



2007/2008 PACC Concert Series

for the Benefit of the Music Program is pleased to present

The Longwood Opera

accompanied by Jeffrey Brody

in an afternoon concert titled

**“Broadway
Meets
Opera”**

in the Sanctuary of the Park Avenue
Congregational Church
50 Paul Revere Road, Arlington, MA.

**Sunday, May 4th, 2008 at 3:00
PM**

Please join us for a Post-Concert Reception
in the Parish Hall



The Skinner Organ

The E. M. Skinner Organ was built for St. Mark's School in Southboro in the 1920s and moved to PACC in 1961. Skinner was a gifted, innovative and often controversial builder whose work was of the highest quality. In recent years, the musical and historic qualities of these organs have engendered increasing esteem and appreciation from a growing number of organists.

Of this particular instrument, Peter Sykes, organist of the First Church in Cambridge, has written, "It's a grand, beautiful resource; value it, and take care of it. You will never regret it, I can assure you."

About the PACC Concert Series

Seventeen years ago, the Music Committee of the Park Avenue Congregational Church undertook the task of restoring our historic Skinner organ. At that time, a price of \$60,000 was quoted for the restoration work. The Committee resolved to raise the necessary funds by holding a series of concerts. This was the start of the PACC Concert Series.

In addition to our annual Christmas concert, we have invited a number of soloists and groups, all professionals, to perform in the acoustically vibrant Sanctuary as well as more informally in the Parish Hall. Concerts have ranged from classical, to choral, to folk coffeehouses. Thus far, your contributions have paid for the restoration of the Choir, Swell and Great, the 3 keyboard divisions of the organ. Would you like to become a Friend of the PACC Concert Series? Please give us your name and address on our Concert Mailing List book and we'll put you on our mailing list for future concert notification.

About The Longwood Opera

The Longwood Opera's mission is to provide trained emerging singers with the opportunity to practice their art and to polish their performing skills in major roles before a live audience, as well as to encourage appreciation for by offering high-quality, accessible and affordable operatic experiences.

J. Scott Brumit, the co-founder and current general director of Longwood Opera, compares the training of an opera singer to that of an athlete: Both must learn by doing.

The Boston area has plenty of conservatories and universities with excellent music programs - but provides few opportunities for young singers to practice and gain experience in their art.

Why? Producing opera is a costly undertaking. Most major companies are reluctant to risk using "unseasoned" singers in leading roles.

Scott Brumit and John Balme were willing to take that risk. They founded Longwood Opera in 1986 to give locally-based performers a chance to establish themselves as professional artists. Over these 22 years, the range of their repertoire is amazing - running from such well-known pieces as *The Barber of Seville* and *Madam Butterfly* to *Die Fledermaus*, *Susannah*, *Tribute to Kurt Weill*, and "Happy Birthday, Wolfie" - A Tribute to *Amadeus*!

Over 750 singers have passed through Longwood Opera on their career path, and many are now professionals at the Met, Houston City Opera, San Francisco Opera, Chicago Lyric and others.

Longwood has already had the privilege of providing commissions for composers and then staging the premiers of their new works: *Friends and Dinosaurs*, by Charles Shadle, was first performed in 1989. The spring of 2001 marked the premier of a new work, *The Measure of Love*, composed by Longwood's conductor, Jeffrey Brody, with a libretto by Richard Sizensky, commissioned and performed by Longwood Opera.

About Stephanie Mann

Soprano Stephanie Mann is a graduate of The Boston Conservatory with a Masters of Music in Voice and Opera Performance. There she appeared as St. Settlement in Virgil Thompson's "Four Saints in Three Acts", Alice in "Alice in Wonderland", Amor in Cavalli's "L'Egisto", and Lucia di Lammermoor in the one-act Opera "A Fatal Song."

She spent her undergraduate years at Brandeis University where she appeared as Aldonza in "Man of La Mancha" and was featured in "Godspell", "Celebration", and "Rags." She has held leading roles in "The Sorcerer", "The Mystery of Edwin Drood", "Master Class", "The Mikado", "Patience", "The Secret Garden", King Richard's Faire, "Iolanthe", "Follies", and has been a featured soloist with Longwood Opera, Opera by the Bay, and Wellesley Choral Society.

