

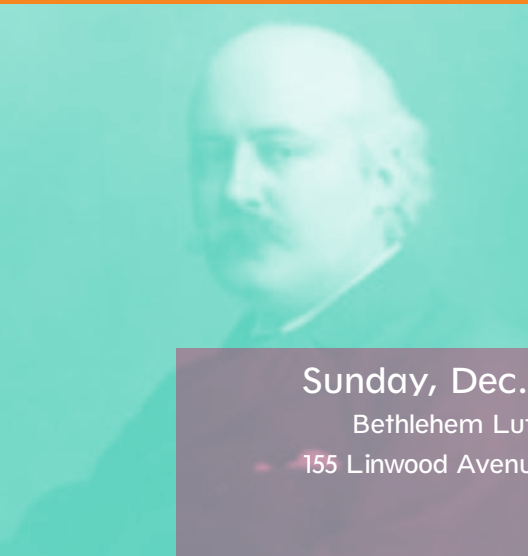
PRO ARTE CHORALE

Bryan Zaros, Music Director

A Centennial Concert Celebrating the musical legacies of 1918

Jerusalem-Parry
Psalm 24-Boulanger
Trois Chansons-Debussy
Chichester Psalms-Bernstein

This program is sponsored in part by PNC Wealth Management



Sunday, Dec. 2, 2018 / 4pm

Bethlehem Lutheran Church

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Sunday, December 2, 2018 at 4pm
Bethlehem Lutheran Church
Ridgewood, NJ

A Centennial Concert

Celebrating the musical legacy of 1918:
Bernstein, Debussy, Boulanger and Parry

Pro Arte Chorale

Bryan Zaros, *Music Director*

Janet Montgomery, *Accompanist*

Andrea Covais, *Lecturer*

PROGRAM

Jerusalem Hubert Parry
(1848 - 1918)

Psalm 24 Lili Boulanger
(1893 - 1918)

Trois Chansons Claude Debussy
(1862 - 1918)

Dieu! qu'il la fait bon regarder
Yver, vous n'êtes qu'un villain

Blest Pair of Sirens Hubert Parry

~ Intermission ~

Chichester Psalms Leonard Bernstein
(1918 - 1990)

Will Kramer, *Boy Soprano*
Barbara Allen, *Harp*
Brandon Wong, *Percussion*

Make Our Garden Grow Leonard Bernstein

This program is sponsored in part by PNC Wealth Management

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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 Folse, 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.

Will Kramer, boy soprano

Will is currently a member of The Metropolitan Opera Children's Chorus where he has been performing since 2013. While at the The Metropolitan Opera, Will has been involved with 14 opera productions and performed over 100 times including this season's *La Boheme*, *Carmen* and *Mefistofole*. Will has also sung with the Youth Choir of Every Voice Choirs, a children's program at Teachers College, Columbia University. In addition, Will has performed with The Clarion Society. Will is currently

12 years old and resides in New York City with his parents, David and Elizabeth Kramer, sister, and dog Cali.

Barbara Allen, harpist

Barbara Allen, 2nd prize winner of the 7th International Harp Competition held in Israel in 1979, has held the Principal Harp position with the American Ballet Theatre at Lincoln Center for the past 30 years, and has been performing as a soloist and recording artist throughout the United States. She has appeared with many artists such as Tony Bennett, Ella Fitzgerald, Judy Collins, and Doc Severinsen, and with Sting she appeared on several televised concerts, at the Apollo Theater, and is featured on his Symphonycities CD. Other recordings include movies such as Tower Heist, The Secret Life of Walter Mitty, Hunchback of Notre Dame, A Serious Man, A Dog's Purpose, and very recently performed in the set for The Greatest Showman, and on the set for Netflix' Jessica Jones. She teaches at the Mannes School of Music at the New School, the Masters School in Dobbs Ferry, Hoff Barthelson in Scarsdale, Thurnauer School at JCC in Tenafly, NJ, and Nyack Seminary College.

Brandon Wong, percussion

Brandon Wong is a Brooklyn based percussionist, drummer, and educator from Bartlesville, Oklahoma whose musical interests and areas of proficiency include classical percussion, musical theatre, contemporary chamber music, and steel pan. Brandon frequently performs at various venues around the city such as The Barrow Group Theatre, The Public, Hudson Guild Theatre, and Irene Diamond Stage, and has played with groups such as the Wind Ensemble Society of New York City, New York Concert Artists and Associates, and CASYM Steel Orchestra. He earned his B.M. from the University of Oklahoma and his M.M. from New York University.



