



PRO ARTE CHORALE

Bryan Zaros, Music Director

BAROQUE SPLENDOR!

Kyrie-B Minor Mass, J.S. Bach
Miserere in C Minor, Zelenka
Magnificat in D Major, C.P.E. Bach

Bethlehem Lutheran Church
155 Linwood Ave, Ridgewood, NJ
Sunday, June 2, 2019/4pm

www.proartechorale.org

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Sunday, June 2, 2019 at 4pm
Bethlehem Lutheran Church
Ridgewood, NJ

The Pro Arte Chorale & Orchestra

Bryan Zaros

Music Director

Janet Montgomery

Accompanist and Assistant Music Director

Baroque Splendor!

Kyrie I, *Mass in B minor BWV 232*

Johann Sebastian Bach
(1685-1750)

Miserere, ZWV 57

Jan Dismas Zelenka
(1679-1745)

1. Miserere I
2. Miserere II
3. Gloria Patri I

Amanda Austin, soprano

4. Gloria Patri II
5. Miserere III

~ Intermission ~

Magnificat I, *Wq 215*

Carl Philipp Emanuel Bach
(1714-1788)

1. Magnificat
2. Quia respexit

Amanda Austin, soprano

3. Quia fecit mihi magna

David Root, tenor

4. Et misericordia
5. Fecit potentiam

Andrew Jurden, bass

6. Deposuit potentes

Catherine Hedberg, mezzo-soprano David Root, tenor

7. Suscepit Israel

Catherine Hedberg, mezzo-soprano

8. Gloria Patri
9. Sicut erat

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**Soprano**

Amanda Austin
Ilana Brodszi
Jane Dougan
Yelena Etkin
Marie Griffo
Enid Hayflick
Jacque Levia
Elisabeth Ann
McGrath
Denise Michaud
Hyesuk Oh
Jennifer Otto
Jaime Roberts
Mary Jane Shevlin
Maria Stamas
Kate Wilding

Alto

Susan Aster
Patricia Bradley
Dorothy Dey
Catherine Guinard
Catherine Hedberg
Patricia Klecanda
Dianne McKinnon
Rachel Sink

Tenor

Michael Battiston
Howard Gruber
Edward Hedlund
Hewitt Jeter
David Root
Richard Schachter
Eddie Sattler
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Andrew Jurden
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Christiana Liberis, *Violin*
Maki Omori, *Violin*
Toby Winarto, *Viola*
Dara Hankins, *Cello*
Jon Paul Norpoth, *Bass*

Nicole Caligiuri, *Oboe*
Maxxwell Meija, *Oboe*
Martin Movagh, *Trumpet*
Janet Montgomery, *Organ*

Text & Translations

Kyrie B Minor Mass – Johann Sebastian Bach

Kyrie eleison Lord have mercy

Miserere – Jan Dismas Zelenka

- | | | |
|------|---|---|
| I. | Miserére méi Déus,
Secúndum mágnam
misericórdiam túam.
Et secúndum multitudínem
miseratiónum tuárum
déle iniquitátem méam. | Have mercy upon me, O God,
According to your great
loving kindness
And according to the
multitude of your mercies,
blot out my iniquity. |
| II. | Amplíus láva me ab
iniquitáte méa:
et a peccáto méo munda me: | Wash me yet more from my iniquity,
and cleanse me from my sin. |
| III. | Quóniam iniquitátem méam
ego cognosco
et peccátum méum contra
me est sémpet | For I acknowledge
my transgression;
And my sin is ever before me |
| IV. | Tíbi sóli peccávi
Et málum córam te féci:
ut justificéris in sermónibus tuis
et víncas cum judicáris | To you only have I sinned and
done evil in your sight that you may
be justified in your words, and be
vindicated when you are judged. |
| V. | Ecce enim in iniquitátibus
Concéptus sum: et in peccátis
concépit me máter méa. | For behold, I was conceived
in iniquities;
And in sins my mother conceived me. |
| VI. | Ecce enim veritátem dilexísti:
Incéрта et occúlta | For behold, you have loved the truth
The obscure and hidden elements of |