In 2004, she sang the role of Alexandra in the Boston Opera Project's inaugural production of Marc Blitzstein's "Regina" and made her debut at the Raylynmor Opera as Ruth in their production of Gilbert and Sullivan's "Ruddigore." Other performances include Maria in "The Sound of Music", The Fairy Godmother in Massenet's "Cendrillon", Amy in the New England premiere of Mark Adamo's "Little Women", Widow Douglas and Sally Phelps in "Big River", Lisa in "The Grand Duke", and Alice Ford in Verdi's "Falstaff."

In 2006 she made her debut with the Asheville Lyric Opera Company as Second Lady and Papagena in "Die Zauberflöte" and in 2007 she made her mainstage debut singing Cherubino with Worcester Opera Works in their production of "The Marriage of Figaro." That fall she sang the role of 'Mme. Herz' in Mass Theatrica's production of Mozart's "The Impresario", a role she then repeated with Worcester Opera Works. She recently sang the role of 'Kate' in Riverside Theatreworks' production of "Pirates of Penzance" and upcoming performances include 'Eulalie Shinn' in "The Music Man", also with Riverside Theatreworks and the Soprano soloist in Longwood Opera's "Tribute to Rossini."

About Tom Weber

Mr. Weber has pleased audiences and critics alike, displaying versatility and flexibility in a variety of roles and settings.

In April he just concluded a 9-performance run as Ben Franklin in the musical "1776", produced by Worcester County Light Opera Company.

Tom's most recent opera roles include Monterone (and Rigoletto cover) in Commonwealth Opera's "Rigoletto", Schicchi in "Gianni Schicchi" (Opera del West), Dr. Bartolo in Rossini's "The Barber of Seville", (Longwood Opera) and Peter, the Father, in Humperdinck's "Hansel and Gretel", (with Symphony Pro Musica). Earlier, he portrayed the title role in Longwood's production of Verdi's "Falstaff."

In addition, Tom has also made dozens of concert appearances singing dramatic and comic selections from opera, operetta, and Broadway.

This summer, he can be seen in concerts at Longwood Opera, New England Light Opera, Worcester Opera Works, and Mass Theatrica.

About Jeffrey Brody



Currently Music Director of Longwood Opera and Principal Accompanist of the Paul Madore Chorale, Jeffrey Brody pursues an active musical career as composer, conductor, vocal coach, collaborative pianist and organist. Appointed to the musical staff of Seattle Opera in 1986, he has done the musical preparation of that company's critically acclaimed production of Wagner's *Der Ring des Nibelungen*. He has also done musical preparation for Sarah Caldwell's Opera Company of Boston, Boston Lyric Opera, Opera new England, MIT-Chamber Opera, and the Princeton June Opera Festival. Some of the international singers he has worked with include Richard Cassilly, David Cangelosi, Patricia Craig, Warren Ellsworth, Eva Marton, Magda Olivero, Leonie Rysanek, and Giorgio Tozzi. Mr. Brody has been Music Director of Longwood Opera since 1998 and was appointed Musical Advisor of the Boston Wagner Society in 2005. As Music Director and Organist of Park Avenue Congregational Church he accompanies all worship services on the church's historic 3-manual E. M. Skinner pipe organ, directs the Chancel and Festival Choirs, and participates in the church's concert series.

2008/2009 PACC Concert Series

The next season of the PACC Concert series will feature a variety of musical talents and styles.

At this time 4 concerts are confirmed:

October: Agnes Wan - classical pianist

November: Mezzo Soprano Janice Edwards,
accompanied by Jeffrey Brody

December: 18th Annual Christmas Concert and Carol Sing - the PACC Festival Choir presents a varied holiday program of choral and instrumental selections.

April: Back Bay Bellringers - brings a family friendly program of new and traditional music played solely with handbells

Broadway Meets Opera

'Je veux vivre' from Roméo et Juliette by C. Gounod
'I feel Pretty' from West Side Story by L. Bernstein

Stephanie Mann, Soprano

'Votre toast' from Carmen by G. Bizet
Tom Weber, Baritone

'My Joe' from Carmen Jones by G. Bizet
Stephanie Mann, Soprano

'Wunderbar' from Kiss me, Kate by C. Porter
Tom Weber, Baritone and Stephanie Mann, Soprano

'Miei rampolli femminini' from La Cenerentola
by G. Rossini
Tom Weber, Baritone

'In my own Little Corner' from Cinderella by Rodgers
and Hammerstein
Stephanie Mann, Soprano