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Program Notes

If **Sir Hubert Parry** (1848-1918) is largely unknown to American musicians and audiences, while of iconic stature in Great Britain, even American music-lovers would readily recognize the majestic strains of his stirring hymn **Jerusalem** from its ubiquitous use in countless newsreels, documentaries and the like. Certainly his best-known work, it quickly became a kind of unofficial British national anthem. The poem by William Blake that expresses a wish for Jerusalem to be located "in England's green and pleasant land" was set to music by Parry directly as inspiration to a public beset by the troubles of the First World War.

His **Blest Pair Of Sirens**, a more extended work and another of his best-known pieces, sets an ode of John Milton. It offers the same quintessential "English" sound – and was, indeed, performed at the wedding of the destined-to-be-King Prince William.

Lili Boulanger died young, aged 24 in 1918 – the birth or death year of all the composers on today's program – and, like Parry's anthem, wrote her setting of **Psalms 24** during World War I. This may find reflection in the generally martial sound of the music (including fanfares, which also herald "that the King of glory may come in.") Additionally the musical language of stark, primitive harmonies has a kind of antique, "Biblical" air to it, augmented by the colorful instrumentation – harp, timpani, brass and organ – of the score (here represented by organ alone). For American musicians, the name Boulanger more likely refers to Lili's sister, the famous French pedagogue who taught and greatly influenced such American composers as Aaron Copland and Elliott Carter but also Burt Bacharach and Quincy Jones.

We may think of the music of **Debussy**, that consummately French composer, as having a readily identifiable sound – something like the

aural equivalent of Impressionism in French painting. But since he was an innovator, experimentally feeling his way across the divide from 19th-century romanticism into the stylistic revolutions that really began with him, his music features a surprising variety of surface manners – and this is heard in microcosm in the **Trois Chansons**, especially as he responded in different ways to the various moods and messages in the three French texts from a 15th-century poet he set. More predictable, though, is the lush sound we can count on from the *a capella* grouping of voices singing unaccompanied.

Leonard Bernstein's *Candide* has always straddled uncomfortably the line between Broadway show music and “classical” opera – indeed, a straddling Bernstein himself had to negotiate throughout his career, with his “concert music” standing in opposition to his much more popular (and more highly praised) theater music. And today’s program presents both sides of that divide.

Candide was offered as a Broadway show, but its sophisticated music (paired with serious literary contributions from poet Richard Wilbur, playwright Lillian Hellman and even Stephen Sondheim) both kept it from achieving early Broadway success and also elevated it almost to cult status among musicians. Its grandly moving conclusion, the choral “**Make Our Garden Grow**”, has always been regarded as the show’s high point.

The composer’s substantial **Chichester Psalms**, a mid-century work that speaks in the craggy but conservative language of one prominent strand of American concert music of the time, sets a succession of psalms in their original Hebrew. Today’s performance uses the composer’s own pared-down instrumental accompaniment, and retains the original feature of a boy soprano as soloist.

Text & Translations

Jerusalem – Sir Hubert Parry (1848 - 1918)

And did those feet in ancient time
walk upon England's mountains green?

And was the holy Lamb of God
on England's pleasant pastures seen?

And did the countenance divine
shine forth upon our clouded hills?

And was Jerusalem builded here
among those dark Satanic Mills?

Bring me my bow of burning gold!

Bring me my arrows of desire!

Bring me my spear! O clouds, unfold!

Bring me my chariot of fire!

I will not cease from mental fight,
nor shall my sword sleep in my hand,

till we have built Jerusalem

In England's green and pleasant Land.

Psalm 24 – Lili Boulanger (1893-1918)

The Earth belongs to the Eternal One.
And everything that is found there.
The world and all those who live there.

For He founded it on the waters and he
set it on the rivers.

Who will climb the mountain of the
Eternal God and who will live in
His holy place.

La terre appartient à l'Éternel et tout ce
qui s'y trouve,
la terre habitable et ceux qui l'habitent.

Car Il l'a fondée sur les mers,
et l'a établie sur les fleuves.

Qui est-ce qui montera à la montagne
de l'Éternel,
et qui est-ce qui demeurera au lieu de
sa sainteté,

It will be the man who has clean hands
and a pure heart. Whose soul is not
pledged to falsehood and who does not
swear in order to deceive.

He will receive blessing from the Eternal
God and the just reward of God. His
salvation.

Such is the generation of those who
seek Him. Who look for your face, O God
of Jacob.

O Gates, lift up your heads Eternal gates.
Lift them high and the King of Glory will
come in.

Who is the King of Glory? He is the strong
eternal God, mighty in battles.

