

*An Afternoon  
at the Opera*

**Steven Fox, Music Director**

**featuring**

**Philip Cutlip, Baritone**

**Marc Day, Tenor**

Sunday, March 26, 2017 at 4pm

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Janet Montgomery, *Principal Accompanist  
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March 26, 2017 at 4pm  
Bethlehem Lutheran Church  
Ridgewood, NJ

*An Afternoon  
at the Opera*

**Steven Fox, *Conductor***

**Janet Montgomery, *Accompanist***

**Philip Cutlip, *Bass-Baritone Soloist***

**Marc Day, *Tenor Soloist***

**PROGRAM**

Va' Pensiero from *Nabucco*, Giuseppe Verdi (1813-1901)

Bridal Chorus from *Lohengrin*, Richard Wagner (1813-1883)

Quanto e Bella from *L'Elisir d'amore*, Gaetano Donizetti (1797-1848)  
Marc Day, tenor

Zitti, Zitti from *Rigoletto*, Giuseppe Verdi (1813-1901)

Deh Vieni alla Finestra from *Don Giovanni*, W.A. Mozart (1756-1791)  
Philip Cutlip, bass-baritone

Polovtsian Dances from *Prince Igor*, Alexander Borodin (1833-1887)

**INTERVAL**

Humming Chorus from *Madama Butterfly*, Giacomo Puccini (1858-1924)

Kogda Bi Zhizn Domashnim Krugom from *Evgenii Onegin*, P.I. Tchaikovsky (1840-1893)  
Philip Cutlip, bass-baritone

Coronation Scene from *Boris Godunov*, Modest Mussorgsky (1839-1881)  
Chorus, Marc Day, tenor and Philip Cutlip, bass-baritone

Nothing More Than This from *Candide*, Leonard Bernstein (1918-1990)  
Marc Day, tenor

Anvil Chorus from *Il Trovatore*, Giuseppe Verdi (1813-1901)

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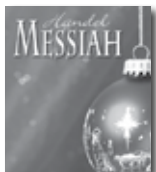
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# About Pro Arte Chorale

**Pro Arte Chorale**, an all-volunteer chorus now celebrating its 53rd season, is one of New Jersey'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 in Bergen County, the Chorale has appeared with the New Jersey Symphony Orchestra, New York Philharmonic, American Symphony Orchestra, Westfield Symphony Orchestra, Mark Morris Dance Company, and the New York Chamber Symphony. Currently under the musical direction of Steven Fox, the Pro Arte Chorale has also been conducted by Joshua Greene, David Crone, Roger Nierenberg, Bart Folse and John Nelson. 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, and David Wroe.



Conductor **Steven Fox** is now in his fifth season as Music Director of The Pro Arte Chorale. He is also Artistic Director of The Clarion Orchestra and The Clarion Choir, and Founder of Musica Antiqua St. Petersburg, which he established as Russia's first period-instrument orchestra at the age of 21. In recent seasons he has made his debut as a guest conductor with Philharmonia Baroque Orchestra in San Francisco, Handel and Haydn Society in Boston, Juilliard415 at Lincoln Center, the Charleston Symphony Orchestra and the Quebec Symphony Orchestra. From 2008 to 2013 he was an Associate Conductor at New York City Opera, and he has served as Assistant Conductor for the Metropolitan Opera Lindemann Young Artists Program and Juilliard Opera. He recently conducted a new production of Mozart's *Magic Flute* at l'Opéra de Québec and is leading Clarion for the second year in performances at the Metropolitan Museum of Art.

Recognized as a leader in his generation of conductors, Steven has been called 'an esteemed director' by *The New Yorker*, 'visionary' by *BBC Music Magazine*, and 'a conductor to watch' by *Seen and Heard International*.

Steven graduated as a Senior Fellow with High Honors from Dartmouth College and with 'distinction' from the Royal Academy of Music, London, where he was later named an Associate in 2010. He has given master classes and clinics at Dartmouth College, The Juilliard School, and Yale University, where he served for two years as preparatory conductor of the Yale Schola Cantorum.

