



Pennsylvania Academy of Performing Arts

PRESENTS

# A NIGHT AT THE OPERA!

BELOVED OPERA CHORUSES FROM  
MOZART TO GILBERT & SULLIVAN

UNDER THE DIRECTION OF S. KATHERINE SHEALY  
ASSISTED BY CHRISTOPHER G. MCGINLEY

SATURDAY  
MAY 5 • 7:30PM  
ST. PAUL'S LUTHERAN CHURCH  
104 S. VILLAGE AVE.  
EXTON, PA 19341

SUNDAY  
MAY 6 • 3:30PM  
BLACK BOX THEATER  
1645 ART SCHOOL RD.  
CHESTER SPRINGS, PA 19425

2012

[www.PAperforming.org](http://www.PAperforming.org)



Pennsylvania Academy of Performing Arts  
www.PAperforming.org

Our mission is to provide an environment that culturally enriches the community through exposure to the performing arts.

Please visit our new website at

[www.PAperforming.org](http://www.PAperforming.org)

for information about our organization, upcoming concerts, audition information, to commission a performance and more!

**BOARD OF TRUSTEES**

Jane Buatti  
Catherine Selin  
Jennifer Shealy  
Dale Marchand  
Charlotte Kroft

President  
VP Artistic Development  
VP Business Development  
Treasurer  
Secretary



**Concert Etiquette**

The members of the Pennsylvania Academy of Performing Arts have been working very hard to provide you with a concert experience of musical excellence. For our mutual enjoyment, we ask that you respect and kindly attend to a few simple rules:

- If you have a young child who begins to cry, kindly exit the performance hall. Please return once your child has calmed down.
- Wait for applause to enter or exit the auditorium; please do not do so while the performers are singing, as it can be distracting.
- Please silence all cell phones and other noise making devices.
- The use of flash photography and videotaping is strictly forbidden and violates copyright law.

Thank you for helping to create a positive environment for this concert presentation.



"Inspiring growth by developing and fulfilling innovative communication strategies for your business."

[www.auxanocc.com](http://www.auxanocc.com)

**The Pennsylvania Academy  
of the Performing Arts  
2012 Supporters**

**Corporate Sponsors**

Brickette Lounge, Inc.  
Steiner Medical Center

**Conductor's Circle**

The Shealy Family

**Founders**

Michael & Deborah Kelly

**Benefactors**

Vincent & Virginia De Sena  
Perry & Gail Habecker  
Victor & Saralyn Vogel  
Alan & Lorraine Warren  
Mr. & Mrs. Richard A. Zackroff

**Patrons**

Downingtown Animal Hospital  
Charles W. Bruton, Jr.  
E. Louise Buckwalter  
In Honor of Elizabeth Gilbert  
David & Donna Koch  
In Memory of Louise & Herb Kroft  
Carole & Peter Lubin  
The Pleines Family  
The Pline Family

**The Pennsylvania Academy  
of the Performing Arts  
2012 Supporters**

**Patrons (continued)**

In Memory of Alfons & Elsa Rieger  
Douglas & Bette Senne  
Ruth & Dale Umble  
Steve & Connie White

**Friends**

Auxano Communications Consulting  
Tom & Sherry Breton  
Kathleen Ducharme  
Dean & Kathi Hallet  
Nell Jameson  
Karen Lukenda  
Alexander R. Mercer  
Joe & Maureen Miller  
Richard & Mary Ella Nenno  
Charley & Kathy Parker  
Carla Short  
Debra Skrajewski  
The Tricoski Family

Our most sincere appreciation to our supporters for their  
generous donations.

If you would like to make a tax-deductible donation to the  
Pennsylvania Academy of Performing Arts, please see your  
ticket-taker, or visit our donation page at [www.PAperforming.org](http://www.PAperforming.org).

Thank you for your support!