O Gates, raise your heads. Raise also
yourselves, eternal gates and the King of
Glory will enter.

Who is the King of Glory?
It is the Eternal God of hosts, it is He who
is the King of Glory. The Almighty God.

ce sera l'homme qui a les mains pures, et
le cœur net,
dont l'âme n'est point portée à la fausseté
et qui ne jure point pour tromper.

Il recevra la bénédiction de l'Éternel
et la justice de Dieu son sauveur.

Telle est la génération de ceux qui Le
cherchent,
qui cherchent Ta face en Jacob.

Portes, élevez vos têtes,
portes éternelles,
haussez-vous, et le Roi de gloire entrera.

Qui est ce Roi de gloire ? C'est l'Éternel
fort et puissant dans les combats.

Portes, élevez vos têtes,
élevez-vous aussi, portes éternelles;
Et le Roi de gloire entrera.

Qui est ce Roi de gloire ? C'est l'Éternel
des armées,
c'est Lui qui est le Roi de gloire. Éternel.

Trois Chansons – Claude Debussy (1862 - 1918)

Dieu! qu'il la fait bon regarder

God! But she is fair,
graceful, good and beautiful.
All are ready to praise
her excellent qualities.
Who could tire of her?
Her beauty is ever new.

Dieu! qu'il la fait bon regarder
La gracieuse bonne et belle;
Pour les grans biens que sont en elle
Chascun est prest de la louer.
Qui se pourroit d'elle lasser?
Tousjours sa beauté renouvelle.

God! but she is fair,
graceful, good and beautiful!

Dieu! qu'il la fait bon regarder
La gracieuse bonne et belle!

Nowhere does the sea look on
so fair and perfect
a lady or maiden.
Thinking on her is but a dream.
God! but she is fair!

Par de ça ne de là, la mer
Ne scay dame ne damoiselle
Qui soit en tous bien parfaits telle.
C'est un songe que d'i penser:
Dieu! qu'il la fait bon regarder!

Yver, vous n'êtes qu'un villain

Winter, you're naught but a rogue.
Summer is pleasant and kind,
as we see from May and April,
which accompany it evening and morn.

Yver, vous n'êtes qu'un villain.
Esté est plaisant et gentil,
En tesmoing de May et d'Avril
Qui l'accompaignent soir et main.

Summer, by nature's order, clothes
fields, woods and flowers
with its livery of green
and many other hues.

Esté revest champs, bois et fleurs,
De sa livrée de verdure
Et de maintes autres couleurs,
Par l'ordonnance de Nature.

But you, Winter, are too full
of snow, wind, rain and sleet.
We must send you into exile.
I'm no flatterer and I speak my mind.
Winter, you're naught but a rogue.

Mais vous, Yver, trop estes plain
De neige, vent, pluye et grezil ;
On vous deust bannir en exil.
Sans point flater, je parle plain,
Yver, vous n'êtes qu'un villain.

Blest Pair of Sirens – *Sir Hubert Parry*

Blest Pair of Sirens, pledges
of Heaven's joy
Sphere-born harmonious sisters,
Voice and Verse
Wed your divine sounds,
and mixt power employ
Dead things with inbreathed
sense able to pierce
And to our high-raised phantasy present
That undisturbed song of pure consent
Aye sung before the sapphire-
colored throne
To him that sits thereon

With saintly shout and solemn jubilee
Where the bright Seraphim,
in burning row
Their loud, uplifted angel-trumpets blow
And the Cherubic host in thousand quires
Touch their immortal harps of
golden wires
With those just spirits, that wear
victorious palms

Hymns devout and holy psalms
Singing everlastingly

That we on Earth with undiscording voice
May rightly answer that melodious noise
As once we did, till disproportioned sin
Jarr'd against Nature's chime, and with
harsh din
Broke the fair music that all
creatures made
To their great Lord, whose love
their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state
of good

O may we soon again renew that song
And keep in tune with Heaven, till God
ere long
To his celestial consort us unite
To live with him and sing in endless morn
of light



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Chichster Psalms – Leonard Bernstein (1918 – 1990)

Part I

Awake, psaltery and harp!

Urah, hanevel, v'chinator!

I will rouse the dawn!

A-irah shahar!

Make a joyful noise unto the Lord
all ye lands.

Hariu l'Adonai kol haarets.

Serve the Lord with gladness.

Bo-u l'fanav bir'nanah.

Come before his presence with singing.

D'u ki Adonai Hu Elohim.

Know ye that the Lord, He is God.

Hu asanu, v'lo anahnu.

It is He that hath made us, and
not we ourselves

Amo v'tson mar'ito.