## 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.



**Philip Cutlip** has performed with a distinguished list of conductors that includes Nicholas McGegan, Charles Dutoit, Miguel Harth-Bedoya, Osmo Vänskä, and Donald Runnicles. His engagements in the 2016-17 season include *Don Alfonso in Così fan tutte* (Opera Omaha); *Messiah* (Minnesota Orchestra); *Carmina Burana* (National Philharmonic); and Beethoven's *Symphony No. 9* (Portland Symphony Orchestra). Recent engagements included the title role in *Don Giovanni* (New York City's Venture Opera and Toledo Opera); the title role in *Sweeney Todd* (Tri-Cities Opera); the title role in *Le nozze di Figaro* (Sarasota Opera and Jacksonville Symphony Orchestra); Stanley in Previn's *A Streetcar Named Desire* (Opera Grand Rapids); and multiple roles in Weill's *The Road of Promise* (New York's Collegiate Chorale). Mr. Cutlip has appeared as soloist with nearly every major North American orchestra, including New York Philharmonic, National Symphony Orchestra, Houston Symphony, and Atlanta Symphony Orchestra.



**Marc Andrew Day**, tenor, sings with many prominent choral organizations in the City as both soloist and chorister. Marc has been lauded by Opera News for his “beautiful tone” and described by the *New York Times* as “thrilling”. Recent highlights include being the featured tenor soloist in Rautavaara’s *Vigilia* at the Cathedral of St. John the Divine and the Mozart Requiem at Alice Tully. A native of Utah, he began his music education at the Madeline Choir School in Salt Lake. He received a B.M. from the University of Illinois in Champaign-Urbana having performed the title role of *Candide* mentored by the late Jerry Hadley. He earned his M.M. from Manhattan School of Music in 2011. When not performing, Marc enjoys fishing and spending time thinking about fishing.

We’re in perfect harmony... *together.*

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We are the hands, feet, and voice of Jesus in our community. We will not stay in Bethlehem either. We will stream out of Bethlehem into a broken world. We are followers of Jesus, and respect the authority of the Word of God. We desire that people would see Jesus in our lives wherever we go: to work, to school, at home, in our community, in the world.

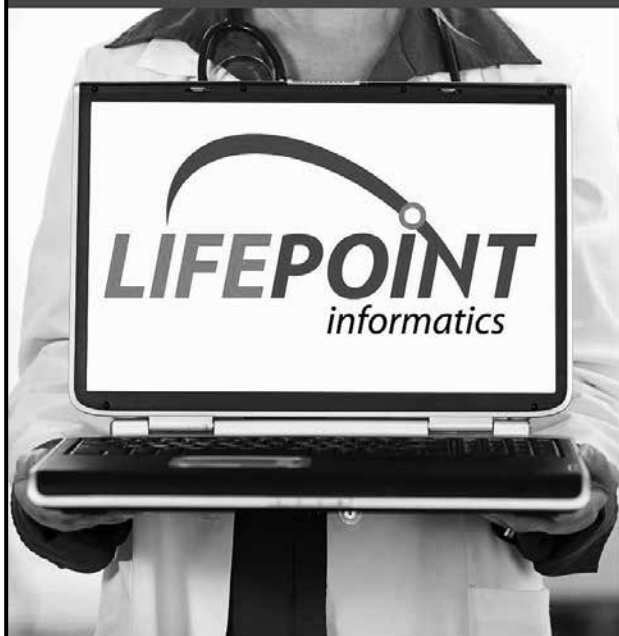
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# *Program Notes*

## **Va' Pensiero from *Nabucco* by Giuseppe Verdi (1813-1901)**

By his early 20's, Verdi had begun to see his career take off. Barolomeo

Merelli, manager of La Scala in Milan had signed Verdi to a contract to write three operas. Between 1838 and 1840, however, Verdi's infant son and daughter as well as his twenty-six year old wife had all died. Personal tragedy left Verdi despondent. The comic opera he had to produce as part of his contract was a flop. Verdi determined that his career was over and he would write no more. He tried to get out of the contract with Merelli.

Merelli had purchased the libretto of *Nabucco*, written by the famous librettist Solera. Another composer, Otto Nicolai, had refused it. Now Merelli was in a quandary. He pressed the job on Verdi. Merelli assured Verdi that he had the imagination to turn such a brilliant foundation into a masterwork, thereby revitalizing his career and reputation.