'Ten Minutes ago' from Cinderella by Rodgers and
Hammerstein
Tom Weber, Baritone and Stephanie Mann, Soprano

Broadway Meets Opera

'And this is my beloved' from Kismet by Wright and Forrest

Stephanie Mann, Soprano

'This nearly was mine' from South Pacific by Rodgers and Hammerstein

Tom Weber, Baritone

'Rosabella' from The Most Happy Fella by F. Loesser

Tom Weber, Baritone

'My heart is so full of you' from The Most Happy Fella by F. Loesser

Tom Weber, Baritone and Stephanie Mann, Soprano

Snippets – Jeffrey Brody

'Largo al factotum' from Il Barbieri di Siviglia by G. Rossini

'Soliloquy' from Carousel by Rodgers and Hammerstein

Tom Weber, Baritone

Please join us in the Parish Hall after the concert for a dessert reception

Program Notes

42nd Street to La Scala - Just a Few Steps Away

by J. Scott Brumit

The modern American musical is, well, strictly a modern American invention and that has been regarded as one of the most important contributions to American theatre in the last century. But the real truth is that the musical came from the European tradition of operetta, which has its roots in, of course, opera.

Today, distinctions between various forms of theater tend to be hazy. Are we seeing a play? A comedy? A ballet? An opera? If it has elements of all the above then it is probably termed a musical, arguably the most collaborative and perhaps revolutionary art form. For collaboration we have the composer who provides the music, a lyricist for the sung words, a writer the spoken words and plot development. Then the director pulls it together on stage, a choreographer arranges the dances, designers are brought in for sets, costumes, lighting, and an orchestrator writes the parts for the different instruments.

And to see how revolutionary, consider the range of the modern musical. From musical comedy to tragedy, from "sung throughs" (Cats) to plays with words and music (The King and I), it is capable of being adapted, re-adapted and stretched to meet almost any demand.

Opera however is considerably less flexible. It normally requires everything set to music including all plot information, for which the term "recitative" was coined. Because music is the highest priority in opera, emphasis in singing is usually on the sound of the words, as opposed to what the words are actually saying.

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But opera and the musical have moved closer together over the past decades. Opera houses increasingly incorporate musicals into their repertoires. Stephen Sondheim has seen three of his shows - Sweeney Todd, A Little Night Music, and Pacific Overtures- performed by major opera companies. Sondheim, when asked to comment on the difference between opera and musicals said, "I've always defined opera as anything done in an opera house in front of an opera audience. The audience's expectations define the performance. They generally come to hear the singers, not see the plots. People go to musicals to hear songs, and they're interested in the story. Opera audiences are not."

As stories are so important to musicals, they are borrowed, stolen or occasionally newly made up from any number of sources. Opera has been one frequently plundered. Two of the most popular Broadway musicals, Miss Saigon and Rent, relocate the storylines of two Puccini operas - Madama Butterfly and La Boheme (to be performed by Longwood Opera this fall). Romeo and Juliet has become Bernstein's classic, West Side Story.

Other musicals are more operatic in scope. Andrew Lloyd Webber's The Phantom of the Opera uses the atmosphere of its location, the great Paris Opera House---as its primary setting. His musicals have in fact resembled modern day operas: from Jesus Christ Superstar to Evita to Sunset Boulevard, he has written mammoth scores telling stories in grand operatic terms. Claude-Michel Schonberg and Alain Boubil did the same with Les Miserables, adapting Hugo's classic into a musical of operatic proportions.

Program Notes

The musical has also developed into something else - something part opera and part pop musical: the rock opera. Note the successes of Hair in 1968 and The Who's Tommy, first performed in its entirety at the Metropolitan Opera House in New York in 1970, and subsequently a Broadway hit 23 years later. Today, operas reaching the largest audiences are often those written as musicals. Opera singers add musical CDs to their resumes: Kiri Te Kanawa as Maria in West Side Story, as Eliza Doolittle in My Fair Lady and as Nellie Forbush in South Pacific, accompanied by Jose Carreras as Tony in West Side Story; and as Emil in South Pacific, a part originally written for the legendary opera star Ezio Pinza.

Wherever crossover occurs, the distinction of each form remains. Each lives and breathes according to its own rules and tunes. Still, opera and musicals will continue to overlap and borrow singers and even plots from one another. Opera meets Broadway, or if you prefer, Broadway meets Opera, this afternoon by Longwood Opera-- enjoy.