Good Wishes to  
*PAPA*  
and  
*Maria Welty*  
for a great performance  
From  
The Anderson Family

The Pennsylvania Academy of Performing Arts  
would like to express sincere thanks to the following people  
and organizations:

- Gail Habecker for her ongoing time, effort, talent, and support. We couldn't do it without you!
- Eagle Formalwear and Formal Fashions, Inc. for providing concert attire
- Paoli United Methodist Church, St. Paul's Lutheran Church, and the Black Box Theater for providing rehearsal and performance facilities
- Christ Community Church in West Chester for generously loaning their risers for our performances
- Choir Committee Members who have donated time to help our organization run efficiently
- Kevin DeYoe for providing audio recording equipment and services for the performances
- Katy Grzywinski for her graphic designs on our posters and our program cover

## The Protection Bureau



**610.903.4900**

**Providing 24—Hour Monitoring  
for Home or Business**

*Proud Supporters of PAPA  
and Sue Newman!*

**Your Electronic Security Specialists For**

24-Hour Central Station  
Fire Alarm & Intrusion Protection  
Home Security Systems • CCTV • Access Control  
Design / Build Services • Hosted Managed Security



**Protecting Life and Property Since 1975**

PRIVATE VOICE INSTRUCTION  
WITH  
**S. KATHERINE SHEALY**

*Refine your skills or discover new talent!  
Voice lessons for ages 12 and up*

*Contact Kate for more information  
skshealy@gmail.com / 484.459.0739*

## Masterworks Personnel

### Soprano 1

Debra Lynn August\*  
Jane Buatti\*  
Emily Grace Kane  
Rebecca Shealy\*  
Katie Sprick

### Soprano 2:

Bobbie Larkin\*  
Jennifer Shealy\*  
Maria Welty\*  
Heather M. Vogel

### Alto 1:

Jennifer Ford  
Charlotte Kroft  
Barbara Mercer  
Diane Piersol  
Lynn Shealy\*  
Marie Weber\*

### Alto 2:

Florence Erickson  
Liz Gilbert\*  
Joanne Jenkins  
Beth McAdoo\*

### Tenor 1:

Greg Carson\*  
Aaron Shealy\*  
Steve Wilburn\*

### Tenor 2:

Dale Marchand  
Tom Wagner\*  
David Welty\*

### Bass 1:

Ryan K. Battin\*  
Christopher G. McGinley\*  
Will Scantling\*

### Bass 2:

Chris Barron  
David Koch\*  
Jake Reinsmith  
David Shealy\*  
Wesley R. Weber\*

### \* Chamber Choir members

#### Choir Committee:

Ryan K. Battin, section leader intern  
Diane Piersol, attendance manager  
Rebecca Shealy, librarian  
Catherine Selin, wardrobe manager

**S. Katherine Shealy, director**

**Christopher G. McGinley, assistant director**

**Gail Habecker, accompanist**

### S. Katherine Shealy

Director of Masterworks, Chamber Choir and Ariana Women's Choir



**S. Katherine Shealy** obtained her Bachelor of Music in Choral Music Education from the University of Delaware with Paul Head. During the summer of 2006, Ms. Shealy directed and led the Pennsylvania Academy of Performing Arts envoy of singers on a tour of four cities through China as part of the Fourth Annual Eric Whitacre International Choral Festival. Currently, she is the director of Masterworks, co-founder and co-director of Chamber Choir, an advanced ensemble that specializes in outreach performances throughout the community, and the founder and director of Ariana Women's Choir. Ms. Shealy teaches Vocal Music at the PA Leadership Charter School's Center for Performing and Fine Arts in West Chester, Pennsylvania, and is currently working toward her Master of Music in Choral Conducting at West Chester University.

### Christopher G. McGinley

Director of Orpheus Men's Choir, Chamber Choir, and Assistant Director of Masterworks



**Christopher G. McGinley** received his formal choral training from Paul Head at the University of Delaware. He currently teaches general music, chorus, and music history at Springside Chestnut Hill Academy, an Independent School for girls and boys in Chestnut Hill. There he serves as artistic director of Musica Mundi and oversees Players, the extracurricular theatre program in the upper school. Mr. McGinley is the founder and director of Orpheus Men's Choir, and has been proud to sing in, direct, or assist nearly every choir in PAPA.