Verdi spurned Merelli, but Merelli pushed the book into Verdi's coat pocket saying, "Read it and then bring it back to me again." Feeling overwhelmingly sad, Verdi went home and threw the book down. It opened to a page where one line caught his eye. "Va pensiero, sull' all dorate..." ("Fly thought on wings of gold.") The words recalled to Verdi Psalm 137 from the Bible. He had used that psalm for comfort to help him through his grief.

Verdi found himself reading some of the libretto, but when he went to bed, he could not sleep. He got up and read the libretto several times until he realized he had memorized it. He recognized the beauty of the libretto, but he still tried to reject Merelli's offer.

After Verdi visited Merelli to return the libretto, he wrote about Merelli's reaction. "However, he refused to take it, seized me by the shoulder, and not only briskly, put me outside his study, but actually shut the door and locked it in my

face.” What choice did that leave Verdi? The first production of *Nabucco* at La Scala in Milan on March 9, 1892 broke all La Scala records reaching sixty-five performances in one season.

“Va, pensiero,” also known as “The Chorus of the Hebrew Slaves,” appears in the third act of the opera. In this song, the Jews, exiled by the Babylonian King Nebuchadnezzar, mourn the loss of their homeland. They recall images of a land they may never see again. It is a song of grief and longing and a prayer for deliverance.

“Va Pensiero” has become one of Verdi’s most recognizable melodies and one very dear to the hearts of Italians. It is part of their national identity and represents to them freedom and patriotism.

## **“The Bridal Chorus”**

### ***Lohengrin* – Richard Wagner (1813-1883)**

Wagner found inspiration for his opera *Lohengrin* in the poetry of Wolfram von Eschenbach and in the anonymous epic for which the opera is named. *Lohengrin* was first performed in Weimar, Germany on August 28, 1850 under the direction of Franz Liszt.

The knight Lohengrin arrives in a boat pulled by a swan. He intends to defend Elsa who has been unjustly accused of having murdered her brother Gottfried. Elsa does not know who her rescuer is, and Lohengrin tells her she must swear not to question his identity.

Frederich Telramund, guardian of Gottfried who is heir to the dukedom, and Frederick’s wife Ortrude, have invented the charge against Elsa hoping to gain power. When Lohengrin defeats Frederick in single combat, he wins Elsa as his bride.

But Ortrude urges Elsa not to trust her enigmatic rescuer and plants a seed of suspicion. Elsa breaks her promise and questions Lohengrin, but Frederick suddenly breaks into the bridal chamber and Lohengrin kills him.

Lohengrin realizes that since his bride broke her vow, he must leave her.

“The Bridal Chorus” is sung by women serenading Elsa and Lohengrin to the wedding chamber after their marriage. You will recognize the melody to “Here comes the Bride,” the popular processional in wedding services at the start of what couples hope to be a happy union. Unfortunately, this is not so in the opera *Lohengrin*.

## **“Polovtsian Dances” from *Prince Igor* by Alexander Borodin (1833-1887)**

Alexander Borodin is best known for his chamber and symphonic works, but he also composed one opera, *Prince Igor*. Although he worked on it at intervals for twenty years, Borodin still had not completed his opera when he died of a massive coronary while dancing at a dress ball. Besides family demands, bouts of ill health including cholera and several heart attacks had interrupted his creative process. In addition, composing was not his full time job.

Borodin began composing music as a teenager and taught himself to play the cello, but he also had a passion for chemistry initiated by his desire to make fireworks. At the time, he could not earn degrees in both chemistry and music, so he chose to study medicine. In his duties as an army surgeon, he met fellow composer Modest Mussorgsky, who wrote “The Coronation Scene,” also on the program today. Borodin went on to distinguish himself as a lecturer in chemistry and to establish programs for women. He often frustrated his colleagues in the music establishment who wished he would dedicate more time to composing.

When they heard the news of Borodin’s death, Rimsky-Korsakov and the famous art and music critic Vladimir Stasov, went to Borodin’s home to gather his manuscripts. Rimsky-Korsakov and the young Alexander Glazunov then collaborated to complete Borodin’s opera. *Prince Igor* premiered at the Mariinsky Theater in St. Petersburg in November 1890.

