



An Afternoon with David Cangelosi

David Cangelosi, tenor
Jeffrey Brody, pianist

Park Avenue Congregational Church
Arlington, Massachusetts
Sunday, March 28, 2010
3:00 pm

L'Horizon Chimérique, Op. 118

Gabriel Fauré

- I. La mer est infinie
- III. Diane, Séléné
- IV. Vaisseaux, nous vous aurons aimés

Pecchè

Gaetano Errico Pennino

Vainement, ma bien-aimée, from *Le Roi d'Ys*
Nothing More Than This, from *Candide*
Marechiarè

Edouard Lalo
Leonard Bernstein
Francesco Paolo Tosti

Intermezzo, A major, Op. 118, No. 2

Johannes Brahms

Jeff Brody, piano

Sonntag, Op. 47, No. 3

Johannes Brahms

Lydia, Op. 4, No. 2

Gabriel Fauré

It was a lover and his lass, Op. 18, No. 5

Gerald Finzi

Intermission

On the Street Where You Live
If Ever I Would Leave You
Some Enchanted Evening

Lerner and Loewe
Lerner and Loewe (arr. Brody)
Rodgers and Hammerstein

Danny Boy (Londonderry Air)
Bring Him Home, from *Les Misérables*
Johanna/Not While I'm Around, from *Sweeney Todd*
Non ti scordar di me

Fred E. Weatherly (arr. Brody)
Claude-Michel Schönberg (arr. Adler)
Stephen Sondheim (arr. Adler)
Ernesto de Curtis

This concert is part of the PACC Concert Series for the benefit of the PACC music program.
Please join us for a reception following the concert to meet the musicians.



David Cangelosi, tenor

David Cangelosi has firmly established himself as an artist who combines both excellent singing and winning characterizations. He is highly acclaimed by all major opera companies and symphony orchestras in the U.S. and abroad. In 2004, Mr. Cangelosi made his Metropolitan Opera debut as Mime in *Das Rheingold*, conducted

by James Levine and returned in recent seasons for performances of Incredible in *Andrea Chenier* and Tinca in *Il Tabarro*. Other roles at the Metropolitan Opera include Basilio (*Marriage of Figaro*), Goro (*Madame Butterfly*), and Spoletta (*Tosca*). He returned to San Francisco Opera in 2008 to sing Mime in *Das Rheingold*. In 2009, Mr. Cangelosi sang Bob Boles (*Peter Grimes*), and Bardolpho (*Falstaff*) with Washington Opera. A former member of the Lyric Opera Center for American Artists, Mr. Cangelosi made his Lyric Opera of Chicago debut in *Salome* in 1997. Engagements with the home company have included *Madame Butterfly*, *Ariadne auf Naxos*, *Die Zauberflöte*, *Carmen* (Dancaïro), *Turandot*, and his internationally acclaimed signature role of Mime (*Siegfried*). He returned to the Lyric Opera of Chicago in recent seasons to sing Dr. Caius in *Falstaff*, Guillot (*Manon*), and Goro (*Madame Butterfly*). He returned to the Metropolitan Opera this season to reprise the role of Tinca in *Il Tabarro*. Cangelosi recently made his debut at the Spoleto Festival (U.S.A.) singing the roles of the Noctambulist/Pape des Fous in *Louise*, and performed as a featured soloist for their Intermezzi Recital Series. Recent and upcoming recital/concert performances include The Montgomery Symphony, Davis Concert Hall (UAF) with Opera Fairbanks. Upcoming operatic engagements include returns to Santa Fe Opera and the Metropolitan Opera (*Les Contes d'Hoffmann*), Dallas Opera (*Madame Butterfly*), Lyric Opera of Chicago (*La Fanciulla del West*), and San Francisco Opera (*Ring Cycle*).

Career highlights include, *Il Pagliacci* (Beppe) with Placido Domingo and the Washington Opera (telecast on the PBS "Live from Kennedy Center" series) and his Carnegie Hall debut with the Cleveland Orchestra as Torquemada in Ravel's *L'Heure Espagnole* (under the baton of Pierre Boulez).

In August and December 2000, he completed the CD/Film project of *Tosca* and made his screen debut at the Venice Film Festival in September 2001. Other appearances include Sellem in *The Rakes Progress* (San Francisco Opera), Don Juan in *Don Quichotte* (Washington Opera), and Tybalt in *Romeo et Juliette* (Washington Opera). Mr. Cangelosi has also sung Cassio with the Nashville Opera, Goro with Opera Theatre of St. Louis, and The Magician in Menotti's *The Consul* with the Berkshire Opera (available on CD).