### Gail Habecker Accompanist



**Gail Habecker**, of Coatesville, joined PAPA the summer of 2007 to accompany Ariana Women's Choir and is in her third season accompanying Masterworks. Born into a musical family, Gail has been playing piano since the age of four. She graduated from Juniata College with an emphasis on vocal accompaniment. Through the years, she has accompanied soloists, as well as numerous church and school choirs. She has also played in instrumental ensembles at chamber concerts of Immaculata University. Ms. Habecker is also a graduate of the Wharton School of the University of Pennsylvania. She has a career in investment management and is part owner of PMG Advisors in West Conshohocken, PA.

## PROGRAM

Chorus of the Hebrew Slaves.....Giuseppi Verdi (1813-1901)  
From *Nabucco*

Habanera.....Georges Bizet (1838-75)  
From *Carmen*  
Debra Lynn August, soprano

Sous le dôme épais.....Léo Delibes (1836-91)  
From *Lakmé*  
Jennifer Shealy and Rebecca Shealy, sopranos

Dido's Lament, and final chorus.....Henry Purcell (1659-95)  
From *Dido and Aeneas*  
Heather M. Vogel, mezzo-soprano

Witches' Chorus.....Giuseppi Verdi (1813-1901)  
From *Macbeth*  
Masterworks Women

Alma del Core.....Antonio Caldara (1670-1736)  
From *La costanze in amor vince l'inganno*  
Maria Welty, soprano

Huntsmen's Chorus.....C.M. von Weber (1786-1826)  
From *Der Freischütz*  
Masterworks Men

In Diesen Heil'gen Hallen.....Wolfgang Amadeus Mozart (1756-91)  
From *The Magic Flute*  
Ryan Battin, bass

Finale (Dance a Cachucha).....Gilbert & Sullivan  
From *The Gondoliers* arr. John Leavitt

## INTERMISSION

Pinball Wizard.....Pete Townshend  
From *Tommy* arr. Mac Huff  
Will Scantling, baritone

The Barber of Seville Overture.....Gioacchino Rossini  
Excerpts from *The Barber of Seville*  
Chamber Choir

Dove sono.....Wolfgang Amadeus Mozart  
From *Le Nozze di Figaro*  
Jane Buatti, soprano  
Sunday performance only

Sull'aria...che soave zeffiretto.....Wolfgang Amadeus Mozart  
From *Le Nozze di Figaro*  
Debra Lynn August and Emily Grace Kane, sopranos

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

Bridal Chorus.....Richard Wagner (1813-83)  
From *Lohengrin*

Voyagers' Chorus.....Wolfgang Amadeus Mozart  
From *Idomeneo*  
Rebecca Shealy, soprano

La ci darem la mano.....Wolfgang Amadeus Mozart  
From *Don Giovanni*  
Lynn Shealy, soprano; David Shealy, baritone

Anvil Chorus.....Giuseppi Verdi (1813-1901)  
From *Il trovatore*

Make Our Garden Grow.....Leonard Bernstein (1918-1990)  
From *Candide*

## NOTES AND TRANSLATIONS

Musical selections denoted with \* are from Oxford Publishing's Opera Choruses, edited by John Rutter. Notes on these selections are taken directly from Rutter.

### \*Chorus of the Hebrew Slaves

From *Nabucco* (Verdi)

Verdi wrote in 1879 that he was given the libretto for *Nabucco* and when he looked at it, it fell open at 'Va, pensiero'. The opera's triumphant success was due at least in part to the melody to which he set this paraphrase of psalm 137. It is recounted that all stagehands at the first run of performances would gather every night in the wings to hear the great chorus. It is sung by the Israelites as they lament the loss of their homeland, and was soon widely interpreted as a political gesture, becoming the anthem of Italian patriotism. At Verdi's funeral, the crowd spontaneously broke into it. The narrative, which derives from a French play produced in Paris in 1836, is set around the biblical story of the Jews in Babylonian exile in 586 BC.

*Fly, 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 lovely and lost!  
Oh remembrance so dear yet unhappy!*

*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!*

### \*Habanera

from *Carmen* (Bizet)

*Carmen* is based on a short novel by Prosper Mérimée. It is set in Seville in about 1820. Don José, a corporal in the dragoons, is in love with a nice, pretty girl, Micaela, but their relationship is broken up by a wild gypsy beauty, Carmen, who entices him to run off with her and join the smugglers in the mountains. Carmen soon tires of him and her fancy then turns to the bullfighter Escamillo. Don José confronts Carmen outside the arena during a bullfight. Carmen exults when she hears the crowd acclaiming Escamillo's victory. Don José stabs her and gives himself up as the crowds pour out of the arena. The Habanera is Carmen's first attempt to entice Don José; it is sung as the girls emerge from the cigarette factory where they work, and introduces her to the audience.