*Prince Igor* is based on “The Lay of Igor’s Host,” an epic poem Stasov had sent to Borodin. The poem is said to have been written by a 12th century monk. It tells heroic tales of Russian *Prince Igor*’s campaigns against invading nomadic tribes.

“The Polovtsian Dances” occur at the end of the opera’s second act. Igor and his son Vladimir have been taken prisoner by the Polovtsian leader Khan Konchak. Despite being captives, the prisoners are entertained by *Konchak* who hopes to win a nonaggression pact in return for freeing his captives. Konchak calls on his slaves to perform elaborate dances.

Borodin had a gift for melody and rhythm. It should not be surprising that his dances have remained popular and have seen many iterations. His themes were used in the women’s dance, “Gliding Dance of the Maidens” in the 1953 musical *Kismet*, as the song “Stranger in Paradise,” and as accompaniments for commercials, cartoons and video games. You might also recall his music playing at the opening ceremony of the 2014 Sochi Olympic games in Russia as a young girl flew through the air in a winter dreamscape.

### **“Humming Chorus” from *Madama Butterfly* by Giacomo Puccini (1858-1924)**

The first performance of *Madama Butterfly* in 1904 at La Scala in Milan was a failure. After revisions, however, the opera had a second chance. It was primed thereafter to become an opera-goer’s favorite. Puccini himself directed the original production at the Metropolitan Opera where he had a chance to fine tune his work.

The librettists, Luigi Illica and Giuseppe Giacosa, based the opera’s narrative on a play by American writer David Belasco who founded his drama on a book by John Luther Long. The story is set in Japan and tells of the passing fancy of American Lieutenant Pinkerton for the beautiful geisha Cio-Cio-San (Butterfly). Pinkerton marries Butterfly, but shortly thereafter he ships out. Butterfly has sacrificed everything for her husband and remains faithful expecting his return.

“The Humming Chorus” comes at the end of Act II. Cio-Cio-San has watched Pinkerton’s ship sail into the harbor. It has been three years since Butterfly has seen her husband, the father of her child. Now she waits with her toddler and her servant Suzuki. The baby and Suzuki fall asleep, but Butterfly stays awake the whole night anticipating a reunion with Pinkerton. The audience knows, however, that he is bringing with him his American wife.

The gentle melody of “The Humming Chorus” acts as a lullaby and a moment of calm before the shock when Cio-Cio-San realizes Pinkerton has betrayed her. Her loss is so great that Butterfly feels her only recourse is suicide.

The melody of “The Humming Chorus” will probably sound familiar. If you listen to “Bring Him Home” from Andrew Lloyd Webber’s *Les Misérables*, you will surely recognize Puccini’s influence.

## **“Coronation Scene” from *Boris Godunov* by Modest Mussorgsky (1839-1881)**

Mussorgsky composed *Boris Godunov* between 1868 and 1873. He based the opera on an historical drama by the Russian poet Alexander Pushkin. The text refers to events during the reign of Tsar Féodor, son of Ivan the Terrible (so called because the Russian people suffered under his rule) while Boris Godunov was acting regent.

“The Coronation Scene” comes in the second scene of the Prologue. It opens with the tenor solo in the character of Prince Shuisky as the crowd eagerly waits for Tsar Boris to emerge from the Dormition Cathedral of the Moscow Kremlin, a venerated site where such ceremonies were historically held. The drama of the music parallels the energy of the moment as Shuisky leads the populace in praising their new sovereign. The bells of the Kremlin toll as the procession arrives while the people shout wishes of long life and offer lofty praise to the new tsar. But all is not well. Tsar Boris sings the bass solo, a monologue in three parts. He speculates anxiously on his future, then seeks a prayer for guidance and ends by inviting his supporters to attend his coronation.

In this scene, Mussorgsky employs a simple folk melody with rhythms and intervals meant to parallel Russian speech. Though they may sound hopeful, the people are under oppression. The external scene provides a contrast to that illuminated in Boris’s internal monologue.