We are His people and the sheep
of His pasture.

Bo-u sh'arav b'todah,

Hatseirotav bit'hilah,

Enter into His gates with thanksgiving,
And into His courts with praise.

Hodu lo, bar'chu sh'mo.

Ki tov Adonai, l'olam has'do,

Be thankful unto Him, and bless His name.

V'ad dor vador emunato.

For the Lord is good, His mercy
is everlasting.

And His truth endureth to all generations.



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Make Our Garden Grow – Leonard Bernstein

You've been a fool and so have I,
But come and be my wife.
And let us try, Before we die,
To make some sense of life.
We're neither pure, nor wise, nor good
We'll do the best we know.
We'll build our house and chop our wood
And make our garden grow.

I thought the world was sugar cake
For so our master said. But, now I'll teach
My hands to bake our loaf of daily bread.

We're neither pure, nor wise, nor good
We'll do the best we know.

We'll build our house and chop our wood
And make our garden grow.
Let dreamers dream what worlds
they please
Those Edens can't be found.
The sweetest flowers, the fairest trees
Are grown in solid ground.

We're neither pure, nor wise, nor good
We'll do the best we know.
We'll build our house and chop our wood
And make our garden grow!

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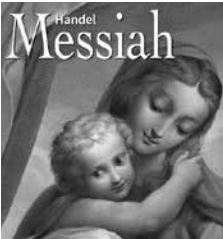
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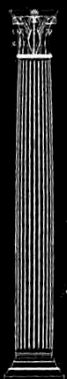
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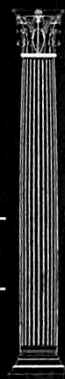
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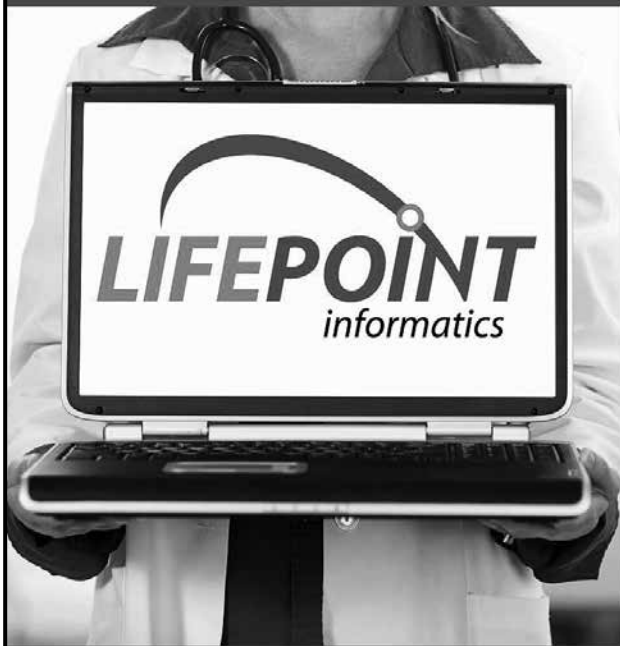
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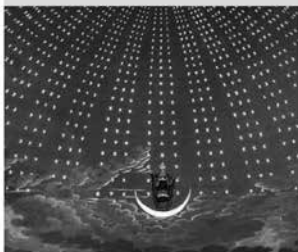
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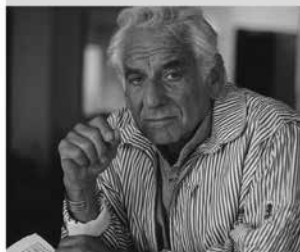
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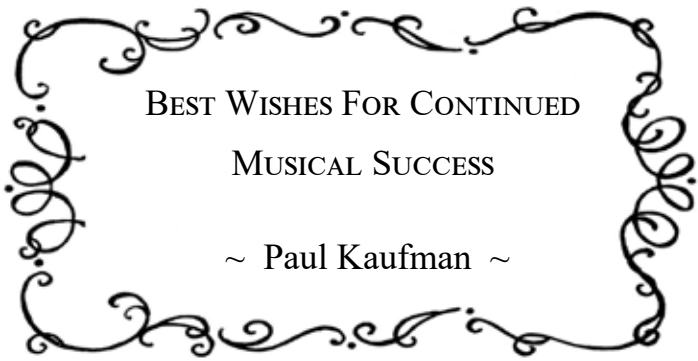
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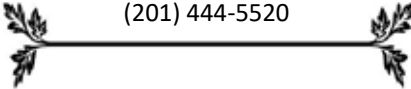
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