<p>sapiéntiae túae Manifestásti mihi.</p>	<p>Your wisdom you have made known to me.</p>
<p>VII. Aspérges me, Dómine, hyssópo Et mundábor: lavábis me et super nivem dealbábor</p>	<p>You will sprinkle me, O Lord, with hyssop And I shall be cleansed You will wash me, and I shall be made whiter than snow</p>
<p>VIII. Audítui méo dábis Gáudium et laetítiam Et exsuitábunt óssa humiliáta</p>	<p>To my hearing you will give gladness and joy And my humbled bones shall rejoice.</p>
<p>IX. Avérte fáciem túam a peccátis méis Et ómnes iniquitátes méas déle</p>	<p>Turn your face away from all my sins; And blot out all my iniquities</p>
<p>X. Cor múndum créa in me Déus Et spíritum réctum innova In viscéribus méis</p>	<p>Create in me a clean heart, O God; And renew a right spirit with me</p>
<p>XI. Ne prójicias me a fácie túa et spíritum sanctum túum ne áuferas a me</p>	<p>Cast me away not from your countenance And take not your holy spirit from me</p>
<p>XII. Rédde míhi laetítiam salutáris túi Et spíritu principáli confírma me.</p>	<p>Restore unto me the joy of your salvation; and uphold me with a steadfast spirit</p>
<p>XIII. Docébo iníquos vías túas et ímpii ad te converténtur</p>	<p>I will teach transgressors your ways: And the wicked shall be converted unto you</p>
<p>XIV. Líbera me de sangúinibus Déus Déus, salutis méae: et exsultábit Lingua méa justítiam túam</p>	<p>Deliver me from blood-guiltiness, O God, God of my salvation; And my tongue shall extol your justice</p>

<p>XV. Dómine, lábia méa apéries: et Os méum annuntiábit láudem túam</p>	<p>O Lord, you will open my lips: And my mouth shall proclaim your praise.</p>
<p>XVI. Quóniam si voluísse sacrificium Dedíssem utíque: Holocáustis non delectáberis.</p>	<p>For if you had desired sacrifice, I would indeed have given it: You will not delight in burnt offering.</p>
<p>XVII. Sacrificium Deo spíritus contribulátus: cor contritum et humiliátum, Déus, non despícies.</p>	<p>A sacrifice to God is a broken spirit: A humble and contrite heart, O God, You will not despise.</p>
<p>XVIII. Benígne fac, Dómine, In bóna voluntáte túa Sión ut aedificéntur múri Jerúsalem</p>	<p>Grant kindness to Zion, O Lord According to your good pleasure: That the walls of Jerusalem may be built up.</p>
<p>XIX. Tunc acceptabis sacrificium Oblatónes et holocáusta Tunc impónent super Altare túum vítulos</p>	<p>Then you will accept The sacrifice of righteousness The oblations and the whole-burnt offerings; Then they will lay bullocks upon your altar.</p>

Psalm 50

Magnificat in D major – C.P.E. Bach

<p>I. Magnificat ánima méa Dóminum. Et exultávit spíritus méus In Déo salutári méo</p>	<p>My soul magnifies the Lord. And my spirit has rejoiced in God my saviour.</p>
<p>II. Quia respéxit humilitátem Ancllae súae: ecce enim ex hoc beátam me dicent ómnes generationes</p>	<p>For he has regarded the low estate of his handmaiden: for behold, henceforth all generations shall call me blessed.</p>

- | | |
|--|---|
| III. Quia fécit mihi magna
qui pótens est:
et sánctum nómen éjus. | For he who is mighty
has done great things to me;
and holy is his name. |
| IV. Et misericórdia éjus
a progénie
in progénies tíméntibus éum | And his mercy is on them
who fear him from generation
to generation. |
| V. Fecit poténtiam in brácchio súo:
Dispésit supérbos
Ménte córdis súi | He has shown strength with his arm,
he has scattered the proud,
even the arrogant of heart. |
| VI. Depósuit poténtes
et exaltávit húmiles
Esuriéntes implévit bónis:
Et dívites dimísit inánes | He has deposed the mighty from
their seats, and exalted the humble.
The hungry he has filled with
good things.
and the rich he has sent empty away. |
| VII. Suscépit Israel púerum súum
Recordatus misericórdiae súae,
Sicut locútus est ad pátres
nóstros
Abraham et sémini éjus in saécula. | He has helped his servant Israel,
in remembrance of his mercy.
As it was spoken to our fathers,
to Abraham and his seed for ever |
| VIII. Glória Pátri, et Filio,
et Spíritui Sáncto | Glory be to the Father, and to the Son,
And to the Holy Spirit. |
| IX. Sicut érat in princípío,
et nunc, et sémper,
et in saécula saéculorum. Amen | As it was in the beginning, is now,
An ever shall be,
world without end. Amen. |