As the procession moves off and the bells of the Kremlin peal, there are conflicts to come. The tolling bells also foreshadow those that will recur at Boris’s death.

**“The Anvil Chorus” from *Il Trovatore*  
by Giuseppe Verdi (1813-1901)**

*Il Trovatore* was written at the height of Verdi’s career. The opera, based on the play *El trovador* by Antonio Garcia Gutiérrez, premiered at the Teatro Apollo in Rome on January 19, 1853. An example of opera from the Romantic period, it is full of tragedy, passion, doomed love, sword fights, heroics, violence and plenty of other fun.

*Il Trovatore* takes place in medieval Spain during the 15th century. Two armies are at war, one led by the Count de Luna and the other by the Prince of Biscay. Lady Leonora, whose attentions the count seeks, has fallen for the mysterious troubadour Manrico.

“The Anvil Chorus,” also known as “The Gypsy Chorus,” is heard at the opening of Act II. In this scene, Manrico and his gypsy mother Azucena are in a Biscayan camp. Men forge tools and weapons as they sing about the pleasures of gypsy life. In this joyful, energetic scene, we see again a musical device providing a contrast for disasters to come.



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# *Text and Translations*

## **Va' Pensiero from *Nabucco***

**Giuseppe Verdi**

Va, pensiero, sull'ali dorate;  
va, ti posa sui clivi, sui colli  
ove olezzano tepide e molli  
l'aure dolci del suolo natal!

Del Giordano le rive saluta,  
di Sionne le torri atterrate.

Oh, mia patria sì bella e perduta!

Oh, membranza sì cara e fatal!

Arpa d'or dei fatidici vati,  
perché muta dal salice pendi?

Le memorie nel petto raccendi,  
ci favella del tempo che fu!

O simile di Solima ai fati  
traggi un suono di crudo lamento,  
o t'ispiri il Signore un concerto  
che ne infonda al patire virtù!

Go, thought, on wings of gold,  
go settle upon the slopes and the hills  
where the sweet airs of our  
native soil smell soft and mild!

Greet the banks of the river Jordan  
and Zion's tumbled towers.

Oh, my country, so beautiful and lost!

Oh remembrance so dear yet fatal!

Golden harp of the prophetic wise men,  
why hang so silently from the willows?

Rekindle the memories in our hearts,  
tell us about the times gone by!

Remembering the fate of Jerusalem  
play us a sad lament  
or else be inspired by the Lord  
to fortify us to endure our suffering!

## **Polovtsian Dances, Alexander Borodin**

Fly away on wings of the wind  
To our Motherland  
O, our native song  
To the place where we sang you so freely,  
Where we felt so free with you.

There under hot sky  
The air is full of luxury,  
There under the murmur of the sea  
The mountains slumber in the clouds.

There the sun shines so brightly,  
Pouring light over belived hills.  
The roses lavishly bloom in the valleys,  
And nightingales sing in green forests,  
And sweet grape grows.

There, our song, you are free.  
O, fly away there.

**“Coronation Scene” from Boris Godunov  
by Modest Mussorgsky (1839-1881)**

Long life to our Tsar Boris Feodorovich  
Long live our sovereign Tsar of Russia  
Like the sun in the skies supreme in its glory  
Our Russia our Tsar Boris now reigns in glory  
Long live our sovereign Tsar our guardian!  
Voice your joy people! Now exult and be joyful people!  
Faithful Christian people! Let all hail the Tsar Boris and rejoice!  
All hail to thee! Over Russia Boris now reigns in glory.

***Boris (monologue):***

My soul is sad. Secret terror haunts me.  
With evil presentiments my heart is stifled.  
O Lord above, O thou Almighty Father  
From Heaven's throne behold our contrite tears,  
And with your blessing grant me holiness and strength  
That they may guide me.  
O make me just and merciful as thou; in glory let me rule my land.  
Now let us kneel and pay our homage at the tombs of Russia's monarchy.  
And then our people all shall feast, yea, every man  
From boyar down to serf; all shall we greet;  
All gladly shall we welcome.

***Chorus:***

Glory! Long live our sovereign, Tsar of Russia  
Honor and glory to you our father  
As the sun shines supreme in its glory over Russia  
Boris now reigns in glory and long may he prosper! Glory!