Mr. Cangelosi continues his close association with The Lyric Opera of Chicago with roles that include Beppe (*Il Pagliacci*), Little Bat (*Susannah*), Tobias (*Sweeney Todd*), Guillot (*Manon*), and Uncle Donato in Lyric's world premiere of William Bolcom's *A Wedding*. He performed Monostatos and Basilio with the Paris Opera (Bastille/Garnier) and sang Pedrillo with

the Ensemble Orchestral de Paris. Mr. Cangelosi has recorded the Sword Forging Scene from *Siegfried* with Placido Domingo for the CD "Domingo/Scenes from the Ring" with EMI Classics. He recreated his critically acclaimed role of Mime (*Siegfried*) for Lyric's 2005 Ring Cycle. Mr. Cangelosi also serves as the Artistic Director of the Vann Vocal Institute in Montgomery, Alabama; and actively travels the country as a recitalist, symphonic guest-artist, and Master Class instructor for aspiring vocalists.



Jeffrey Brody, pianist

Currently Music Director of Longwood Opera and Accompanist of the Paul Madore Chorale, Jeffrey Brody is active as composer, conductor, vocal coach, organist and collaborative pianist. Appointed to the musical staff of Seattle Opera in 1986, he has done the musical preparation of that company's acclaimed production of

Wagner's Ring, serving as Assistant Conductor and Prompter. He has also done musical preparation for the Opera Company of Boston and Boston Lyric Opera. Mr. Brody has been Music Director of Longwood Opera since 1998 and was appointed Music Advisor of the Boston Wagner Society in 2005. He is presently Music Director and Organist of Park Avenue Congregational Church in Arlington and staff accompanist at New England Conservatory.

His compositions, published exclusively by Ashbrook Music, include works for orchestra, chorus, chamber music and organ. They have been performed in Boston's Symphony Hall, Jordan Hall, the Washington National Cathedral, the Cathedral of St. John the Divine, Saint Patrick's Cathedral, the Vienna Konzerthaus, the Phillips Collection in Washington, D.C., the Virginia Waterfront International Arts Festival, the prestigious Venetian festival "la città, la musica e il sacro," the Temple of the Shinji Kai in Shiga, Japan, and on National Public Radio. Recent commissions include *Beowulf*, a musical legend for soloists, chorus and orchestra, written for performance in the Vienna Musikvereinsaal, as well as *Planetarium*, written for the Arlington-Belmont Chamber Chorus. Past seasons have brought performances of his *Concerto for Organ and Orchestra* with organist Berj Zamkochian and the State Symphony Orchestra of Lebanon, the Vienna Karlskirche premiere of *Haec Dies* for organ, strings and timpani, and the San Francisco-based Sanford Dole Ensemble's performance of his *O Fairest Love Divine*, premiered by the Paul Madore Chorale in 2003. Mr. Brody enjoys a most distinctive artistic relationship with the Salem Philharmonic Orchestra, which has presented 18 of his original works as well as arrangements since 1999.

A finalist in the 1999 European International Composers Competition, he has also received numerous ASCAP awards. Several of his commissioned choral and organ works have been released on compact disc on the AFKA and SPC labels. The Gomidas Organ Fund honored Mr. Brody with the gift of the baton used by Dr. Charles Munch, Music Director and Conductor of the Boston Symphony Orchestra from 1949-1962.

L'Horizon Chimérique

La Mer est infinie

La Mer est infinie et mes rêves sont fous.
La mer chante au soleil en battant les falaises
Et mes rêves légers ne se sentent plus d'aise
De danser sur la mer comme des oiseaux soûls.

Le vaste mouvement des vagues les emporte,
La brise les agite et les roule en ses plis ;
Jouant dans le sillage, ils feront une escorte
Aux vaisseaux que mon coeur dans leur fuite a suivis.

Ivres d'air et de sel et brûlés par l'écume
De la mer qui console et qui lave des pleurs
Ils connaîtront le large et sa bonne amertume ;
Les goélands perdus les prendront pour des leurs.

Diane, Séléné

Diane, Séléné, lune de beau métal,
Qui reflète vers nous, par ta face déserte,
Dans l'immortel ennui du calme sidéral,
Le regret d'un soleil dont nous pleurons la perte.