Luke 1:46-55

About Pro Arte Chorale

Pro Arte Chorale, an all-volunteer chorus now celebrating its 55th season, is one of the Northeast's most prominent choral organizations! The Chorale has appeared in major concert venues across the region including the New Jersey Performing Arts Center, Avery Fisher Hall, Alice Tully Hall, Carnegie Hall, and the South Orange Performing Arts Center. In addition to its own subscription series, the Chorale has appeared with the New Jersey Symphony Orchestra, New York Philharmonic, American Symphony Orchestra, Westfield Symphony Orchestra, and the Mark Morris Dance Company. In May 2008 the Pro Arte Chorale traveled to Liverpool, UK to perform with the Liverpool Welsh Choral at Mossley Hill Church, as part of Liverpool's celebration as Cultural Capital of Europe. In May 2009 the Liverpool Welsh Choral traveled to the U.S. to join the Pro Arte Chorale and Westfield Symphony Orchestra in performances of Verdi's Requiem in Ridgewood and Westfield, NJ.

The Chorale has been conducted by William Memmott, John Nelson, Roger Nierenberg, Bart Folsie, David Crone, Joshua Greene and Steven Fox. In addition, the Chorale has sung under the batons of Nicholas McGegan, Zubin Mehta, Julius Rudel, Hugh Wolff, Zdenek Macal, Yuri Temirkanov, Leon Botstein, Gerard Schwartz, David Wroe, and is now currently conducted by Bryan Zaros.



Conductor Bryan Zaros is a young American conductor recognized for his "strong musical imagination" and "deep sense of musicality and communication." He is the Associate Choirmaster at the Cathedral of Saint John the Divine and made his conducting debut with the cathedral choirs at Westminster Abbey, London. He is also the Music Director of the Pro Arte Chorale, an

ensemble with a 55-year legacy specializing in the performance of choral/orchestral masterworks. Recent conducting engagements have included invitations with choirs and orchestras in England, Italy, Switzerland, Canada,

Sweden, Argentina, Greece, Slovenia, Ireland and Romania. Most notably he has conducted concerts at Alice Tully Hall-Lincoln Center, the American Choral Director's Association Conferences and recently led the United Nations Orchestra in a ceremony commemorating the opening of the 73rd session of the UN General Assembly. He is a recipient of several conducting awards including an American Prize award in Conducting. A native New Yorker, Bryan began his professional musical training as a member of the Metropolitan Opera Children's Chorus and as a boy chorister at The Church of the Transfiguration NYC. He has served on the faculties of The Hartt School at the University of Hartford, Avon Old Farms School and as the Conductor of the Archdiocesan Choir and Orchestra at the Cathedral of Saint Joseph, Hartford, Connecticut. Bryan received a Bachelor of Music in Sacred Music from Westminster Choir College, a Master of Music in Conducting from the University of Michigan and is currently a candidate for the Doctor of Musical Arts degree in Conducting at the Manhattan School of Music where he is also a lecturer in music. For more information about Bryan, visit www.bryanzaros.com

About the Artists



Janet Montgomery has won acclaim as a pianist, organist, coach, and conductor. She has appeared in concert at venues ranging from Carnegie Hall and the Kennedy Center to Washington National Cathedral, and the Juilliard School. She has accompanied such groups as the New York Choral Society, the Gregg Smith Singers, Musica Sacra, and the Masterwork Chorus. She is a founding member of the Serafini Brillanti Trio; the group has recorded a CD and has performed extensively in New Jersey, Florida, and the Chicago area. Ms. Montgomery is the director of music at the Community Church of Glen Rock and is the accompanist and keyboard assistant at the Barnert Temple of Franklin Lakes. She is also on the music faculty of the Dwight Englewood School. Ms. Montgomery graduated from the Oberlin Conservatory with a bachelor's degree in piano performance and

has a master's degree in accompanying from the Manhattan School of Music. She also holds the AAGO certification from the American Guild of Organists.