## The Anvil Chorus, Verdi

Vedi! le fosche notturne spoglie  
de' cieli sveste l'immensa vòlta:  
sembra una vedova che alfin si toglie  
i bruni panni ond'era involta.  
All'opra, all'opra! Dagli. Martella.  
Chi del gitano i giorni abbellà?  
Chi del gitano i giorni abbellà,  
chi? chi i giorni abbellà?  
Chi del gitano i giorni abbellà?  
La zingarella!

Versami un tratto; lena e coraggio  
il corpo e l'anima traggon dal bere.  
Oh guarda, guarda... del sole un raggio  
brilla più vivido nel tuo bicchiere!  
All'opra, all'opra..  
Chi del gitano i giorni abbellà?  
Chi del gitano i giorni abbellà,  
chi? chi i giorni abbellà?  
La zingarella, la zingarella, La zingarella

Look! See how the darkness of night is lifting  
and revealing the great vault of heaven  
Seems like a widow who is finally casting off  
the dark clothes in which she was enveloped.  
To work! To work! Ready, hammer!  
Who cheers up the gypsy's days?  
The gypsy lady!

Pour me a drink; body and soul draw strength  
and courage from drink.  
Oh look, look! A sun's ray shines brighter in  
my glass!  
To work! To work! Ready, hammer!  
Who cheers up the gypsy's days?  
The gypsy lady!

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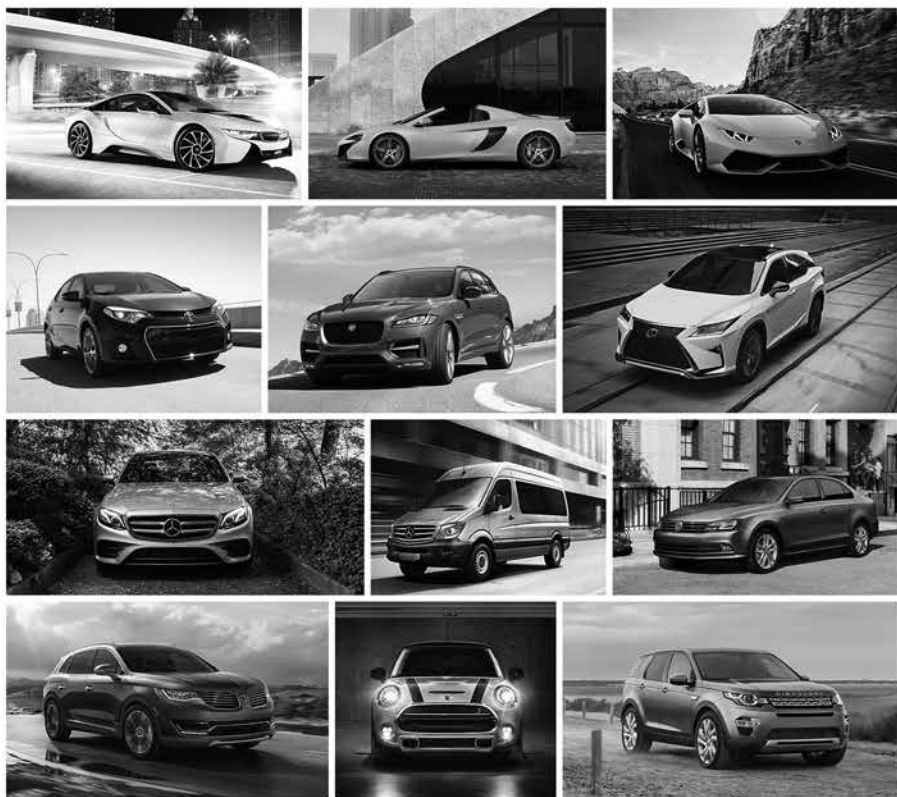
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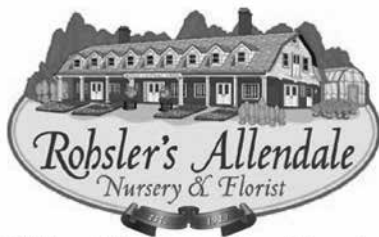
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