*Love is a rebellious bird  
That nothing can tame,  
And it's quite in vain to call it,  
If it's convenient for it to refuse.*

*Threat and prayer do nothing.  
One speaks well, the other silences,  
And it's the other that I prefer,  
It's said nothing, but I like it.*

*Love! Love! Love! Love!*

*Love is a child of the Bohemian way.  
It has never, never known the law.  
If you don't love me, I love you.  
If I love you, watch out!*

*If you don't love me, if you don't love me, I love you,  
But if I love you, if I love you, watch out!*

*The bird you thought you'd surprise  
Beat its wings and flew away.  
Love is far, you cannot wait for it.  
You're not waiting, it is there!*

*All around you, apace, apace,  
It comes and goes and then returns.  
You think to hold it, it eludes you.*

*You think to elude it, it holds you.  
Love! Love! Love! Love!  
Love is a child of the Bohemian way.  
It has never, never known the law.  
If you don't love me, I love you.  
If I love you, watch out!*

*If you don't love me, if you don't love me, I love you,  
But if I love you, if I love you, watch out!*

### **Sous le dôme épais** From *Lakmé* (Delibes)

*Lakmé* is set in British India during the mid-19th century and tells the story of the high priest, Nilikantha, and his daughter, Lakmé, who falls in love with a British officer, Gérald, when he trespasses on their property. Nilikantha vows revenge on Gérald for his affront to Lakmé's honor. He stabs Gérald at a bazaar, badly injuring him. While Lakmé fetches aid, Gérald realizes his commitment to his regiment and has a change of heart. Lakmé, preferring to die with honor rather than live with dishonor, kills herself by eating a poisonous datura leaf. Despite "Sous le dôme épais" (or The Flower Duet) being a well-known duet that frequents commercial and movie scores, it has little to do with the plot of the opera. Lakmé and her servant, Mallika, sing the duet while gathering flowers along a riverbank at the beginning of Act I.

*Under the dense canopy  
Where the white jasmine  
Blends with the rose  
On the flowering bank  
Laughing at the morning  
Come, let us drift down together*

*Let us gently glide along  
With the enchanting flow  
Of the fleeing current  
On the rippling surface  
With a lazy hand  
Let us reach the shore  
Where the source sleeps  
And the bird sings*

*Under the dense canopy  
Under the white jasmine  
Let us drift down together*

### **\*Dido's Lament and final chorus** From *Dido and Aeneas* (Purcell)

After besieging Troy for ten years, the Greeks finally enter the city (by means of a wooden horse) and sack it. The Trojan prince Aeneas escapes, under the protection of Venus, who intends that he should found a new city in Italy: Rome. On the way, his ship is driven by storms to Carthage, where the widowed queen, Dido, is immediately drawn to him. Aeneas is tempted to stay, and is only tricked into fulfilling his destiny by a sorceress and her associates. Dido is heartbroken. Imperiously dismissing the vacillating Aeneas, she sings her lament and dies. Her song is addressed to her companion, Belinda: it is Belinda that Dido does not want to trouble, not Aeneas.

### **\*The Witches' Chorus** From *Macbeth* (Verdi)

Piave's adaptation of Shakespeare's play is freer than the version of *Othello* made by Boito for Verdi in the 1880s. Verdi himself planned the scenario. The opera was extensively revised for a revival in Paris in 1865. The Witches' Chorus opens Act I and is set in a Scottish wood (Shakespeare's 'blasted heath'). The Witches' Chorus opens Act I and is set in a Scottish wood, when Macbeth meets the witches and they prophesy that he will become King of Scotland.