Soprano **Amanda Austin** performs a wide range of repertoire from opera and art song to musical theatre and contemporary works. This August, Ms. Austin will perform Calisto in Cavalli's *La Calisto* and "Records", a multidisciplinary showcase of works for soprano and piano with San Diego's Opera NEO. This season, Ms. Austin performed Blanche de la Force (*Dialogues des Carmélites*) with Sakrale Oper Berlin, Pamina (*Die Zauberflöte*) and Isabelle/Madeline (*The Face on the Barroom Floor*) at Central City Opera, and revived the role she created as Carolyn Bryant (*Emmett Till*) by Mary D. Watkins and Clare Coss at the National Opera Center. With *The Manhattan School of Music Opera Theatre*, Amanda performed the title role in *Cendrillon* by Nicolò Isouard, and commercially recorded this work with Albany Records. Amanda's recent roles include *Don Pasquale* (Norina), *L'incoronazione di Poppea* (Drusilla), *La Doriclea* (Venere) and *Suor Angelica* (Suor Genovieffa). Ms. Austin is the recipient of the Stan Sesser Career Grant, and Provost Awards for Academic Excellence from her alma mater, The Manhattan School of Music (BM 14', MM 18'), John A. Plumber Memorial Scholarship, and Young Artist Sponsorship from the Sorel Foundation for Women in Music.



Praised for her "soulful singing" (*The Boston Globe*), mezzo-soprano **Catherine Hedberg** is a concert soloist and ensemble musician based in New York City. Catherine is a member of the Handel & Haydn Society, with whom she has appeared as soloist in works including Bach's *B Minor Mass*, *Magnificat*, and cantatas, and in a concert of Dowland songs with lutenist Catherine Liddell. As a chamber musician, she has often collaborated with the

period ensemble, Musicians of the Old Post Road, including performances and a recording of music from Spain and New Spain. On the opera stage, she appeared in the world premiere of the chamber version of Michael Gordon's opera, *Acquanetta*, with the choir of Trinity Wall Street and the Bang on a Can orchestra, and in excerpts from Nathan Davis' dance opera *Hagoromo* with the International Contemporary Ensemble (ICE). Among her favorite concert highlights are Copland's *In the Beginning* (True Concord), Haydn's *Stabat Mater* and Vivaldi's *Introduzione e Gloria in D* (Church of St. Luke in the Fields), Rossini's *Petite Messe Solonnelle* (Dalton Chorale), the *Requiems of Duruflé* and Mozart (Central City Chorus), Cage's *4'33"* (MoMA), and concerts of Spanish and Latin art song with guitarist Francisco Roldan. While living in Boston, Catherine was a frequent soloist with Boston's Cantata Singers, including appearances in Nicholas Maw's *One Foot in Eden Still I Stand*, Bach's B Minor Mass and Cantatas BWV 11 and 34, Liszt's *Via Crucis*, Schumann's *Scenes from Goethe's Faust*, and Handel's *Belshazzar*. She toured the US with the Boston Camerata in their production *A Symphony of Psalms*, and also appeared as soloist with Newport Baroque Orchestra, Handel Society at Dartmouth College, Exsultemus Period Ensemble, Berkshire Choral Society, Nashua Symphony Choral Society, and the Victoria Bach Festival.