O lune, je t'en veux de ta limpidité
Injurieuse au trouble vain des pauvres âmes,
Et mon coeur, toujours las et toujours agité,
Aspire vers la paix de ta nocturne flamme.

Vaisseaux, nous vous aurons aimés

Vaisseaux, nous vous aurons aimés en pure perte ;
Le dernier de vous tous est parti sur la mer.
Le couchant emporta tant de voiles ouvertes
Que ce port et mon coeur sont à jamais déserts.

La mer vous a rendus à votre destinée,
Au-delà du rivage où s'arrêtent nos pas.
Nous ne pouvions garder vos âmes enchaînées ;
Il vous faut des lointains que je ne connais pas

Je suis de ceux dont les désirs sont sur la terre.
Le souffle qui vous grise emplit mon coeur d'effroi,
Mais votre appel, au fond des soirs, me désespère,
Car j'ai de grands départs inassouvis en moi.

The sea is endless

The sea is endless and my dreams are mad.
The sea sings to the sun, lashing the cliffs,
And my flighty dreams taste only of the pleasure
Of dancing over the sea like drunken birds.

The vast motion of the waves carries them,
The breeze shakes and tumbles them in the folds;
Playing in the wake, they form an escort
To the ships my heart has followed in their flight.

Wild with air and salt and scalded by the foam
Of a sea that consoles and washes tears away,
They will know the ocean and its good bitterness;
Stray gulls will take them for their own.

Diana, Selena

Diana, Selena, moon of lovely metal,
You reflect to us upon your desert face,
In the eternal boredom of the stars' quietude,
The regret of a sun whose loss we mourn.

O moon, I covet your clarity,
Insult to the vain turmoil of poor souls,
And my heart, ever weary and ever restless,
Aspires toward the peace of your nocturnal flame.

Tall ships, we loved you

Tall ships, we loved you, never counting
Gain or loss. Against the evening sky
You loom into the sunset, canvas mounting.
Empty we stand, forlorn, the port and I.

The sea has sped you onward to your own fate.
Our feet are rooted here upon the sand.
Your souls with chains we never dared to weight.
You yearn for places where I'll never stand.

A landsman, I, and my desires are here.
Your call at midnight leads me to despair.
You thrive on winds that fill my heart with cold fear.
I long for foreign shores I'll never dare.

Pecchè

Canta ll'auciello dint" a casa antica
addó' primma cantave pure tu...
E sento pure 'a voce 'e n'ata amica
ca mme cunziglia 'e nun te penzá cchiù!...

Carmè'...
Si aggio lassato a mamma mia pe' te,
si t'hê pigliato 'a primma giuventù...
pecché,
nun tuorne a me!?

E passa 'a notte, passa 'o juorno, 'a sera
ma stu turmiento mio nun vò' passá...
Passa pure 'sta luna che è sincera
si mme cunziglia sempe 'e te scurdá...

Carmè'...
Si aggio lassato a mamma mia pe' te,
si t'hê pigliato 'a primma giuventù...
pecché,
nun tuorne a me!?

Vainement

Puisqu'on ne peut flechir ces jalouses gardiennes,
Ah! laissez-moi conter mes peines
Et mon emoi !

Vainement, ma bien-aimee,
On croit me desesperer :
Pres de ta porte fermee.
Je veux encor demeurer !

Les soleils pourront s'eteindre,
Les nuits remplacer les jours,
Sans t'accuser at sans me plaindre,

La je resteraì toujours !

Je le sais, ton ame est douce,
Et l'heure bientot viendra,
Ou la main qui me repousse.
Vers la mienne se tendra!

Ne sois pas trop tardive
A te laisser attendrir !
Si Rozenn bientot n'arrive,
Je vais, hélas ! mourir !

Why?

The bird sings in the old house
where once you also used to sing.
And I even hear the voice of another friend
who advises me to not think of you any more!...

Carme'...
Since I left my mother for you
Since you took the prime of my youth...
Why
wont you come back to me?

And the night passes as do the day and evening,
but this torment of mine does not want to pass.
Even this moon passes which is sincere,
as it advises always to forget about you

Carme'...
Since I left my mother for you,
Since you took the prime of my youth...
Why,
wont you come back to me?

Vainement

Since these jealous retainers will not be
softened, ah, let me tell you of my suffering
and my emotion!

In vain, my beloved,
do they think they can put me off:
close by your shut door
I am determined to stay!