*What did you say?  
Say now! I've slaughtered a boar, and thou?  
To me fluttered in thought –  
the wife of a sailor, she cast me out to the devil,  
but the spouse who sailed with his ship, I'll drown.  
I'll give thee the north wind,  
The billows I will raise.  
I'll drive him out onto the shoals –*

*A drum! what will it be?  
Hail now Machbeth!  
The sisters of vagabond go though the air.  
Go on the waves.  
They know a circle how to weave,  
that includes both land and sea.*

### **Alma del Core**

From *La costanze in amor vince l'inganno* (Caldara)

Antonio Caldara was an Italian Baroque composer who is known mostly for his operas, oratorios, and cantatas. *La costanze in amor vince l'inganno* ("Faithfulness in Love Defeats Treachery") is not well known, but several arias excerpted from this opera are commonly performed today, including "Sebben, crudele" and "Alma del Core."

*Soul of my heart,  
spirit of my soul,  
I will always faithfully adore you.  
I will be content, in my torment  
if I will be able to kiss those beautiful lips.*

### **\*Huntsmen's Chorus**

From *Der Freischütz* (Weber)

*Der Freischütz* embodies the German romantic love of the forest and the mysterious (sometimes sinister) power of nature. There is to be a shooting contest: the winner will marry Agathe, the daughter of the chief forester, and will succeed him. The favored candidate, Max, is off form. Another forester, Caspar, tempts him to visit the Wolf's Glen, where, under the auspices of Samiel, the Wild Huntsman, they can make seven magic bullets. Six are used for

hunting: the seventh goes where Samiel chooses. At the contest, Max accidentally shoots Caspar, but is forgiven and allowed to marry Agathe after a year's penance. Hunting music pervades the opera; the Huntsmen's Chorus comes in Act II, shortly before the final denouement. Today's performance is sung in English

### **In Diesen Heil'gen Hallen**

From *Die Zauberflöte* (Mozart)

*Die Zauberflöte* (The Magic Flute) was composed by Wolfgang Amadeus Mozart in 1791, the year in which the composer died. The libretto was written by Emmanuel Schikaneder who also played the lead male role, Papageno, in the opera's premiere. The story is at its core a fairy tale for both children and adults, full of Masonic symbolism that is sometimes obscured by translation and frequent dialogue cuts. Tamino is in love with Pamina, who has been captured by Sarastro, the enemy of Pamina's mother, the Queen of the Night. She promises her daughter's hand in marriage to Tamino if he can rescue Pamina from Sarastro's temple. Tamino is given a magic flute for his journey and is joined by Papageno, an eccentric bird catcher. After reaching Sarastro's temple, Tamino and Pamina are united and told that they are to be married and that Tamino will be Sarastro's successor if they can pass a series of trials. Tamino and Pamina successfully pass three tests of patience and temptation. "In Diesen Heil'gen Hallen" is sung by Sarastro to Pamina after he forgives her for being tricked into murdering him by Sarastro's evil slave, Monostatos.

*Within these hallowed halls,  
One knows not revenge.  
And should a person have fallen,  
Love will guide him to duty.  
Then wanders he on the hand of a friend,  
Cheerful and happy into a better land.*

*Within these hallowed walls,  
Where human loves the human,  
No traitor can lurk,  
Because one forgives the enemy.  
Whomever these lessons do not please,  
Deserves not to be a human being.*

## **Finale (Dance a Cachucha)**

From *The Gondoliers* (Gilbert & Sullivan)

“The thirteen operettas of lyricist Sir William Gilbert and composer Sir Arthur Sullivan still enjoy lasting popularity around the world today. One of their last was *The Gondoliers*, the story of which is quite complicated (but typical of Gilbert & Sullivan). The operetta opens in Venice, where we meet two handsome gondoliers who are identified as possible heirs to the throne of Barataria. One of them, married to Casilda when both were babies, was kidnapped by the Grand Inquisitor. No one knows which of the two now newly-married gondoliers is the actual pre-married heir, so the Duke of Barataria takes both back to rule – while the nurse who took care of the infant prince is located. ‘Dance a Cachucha’ occurs during Act II at court and also reappears as the Finale.