Kansas native, **Andrew Jurden** sings in a number of musical mediums, from the Bass solo in Mozart's Requiem with the Manhattan School of Music Symphonic Chorus to backing up Madonna at the Met Gala music performance with Clarion Choral Society. He performed in The Metropolitan Opera Guild's *Masterly Singing Series: Don Giovanni* Masterclass and the baritone solo for Brahms: *Ein Deutsches Requiem* with Ensemble NYC. He has appeared in three opera films: **Something Blue: l'Opera Del Bachelor** (Scott Joiner) and **Someone Like Me: l'Opera di**

Facebook (Nathan Fletcher), **RumsprinaWakening** (Nathan Fletcher) all of which were written and directed by Adam Taylor. He premiered the baritone solo of Michael Brinzer's new arrangement of Charles Ives' "General William Booth Enters Into Heaven" for piano, bass drum and saxophone orchestra with The Manhattan School of Music Sax Ensemble. In opera, he sang *Schaunard* with the Vienna Summer Music Festival's production of **La Bohème**, *Forrester* in Janáček's *Cunning Little Vixen* and a Gypsy chorister in Johann Strauss' **Der Zigeunerbaron**. He has sung with a variety of New York City's opera companies, such as: Martina Arroyo's *Prelude to Performance*, The Bronx Opera, International Masters' Academy of Opera, and William Remmers' *Utopia Opera*.



Hailed by the New York Times for his "fine" singing, tenor **David Root's** voice has been called "fresh" and "mellifluous" by The Cleveland Plain Dealer. David has been a member of The Choir of St. Luke in the Fields since 2010. Mr. Root also performs regularly with many of New York City's finest ensembles including Voices of Ascension, Musica Sacra, Early Music New York, Bach Vespers at Holy Trinity, Gallileo's Daughters, The Marble Choir, and the Associate Chorus of New York City Opera.

He was a member of The Phoenix Quartet from 2003 to 2014. Dedicated to the exploration of the medium of vocal chamber music, especially focused on the composition of new music written for vocal quartet, the group released three CDs between 2010 and 2014. Mr. Root is also an avid arranger and all three discs include arrangements written by David especially for Phoenix. Other releases include the world premiere recording of Randall Thompson's *The Nativity According to St. Luke* (Koch Classics International), in which he sings the part of the angel Gabriel. David is also quite proud to be a part of Bobby McFerrin's groundbreaking recording *VOCABuLarieS* (Wrasse Records), which is described as "Bobby McFerrin music for the 21st century."

Program Notes

Our concert of Baroque Splendor will feature three masterpieces of the Baroque era with two works seldom performed. The program will be performed in two parts, with the first part showcasing music of J.S. Bach and Jan Dismas Zelenka, two composers whose lives were intricately link, and the second part, featuring C.P.E. Bach's thrilling Magnificat.

Our concert begins with a majestic excerpt from J.S. Bach's Mass in B Minor—the final major artistic work of his life. Composed in the two years preceding his 1750 death, the B Minor showcases the senior composer at the height of his compositional prowess. The movement opening our concert, the heart wrenching Kyrie I, is the first section of the now famous and reworked Kyrie first composed in 1733 as a part of a J.S. Bach's application for the post of Kapellmeister at the Electoral court of Dresden. Jan Dismas Zelenka, our second composer featured, was Vice-Kapellmeister in Dresden at the time and a competing applicant for the same Kapellmeister position. Both composers were denied the position but the musical connection between the two remained. Having encountered Zelenka in Dresden, J.S. Bach remained an admirer of him for the rest of his life and studied the details of Zelenka's harmonic creativity and complex counterpoint—so very apparent in his Miserere Mei that concludes the first portion of the concert. Zelenka's opus was largely forgotten after his death. His manuscripts were only recently rediscovered following the fall of the Iron Curtain and the freeing of East Germany in the late 20th Century. Since then, Zelenka's musical work has regained its rightful place in the musical canon and has garnered the attention it so fully deserves. The second part of our concert features C.P.E Bach's 1749 Magnificat. First performed in Leipzig in the presence of his father J.S. Bach, C.P.E. Bach's Magnificat shows similarities to the B Minor Mass but with the new musical flourishes emerging from the approaching Classical sentimentality: the sensitive "empfindsam" style soon to dominate musical composition for the next 60 years. The Magnificat is among the most magnificent and ambitious of its kind; richly scored with great grandeur and dignity. It is the perfect fulfillment of Baroque Splendor, a musical age inspired by the creative genius and ingenuity of J.S. Bach and his contemporary, Jan Dismas Zelenka.

