

Wednesday, March 2
Sara M. Snell Music Theater
7:30 PM

Operissimo! The World of Opera

**With commentary by caustic critic Corno di Basetto etc.
Personified by David Pittman-Jennings**

Based on Nicolas Slonimsky's *Lexicon of Musical Invective*

Overture to *The Marriage of Figaro* for piano, 6 hands Wolfgang Mozart
(1756-1791)
Arr. Carl Czerny
1791-1857)

Maxwell Howard, Primo
Dai Yi, Secondo
Sean Carmichael, Terzo

“Papageno –Papagena Duet” from *The Magic Flute* Wolfgang Mozart

Emma Simon, Papagena
Robert Castro, Papageno
Jonah Piali, Piano

“Ach Welche Luft” (Ah What Air) Ludwig van Beethoven
(1770-1827)

Prisoner's Chorus from *Fidelio*
Men's Choir
First Prisoner, Alex Perry
Second Prisoner, Matthew Zydel
Matt Duclos, Piano
Jeffrey Francom, Conductor

- “Tra la la Duet” from *L’elisir d’amore*
Justin Moniz, Nemorino
Meryl Gellman, Adina
François Germain, Piano
Gaetano Donizetti
(1797-1848)
- Moses und Aron* (Tone Rows)
Max Howard, Piano
Arnold Schoenberg
(1874-1951)
- “Andante Finale” from *Lucia di Lammermoor*
by Gaetano Donizetti for the left hand alone
Michael Sitton, Piano
Theodor Leschetizky
(1830-1915)
- Overture to *The Barber of Seville*
(or *Aureliano in Palmira*)
Emma Simon, Soprano
Katie Beck, Mezzo
Justin John Moniz, Tenor
Michael McAvaney, Tenor
Cody Hampton, Baritone
Zach Lenox, Bass
Gioachino Rossini
(1792-1868)
- “Aber der Richtige” duet from *Arabella*
Diana Gamet, Zdenka
Joy Jones, Arabella
Christopher Hotson, Piano
Richard Strauss
(1864-1949)
- “Flight of the Bumble Bee”
from *The Tale of Tsar Saltan* (Сказка о царе Салтане)
Eugenia Tsarov, Piano
Nicolaus Rimsky-Korsakov
(1844-1908)
- “Parigi O Cara” duet from *La Traviata*
Joy Jones, Violetta
Manuel del Castillo, Alfredo
Christopher Hotson, Piano
Giuseppe Verdi
(1813-1901)

“Sous le dôme épais” (The Flower Duet) from *Lakmé*

Leo Delibes
(1836-1891)

D’Nasya Jordan, Lakmé
Stephanie Hunt, Malika
Taylor Dziekan, Piano

Quintet from *Die Meistersinger von Nürnberg*

Richard Wagner
(1813-1883)

“Die selige Morgentraum, Deutweise’Selig wie die Sonne”

Deborah Massell, Eva
Heather Osowiecki, Magdalena
Lonel Woods, Walter
Donald George, David
David Pittman-Jennings, Hans Sachs
Eugenia Tsarov, Piano

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

Program Notes

Carl Czerny's arrangement of *The Marriage of Figaro* is rarely heard, in fact, Lucy Mauro who edited this in *Essential Keyboard Trios*, thinks it is the first publishing since it initially appeared. It was found at the Library of Congress. Czerny arranged several famous works for 6 hands, what he called “Music for the Three Sisters”. Max and Sean played this in Munich and now present it with Dai Yi for Potsdam.

Emma also performed this duet from *Magic Flute* at IPAI in Germany and now sings it with Robby. It is perhaps the most daft duet in opera: silly and yet profound...Mozart at his best.

Beethoven had many difficulties composing his only opera *Fidelio* and more or less composed it twice before this final version calling it *Leonore* both times. The opera deals with humanity’s eternal fight for human rights and for a love between two people. This chorus is one of the most moving in which the prisoners see light for the first time in years, after being locked in prison cells, and sing praise to freedom.