Eventually, we discover that Casilda was actually married as a child to her present secret love, Luiz, the Duke’s drummer. It seems that the nurse raised the heir, Luiz, as her own child, substituting her own son as the ‘royal babe’ during the childhood kidnapping. The *cachucha*, *fandango* and *bolero* are Spanish dances in triple meter. *Xeres*, *Manzanilla* and *Montero* are kinds of wine or sherry.” – Sally K. Albrecht

## **Pinball Wizard**

From *Tommy* (Pete Townshend / The Who)

*Tommy* is the fourth album by English rock band The Who, mostly composed by Pete Townshend and released in 1969 and was the first musical work to be billed as a rock opera. In 1998 it was inducted into the Rock and Roll Hall of Fame for “historical, artistic and significant value”. Tommy tells the story of a deaf, dumb and blind boy who struggles as a child to communicate and connect with his parents. After undergoing countless treatments and procedures, he is miraculously cured of his psychosomatic symptoms when his mother smashes a mirror in frustration of not being able to communicate with him. Tommy soon becomes a public sensation and attains a guru-like status. Thereafter he

assumes a messianic mantle and attempts to enlighten those willing to follow him. “Pinball Wizard” is performed by the local pinball champion after discovering Tommy’s inexplicable talent for the game despite his obvious physical limitations.

## **The Barber of Seville Overture**

Arr. Daryl Runswick

Giaocchino Rossini’s *Il barbiere di Siviglia* (“The Barber of Seville”) is one of the most commonly performed comic operas today. The story consists of the hilarious consequences of Count Almaviva, who, with the help of his former servant Figaro, disguises himself as a commoner to win the affections of the beautiful Rosina. Despite the typically complicated plot, the opera is most easily recognizable by its orchestral music, which has been heard in television commercials, film soundtracks, and more. Daryl Runswick’s brilliant a cappella arrangement of the overture is part of The King’s Singers choral series.

## **Dove sono and Sull’aria...che soave zeffiretto**

from *Le nozze di Figaro* (Mozart)

*Le nozze di Figaro* (The Marriage of Figaro) is a continuation of the plot of *The Barber of Seville* several years later, and recounts a single “day of madness” (*la folle giornata*) in the palace of the Count Almaviva near Seville, Spain. Rosina is now the Countess; Dr. Bartolo is seeking revenge against Figaro for thwarting his plans to marry Rosina himself; and Count Almaviva has degenerated from the romantic youth of *Barber* into a scheming, bullying, skirt-chasing baritone. Having gratefully given Figaro a job as head of his servant-staff, he is now persistently trying to obtain the favors of Figaro’s bride-to-be, Susanna. He keeps finding excuses to delay the civil part of the wedding of his two servants, which is arranged for this very day. Figaro, Susanna, and the Countess conspire to embarrass the Count and expose his scheming. He responds by trying to compel Figaro legally to marry a woman old enough to be his mother, but it turns out at the last minute that she is really his mother. Through Figaro’s and Susanna’s clever

manipulations, the Count's love for his Countess is finally restored. "Dove sono" is performed during Act III by the Countess as a reflection on the loss of her happiness. Within the same scene, the Countess and Susanna sing "Sull'aria" as the Countess dictates a love letter for Susanna to give to the Count.

Dove sono:

*Where are the lovely moments  
Of sweetness and pleasure?  
Where have the promises gone  
That came from those lying lips?  
Why, if all is changed for me  
Into tears and pain,  
Has the memory of that goodness  
Not vanished from my breast?  
Ah! if only, at least, my faithfulness,  
Which still loves amidst its suffering,  
Could bring me the hope  
Of changing that ungrateful heart!*

Sull'aria:

*THE COUNTESS:  
Oh, write, I tell you; and I take it all on myself.  
"A little song on the breeze ..."*

*SUSANNA:  
"On the breeze ..."*

*THE COUNTESS:  
"What a gentle zephyr ..."*

*SUSANNA:  
"Zephyr ..."*

*THE COUNTESS:  
"Will whisper this evening ..."*

*SUSANNA:  
"Will whisper this evening ..."*

*THE COUNTESS:  
"Beneath the pines in the copse."*

*SUSANNA:  
"Beneath the pines ..."?*

*THE COUNTESS:  
"Beneath the pines in the copse."*

*SUSANNA:  
"Beneath the pines ... in the copse ..."*

*THE COUNTESS:  
And he'll understand the rest.*

*SUSANNA:  
Oh, yes, certainly he'll understand it.  
The letter's closed; now how shall it be sealed?*