The stars may fade,
nights replace days,
without blaming you and without
complaining,
I shall stay here for ever!

I know what a sweet soul you are,
and the hour will soon come
when the hand which now pushes me away
will reach out towards mine!

Do not take too long
to allow yourself to melt;
If Rozenn does not appear soon soon,
Alas, I shall die!

Marechiare

Quanno spònta la luna a Marechiare
Pure li pisce nce fanno a ll'ammore.
Se revòtano ll'onne de lu mare.
Pè la prièzza càgnano culore,
Quanno spònta la luna a Marechiare.
A Marechiare ce sta na fenesta.
La passiona mia ce tuzzulèa.
Nu garofano addora 'int'a na testa.
Passa ll'acqua pè sotto e murmulèa,
A Marechiare ce sta na fenesta.

Chi dice ca li stelle sò lucente
Nun sape st'uocchie ca tu tiene 'nfronte.
Sti ddoje stelle li ssaccio i sulamente
Dint'a lu core ne tengo li ppònte.
Chi dice ca li stelle sò lucente?
Scètate, Caruli, ca ll'aria è doce
Quanno maje tantu tiempo aggi' aspettato.
P'accompagnà li suone cu la voce,
Stasera na chitarra aggio purtato.
Scètate, Caruli, ca ll'aria è doce.

Sonntag

So hab' ich doch die ganze Woche
Mein feines Liebchen nicht geseh'n,
Ich sah es an einem Sonntag
Wohl vor der Türe steh'n:
Das tausendschöne Jungfräulein,
Das tausendschöne Herzelein,
Wollte Gott, wollte Gott, ich wär' heute bei ihr!

So will mir doch die ganze Woche
Das Lachen nicht vergeh'n,
Ich sah es an einem Sonntag
Wohl in die Kirche geh'n:
Das tausendschöne Jungfräulein,
Das tausendschöne Herzelein,
Wollte Gott, wollte Gott, ich wär' heute bei ihr!

Marechiare

When the moon rises in Marechiare,
All the fish there make love.
The waves of the ocean toss about.
Out of joy, they change their colors,
When the moon rises in Marechiare.
In Marechiare, there's a window.
My passion is there.
A carnation in a vase gives off its fragrance.
The water flows below and murmurs.
In Marechiare, there's a window.

Whoever says that the stars are radiant
Has never known the eyes that are beneath your brow.
Those two eyes are known by me alone.
In my heart I have their points.
Who says that the stars are radiant?
Wake up, Caroline, for the air is sweet,
Especially since it is so long awaited.
To accompany the voice with sound,
Tonight I have brought a guitar.
Wake up, Caroline, for the air is sweet.

Sunday

This whole week, I have not
Seen my delicate sweetheart.
I saw her on Sunday,
Standing in front of the door:
That thousand-times beautiful girl,
That thousand-times beautiful heart,
Would, God, I were with her today!

This whole week, my laughing
Has not ceased;
I saw her on Sunday,
Going to church:
That thousand-times beautiful girl,
That thousand-times beautiful heart,
Would, God, I were with her today!

Lydia

Lydia sur tes roses joues
Et sur ton col frais et si blanc,
Roule étincelant
L'or fluide que tu dénoues;

Le jour qui luit est le meilleur,
Oublions l'éternelle tombe.
Laisse tes baisers de colombe
Chanter sur ta lèvre en fleur.

Un lys caché répand sans cesse
Une odeur divine en ton sein;
Les délices comme un essaim
Sortent de toi, jeune déesse.

Je t'aime et meurs, ô mes amours.
Mon âme en baisers m'est ravie!
O Lydia, rends-moi la vie,
Que je puisse mourir toujours!

Lydia

Lydia, on your rosy cheeks,
And on your neck, so fresh and white,
Flow sparklingly
The fluid golden tresses which you loosen.

This shining day is the best of all;
Let us forget the eternal grave,
Let your kisses, your kisses of a dove,
Sing on your blossoming lips.

A hidden lily spreads unceasingly
A divine fragrance on your breast;
Numberless delights
Emanate from you, young goddess,

I love you and die, oh my love;
Kisses have carried away my soul!
Oh Lydia, give me back life,
That I may die, forever die!

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."

The Concert Series

In 1991 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 three keyboard divisions of the organ.

Become a Friend of the PACC Concert Series

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 will place you on our mailing list for future concert notification.