Donizetti composed *The Elixir of Love* in only two weeks and complained because the librettist Felice Romani, didn’t get him the texts fast enough. Nemorino has become a bit drunk, thinking a bottle of wine was a love potion. The girl he loves enters the scene, which leads to amusing results.

We stay with Donizetti and his serious opera *Lucia di Lammermoor*. This opera was and is popular as a vehicle for most coloratura sopranos, but here the famous sextet is arranged for piano by the well-known Polish pianist and pedagogue, Theodor Leschetizky, exploiting the piano's capabilities to great effect.

Rossini composed *The Barber of Seville* in record time, helped no doubt by the fact that he used some of his older pieces in the opera, including the overture, which was first composed for the dramatic opera *Aureliano in Palmira*. Here we have an arrangement of the King's Singers of this famous piece.

One can say that the duet "Aber der Richtige" is one of the high points of the opera *Arabella* in which the two sopranos intertwine the melodic lines in a truly Straussian breathtaking duet. Diana performed this duet in Germany to great acclaim.

The fairy tale opera *The Tale of Tsar Saltan* is based on an Aleksandr Puskin poem. The crown prince is marooned on a small island. He has rescued a Swan-Bird and she changes him into a bee in order to help him find his father, the Tsar, however when he reaches the court of his father, causes pandemonium and havoc and flies back to the Swan-Bird. After various other adventures there is a happy end. This music pictures so well the sounds of the Prince-Bee, the ensuing stings, pandemonium and flying away.

The opera *La Traviata* is one of Verdi's most often performed. In this scene the deathly ill Violetta has been waiting for Alfredo to come back, he does and promises her that they will return together to Paris and she will return to health. However, they both know it is too late.

The beautiful "Flower Duet" from the opera *Lakmé* is one of Leo Delibes's most famous compositions being used in films and even commercials. The scene is in present day Sri Lanka, where the two women are in the garden, picking flowers for a ceremony.

The Quintet from Richard Wagner's *Die Meistersinger von Nürnberg* is one of the few "set" pieces in Wagner's oeuvre. It is considered to be one of the most beautiful and sublime pieces Wagner composed.

The figure of Beckmesser in Wagner's *Meistersinger* is considered a ridiculous caricature of a music critic, perhaps [Eduard Hanslick](#), whose disapproving review of Rimsky-Korsakov you heard tonight. Nicolas Slonimsky compiled his *Lexicon of Music Invective* subtitled "Critical Assaults on Composers Since Beethoven's Time" to show that negative criticism is more entertaining to read than positive. One of the most satisfying aspects of hearing this vituperation is the fact that these critics were often wrong. These pieces and composers, attacked and maligned with such creative maliciousness, have stood the test of time and are known and loved today. Tonight David Pittman-Jennings reads these grumbling words in the *nom de plume* of George Bernard Shaw, Corno di Basetto, who also wrote delightful reviews, many quite demolishing, under this pen name.

Men's Ensemble Personnel

Devan Ashline	Derrick Lacasse
James Barton	Brandon Linhard
Charles Bender	Ryan Lupka
Colin Blydenburgh	Brandon Manning
James Bock	Andrew Maroni
William Boulter	Alexander Mau
Kevin Brady	Mark Montondo
Zachary Brehm	Robert Morano
Cameron Brownell	Stephen Mucciolo
Joseph Cambareri	John Neggers
Evan DeSmitt	Ian Nieboer
Matthew Duclos	Robert Orbach
Andrew Duffer	Jarod Parker
San Egan	Jeffri Peralta
John Fealy	Alex Perry
Jason Francey	Matthew Regan
Matthew Gaulin	Corey Reichhart
Paul Greene-Dennis	Donte Reid
Jacob Hefele	John Samonte
Corey Hopkins	Joseph Schuessler
Jarred Hoyt	Mark Sieling
Cyris Jewels	Aidan Talbot
Boone Keefer	Eric Thompson
Zackary Kelley	David Treharne
Christopher Knight	Brady Walsh
Matthew Korn	Jon Wibben
	Matthew Zydel