*THE COUNTESS:  
Here, take a pin: it will serve for a seal. Listen, write  
on the back of the letter, "Return the seal".*

*SUSANNA:  
It's much more unusual than the seal of the commission!*

*THE COUNTESS:  
Hide it quickly - I hear people coming.*

**\*The Humming Chorus**  
From *Madama Butterfly* (Puccini)

The opera, based on an allegedly true incident turned into a play by the American dramatist David Belasco, is set in Nagasaki. An American naval officer, Pinkerton, has enticed a Japanese geisha, Butterfly, to marry him. Duty soon takes him away, and when he returns three years later, he has an American wife. Butterfly is told this, but cannot believe it. The Humming Chorus is sung as the moon shines into her bedroom while she and her child sleep. The next day, the truth becomes clear to her and, broken-hearted, she kills herself.

### **\*Bridal Chorus**

From *Lohengrin* (Wagner)

The opera is set in Antwerp in the early tenth century. Elsa has been promised in marriage to a mysterious knight as his reward for championing her. She, however, is disturbed by his condition that she must never ask him his true name or origin. The wedding celebrations begin Act III. After the famous prelude, the curtain rises on an empty bridal chamber. Elsa and Lohengrin are escorted into the chamber to the music of the Bridal Chorus. Their retinue leaves during the last few bars. Elsa is disquieted by her husband's anonymity and forces him to reveal that he is Lohengrin, son of Parsifal. He returns to Montsalvat, the temple of the Holy Grail, borne away in a boat which had appeared drawn by a swan, now miraculously transformed into Elsa's murdered brother Gottfried, restored to life and proclaimed by the departing Lohengrin as Duke of Brabant.

*Faithfully guided, draw near  
to where the blessing of love shall preserve you!  
Triumphant courage, the reward of love,  
joins you in faith as the happiest of couples!  
Champion of virtue, proceed!  
Jewel of youth, proceed!  
Flee now the splendor of the wedding feast,  
may the delights of the heart be yours!  
This sweet-smelling room, decked for love,  
now takes you in, away from the splendor.  
Faithfully guided, draw now near  
to where the blessing of love shall preserve you!  
Triumphant courage, love so pure,  
joins you in faith as the happiest of couples!*

### **\*Voyagers' Chorus**

From *Idomeneo* (Mozart)

Idomeneo is delayed by storms on his voyage back to Crete after the Trojan War and vows that, if Neptune grant that he reaches home, he will sacrifice the first person he meets there. That person turns out to be his son Idamante. Idomeneo tries to escape from the consequences by sending him away, and the Voyagers' Chorus

(Placido e il mar) is sung as Idamante is about to depart. Another storm forces Idomeneo to carry out his vow, but he is reprieved by Neptune at the last moment, provided that he abdicates in favor of his son and his son's bride-to-be Ilia.

*The sea is calm, let us go.  
Everything is reassuring;  
We shall have good fortune.  
Come, let's go now;  
We're in luck, so let's leave now.  
Only a gentle breeze is blowing.  
Calm the ire of the icy north wind,  
Generously blow your pleasing breath  
And spread love everywhere.*

### **La ci darem la mano**

From *Don Giovanni* (Mozart)

*Don Giovanni* is one of the most frequently performed operas worldwide. Although Mozart classified it as opera buffa, or "comic opera," in his catalog, *Don Giovanni* successfully blends comedy, melodrama and supernatural elements into its plot. Don Giovanni, a young, arrogant, and dissolute nobleman known for seducing women, learns his lesson the hard way by renouncing supernatural warnings to repent. After a whirlwind of comic interactions between the various characters, including multiple attempts to seduce the married Zerlina, his house is engulfed in flames and he is dragged off to hell. The opera ends with the remaining characters reciting the opera's moral: such is the fate of the wrongdoer. "La ci darem la mano" is a duet sung by Don Giovanni and Zerlina during a moment alone at the wedding celebration of Zerlina and her jealous husband, Masetto.

