme épais
Où le blanc jasmin
À la rose s'assemble
Sur la rive en fleurs,
Riant au matin
Viens, descendons ensemble.

Doucement glissons de son flot charmant
Suivons le courant fuyant
Dans l'onde frémissante
D'une main nonchalante
Viens, gagnons le bord,
Où la source dort et
L'oiseau, l'oiseau chante.

Tell me that to Delilah
you are returning forever.
Repeat to me with tenderness
the vows of yesterday
those vows that I loved!

Ah! Answer my tenderness!
-pour me, fill me with intoxication!

Samson, I love you.

Maria La O

Unhappy mulatto girl, your life is over,
Your laughter and guarachas broke the bongo drum
that you listened to yesterday, trembling with love
and hope, next to a cruel man.

His love is gone from my heart
that only loathes him, because my passion,
wounded by his treason, now is just
a desire to finally see him bow at my feet.

Mary of O, you shall sing no more.
Mary of O, now is the time to weep
and to remember the happy times
of your kisses, now so long gone.

Mary of O, all is over and done
Mary of O, your love is now gone
and he shall never come back...

Mary of O, dreams of dying...

Flower Duet

Under the thick dome
where the white jasmine
With the roses entwined together
On the river bank covered with flowers
laughing in the morning
Let us go down together!

Gently let us glide, on its charming flow
lets follow the river's current
On the shining waves,
Of a nonchalant hand
Come, let's reach the edge
Where the spring sleeps,
And the bird, the bird sings.

Sous le dôme épais
Où le blanc jasmin,
Ah! Descendons ensemble!

Sous le dôme épais
Où le blanc jasmin
À la rose s'assemble
Sur la rive en fleurs,
Riant au matin
Viens, descendons ensemble.

Lakmé: Mais, je ne sais quelle crainte
subite s'empare de moi. Quand mon père
va seul à leur ville maudite,
Je tremble, je tremble d'effroi!

Mallika: Pour que le Dieu Ganeça le protège,
Jusqu'à l'étang où s'ébattent joyeux
Les cygnes aux ailes de neige,
Allons cueillir les lotus bleus.

Lakmé: Oui, près des cygnes aux ailes
de neige, allons cueillir les lotus bleus.

Doucement glissons de son flot charmant
Suivons le courant fuyant
Dans l'onde frémissante
D'une main nonchalante
Viens, gagnons le bord,
Où la source dort et
L'oiseau, l'oiseau chante.

Sous le dôme épais
Où le blanc jasmin,
Ah! Descendons ensemble!

Pregon de las Flores - Arr. Laura Intravia

Flores, flores, flores
Vaya unos perfumes y unos colores
Y a ver quien me compra flores.

Llevola siempre viva
Y llevo el azahar
Clavelitos, clavelitos,
Claveles para el ojal, rosas
Que las llevo muy hermosas
Flores, flores
De veinticinco colores, flores, Ay!

Under the thick dome
where the white jasmine
Ah! Let us go down together!

Under the thick dome
where white jasmine
With the roses entwined together
On the river bank covered with flowers
laughing in the morning
Let us go down together!

Lakmé: But I don't know what sudden fear
is overtaking me. When my father
goes alone to their cursed city,
I tremble, I tremble with dread!

Mallika: So that the God Ganesha may protect
him, let us go to the pond where the swans with
snow-white wings giggle joyfully,
and gather the blue lotuses.

Lakmé: Yes, near the swans with snow-white
wings, let us go and gather the blue lotuses.

Gently let us glide, on its charming flow
lets follow the river's current
On the shining waves,
Of a nonchalant hand
Come, let's reach the edge
Where the spring sleeps,
And the bird, the bird sings.

Under the thick dome where
the white jasmine
Ah! calling us together!

Flower Cry

Flowers, flowers, flowers
What perfumes and colors!
And let's see who will buy my flowers.

I always carry them alive
And I carry the orange blossom
Little carnations, little carnations,
Carnations for the buttonhole, roses
That I carry, such beautiful
Flowers, flowers
Of twenty-five colors, flowers, Oh!

Llevelas usted porque son las primeras
Que el anuncio ya traen de la primavera
Ahi le va esta flor! Tenga usted señor!
Llevesela Usted!

Flores, flores, que le doy mi corazon.
Flores, flores, flores
Que son esperanzas y son amores
Y son recuerdos y son dolores.

Cielito Lindo – Arr. Laura Intravia

De la Sierra Morena,
Cielito lindo, vienen bajando,
Un par de ojitos negros,
Cielito lindo, de contrabando.

Ese lunar que tienes,
Cielito lindo, junto a la boca,
No se lo des a nadie,
Cielito lindo, que a mí me toca.

Ay, ay, ay, ay,
Canta y no llores,
Porque cantando se alegran,
Cielito lindo, los corazones.

Take them because they are the first
That bring the announcement of spring
Here's this flower for you! Here you go, sir!
Take it!

Flowers, flowers, I give you my heart.
Flowers, flowers, flowers
That are hopes and are loves
And are memories and are sorrows.

Beautiful Sky

Down from the Sierra Morena mountains,
Beautiful sky, they come,
A pair of black eyes,
Beautiful sky, they're contraband!

That mole that you have,
Beautiful sky, near the mouth,
Don't give it to anyone,
Beautiful sky, it's for me.

Oh, oh, oh, oh,
Sing and do not cry
Because singing cheers up,
Beautiful sky, our hearts.