-Bryan Zaros, Music Director

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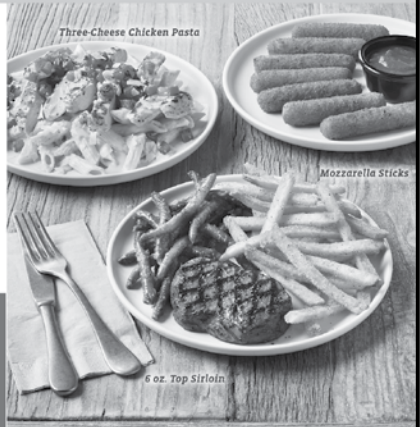
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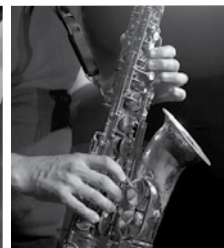
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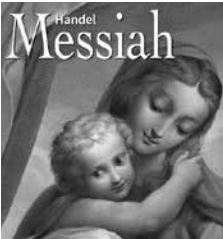
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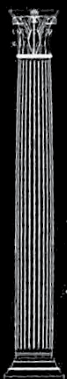
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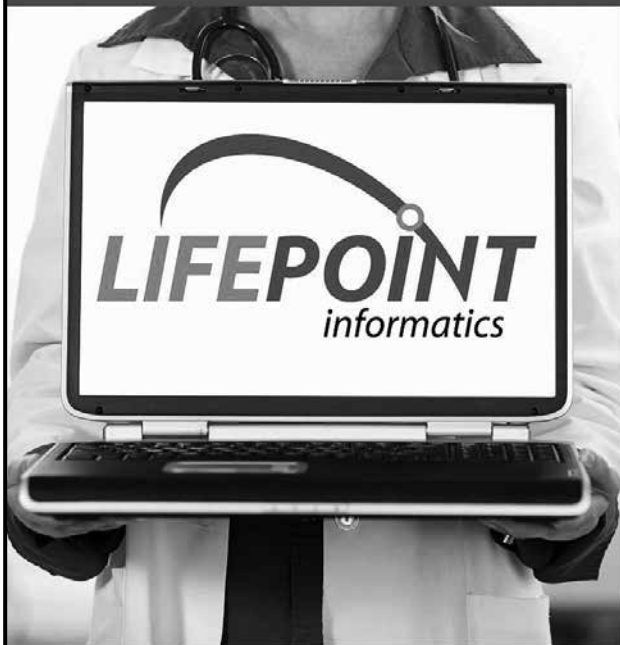
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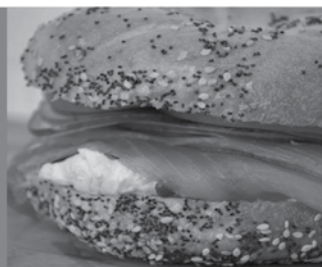
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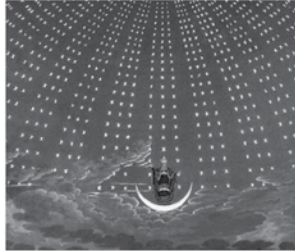
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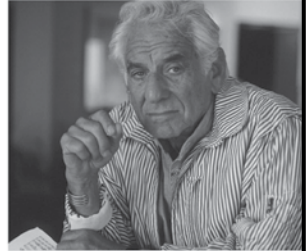
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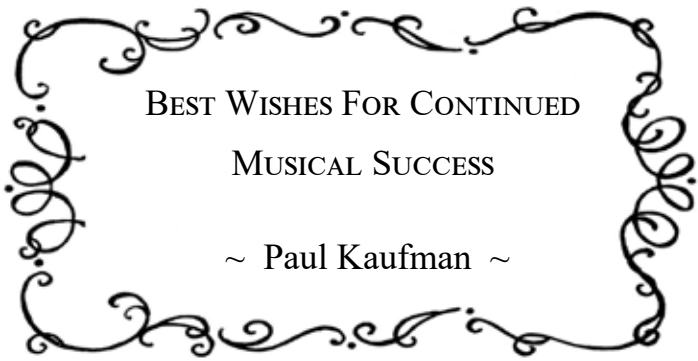
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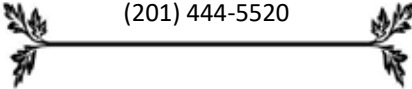
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