*DON GIOVANNI:  
There we'll be hand in hand, dear,  
There you will say, "I do."  
Look, it is right at hand, dear;  
Let's go from here, me and you.*

ZERLINA:  
*(I want to, but it's not pure,  
My heart is ill at ease.  
I would be happy, I'm sure,  
But it may all be a tease.)*  
DON GIOVANNI:  
*Come, sweetest love, let's hurry!*

ZERLINA:  
*(Masetto gives me worry.)*

DON GIOVANNI:  
*I'll change your life forever.*

ZERLINA:  
*Soon, dear... I don't feel clever.*

DON GIOVANNI:  
*Let's go!*

ZERLINA:  
*Let's go!*

DON GIOVANNI AND ZERLINA:  
*Let's go, my love, let's go,  
To heal the pain and woe  
Of love that's innocent.*

### **\*Anvil Chorus** From *Il trovatore* (Verdi)

The opera is set in Spain in the early fifteenth century and is based on a play by Antonio Garcia Gutierrez that had been an immediate success in 1836. The plot is complex, and the Anvil Chorus does not depend on detailed knowledge of it. This well-known chorus opens Act II: gypsies (who earn their living as tinkers) are striking their anvils and singing in praise of the approaching dawn and the pleasures of work, wine, and women. Traditionally, anvils are struck on stage by the men in the chorus.

*See how the clouds melt away  
from the face of the sky when the sun shines, its brightness beaming;  
just as a widow, discarding her black robes,  
shows all her beauty in brilliance gleaming.  
So, to work now!  
Lift up your hammers!  
Who turns the Gypsy's day from gloom to brightest sunshine?  
His lovely Gypsy maid!  
Fill up the goblets! New strength and courage  
flow from lusty wine to soul and body.  
See how the rays of the sun play and sparkle  
and give to our wine gay new splendor.*

*So, to work now!  
Who turns the Gypsy's day from gloom to brightest sunshine?  
His lovely Gypsy maid!*

### **Make Our Garden Grow** From *Candide* (Bernstein)

“Leonard Bernstein always said he wanted to write ‘the Great American Opera.’ He probably came closest with *Candide* (1956), which he labeled ‘a comic operetta.’ Based on Voltaire’s satirical novel of 1759, it chronicles the misadventures of Candide, a naive, pure-hearted youth, and his much more tough-minded sweetheart, Cunégonde. Although *Candide* has been taught by his tutor, Dr. Pangloss, that ‘all is for the best in this best of all possible worlds,’ throughout the story he is assailed by legions of man-made and natural disasters that sorely test this theory. Finally, older, a little wiser, he and the equally battered Cunégonde are reunited, with much humbler aspirations for their life together. Finally rejecting Dr. Pangloss’s philosophy, Candide embraces a more modest life goal: as he asks Cunégonde to marry him, he sings that they should simply build a home together, raise their children, and ‘Make Our Garden Grow.’ The idea may be modest, but this is one of the grandest, most uplifting melodies Bernstein... ever wrote.” – Janet E. Bedell

## Weber Landscaping

Lawn care, mulching, cleanup ...

Nathanael Weber  
Owner

P.O. Box 163  
Uwchland, PA 19480

484-695-8900

weberlandscaping@gmail.com

*Jeff Reeder*  
p h o t o g r a p h y

www.JEFFREEDER.com  
jeff@jeffreeder.com  
215-996-0610

## PHOTOGRAPHY & DESIGN

- Weddings
- Engagements
- Events
- Business
- Portraits
- Infants
- Children
- Families
- Pets
- Sports
- Photo Restoration
- Business Cards
- Flyer/Ad Design
- Invitations
- Logo Design

WWW.KATYANN.COM



Pennsylvania Academy of Performing Arts

Visit our new website!

[www.PAperforming.org](http://www.PAperforming.org)

- Upcoming Performances
- Audition Dates
- Commission a Performance
- Photos & Videos
- Donations

# Love to sing?

Join us for our next performance,

## ***High Flight***

Auditions for Ariana women's and Orpheus men's choirs are being held:

**Wednesday, May 9th**  
**7:00 - 9:00 p.m.**

**Wednesday, May 16th**  
**7:00 - 9:00 p.m.**

Auditions are by  
appointment only.

Please visit our  
website at  
[www.PAperforming.org](http://www.PAperforming.org)  
or email the director at  
[mcginley.chris@gmail.com](mailto:mcginley.chris@gmail.com)  
to schedule your  
audition.