

Opera & Organ



Saturday, September 14, 2019

HISTORY OF OPUS 414

Founding

First United Methodist Church is the oldest church in Chicago. It was founded by Methodist circuit riders in 1831, six years before the City of Chicago was incorporated.

For more than 188 years, the congregation has gathered for worship in five buildings. Its first services were held in the homes of its members. But in 1834 the growing congregation built a log cabin north of the Chicago River.

Four years later, Chicago's first Methodists floated the cabin across the river and rolled it on logs to its present site at the corner of Washington and Clark Streets. From there, the congregation has never moved.

The Chicago Temple

The Great Chicago Fire of 1871 reduced the third building to ashes. Refusing to yield to the "carrion comforts of despair," the trustees, just days after the fire, voted to stay put and rebuild at "The Methodist Corner." In short order, they dedicated another multi-use building that served the congregation until 1924 when the present skyscraper was dedicated. It was the tallest building in Chicago until 1931.

In 1922, at the last service in the old building that was about to be razed, the Rev. John Thompson declared in his sermon: "Changing conditions require new adaptations in methods, and a larger, more varied ministry. So a new building is to be erected on this corner. This great new church building will be known henceforth as The First Methodist Episcopal Church—'City Temple.'" During the two years of construction, the name "City Temple" was changed to "The Chicago Temple."



The Organ—Opus 414

The church in the new skyscraper was provided with a custom-made organ constructed by the famed organ builder, Ernest Martin Skinner of Boston, the most sought-after American organ builder in the first quarter of the twentieth century. Opus 414 features 4 manuals, 7 divisions, 73 stops, 92 ranks, and 5,589 pipes. It was a gift from Arthur W. Harris, then president of Harris Trust & Savings Bank, in memory of his father.

In 1924 alone, the Skinner company built a staggering 58 organs, and although not every organ was as large as Opus 414, the sheer number of projects to manage in such a short period of time attests to the enduring quality and appreciation of the instruments that the company was building at the time.

During the autumn of 1923, as E. M. Skinner was building Opus 414 for First United Methodist Church of Chicago, Miss Elizabeth Burton served as organist for services held at both Powers Theatre (124 W. Randolph) and Cohan's Grand Opera House (119 N. Clark), the Rev. John Thompson served as senior pastor, and principal organist Arthur Dunham oversaw details leading up to the organ's installation.

On October 5, 1924, the organ was formally dedicated as the Norman W. Harris Memorial organ, a week after the congregation celebrated its first worship service inside the new Chicago Temple. Mr.

Dunham immediately began a series of free organ recitals at twelve o'clock on Tuesdays and Fridays to both celebrate and share the joy of the new instrument at the heart of the city, which continued for many decades, with only brief summer breaks.



Damage & Repairs

During the past 40 years, the organ has suffered three major water leaks from higher floors in the building, and each incident was remedied with a variety of short- and long-term repairs.

In 1982, the Wicks Organ Company was retained to electrify the organ stop action, build a new console, and “modernize” the tonal character of the organ. Many of the materials and mechanisms being used in late 20th-century American organ building and repair were experimental and have been proven to be unsuccessful over the years, and those included in Opus 414 are no exception. In addition to replacement parts and materials that have not had their desired longevity, the 95 years of constant use for services and performances of all sorts has worn out almost every original part of the organ that has not yet been repaired or replaced.

The Echo division of the organ, which speaks from the highest point of the northwest balcony, is no longer playable, and numerous electrical inconsistencies between the newest console (from 2009) and the old organ relay system in the pipe chambers above the chancel currently render a large number of pipes silent, awaiting a permanent and comprehensive solution that only a comprehensive restoration can offer.

The Restoration of Opus 414

Despite the complexities of the recent organ history, the distinctive character and quality of the original Opus 414 pipework, especially the reed stops (Tromba, Ophecleide, Trombone, Bombarde, Cornopean, Clarion, Oboe, Clarinet, English Horn, Orchestral Oboe), can still be appreciated and enjoyed. It is a desire to retain the remaining E. M. Skinner pipework that motivates the church’s decision to restore the organ, rather than to replace it.

Pending funding of this large project, the Church will commission a complete restoration of Opus 414 by the Schantz Organ Company of Orville, Ohio. Generous donors are also sought for gifts that will endow the maintenance and an organ performance fund in perpetuity.

More information is available at opus414.org.



***A Sanctuary of Sound
in the Heart of the City***



Contents

GIUSEPPE VERDI	2-3
MODEST MUSSORGSKY	4
WOLFGANG AMADEUS MOZART	5
GIACOMO PUCCINI	6-7
WELCOME (REV. JASON REED)	8
BEDŘICH SMETANA	9
LOUIS GRUENBERG	10
GEORGE BIZET	11-12
SCOTT JOPLIN	13
RICHARD WAGNER	14-15
BIOGRAPHIES	15-18

1. Overture (transcribed by Thomas Heyworth)**2. Sperate, o figli-D'Egitto là sui lidi**

The Assyrian army, led by Nabucco (Nebuchadnezzar) has defeated the army of the Hebrews and is now poised to enter the city and defeat the Israelites once and for all. The Hebrews fear for their lives and pray for deliverance from the coming invasion. Zaccaria, the high priest of the Hebrews, revives their hope in the midst of the Temple of Solomon in ancient Jerusalem by telling them that Nabucco's daughter is their prisoner. He describes how the Lord brought them out of Egypt safely and believes that God will defeat this army with the same power and might.

ZACCARIA

*Sperate, o figli! Iddio
Del suo poter diè segno;
Ei trasse in poter mio
Un prezioso pegno;
Del re nemico prole
Pace apportar ci può.
Freno al timor! v'affidi
D'Iddio l'eterna aita.*

ORO

*Di lieto giorno un sole
forse per noi spuntò!*

ZACCARIA

*D'Egitto là sui lidi
Egli a Mosè diè vita;
Di Gedeone i cento
Invitti Ei rese un di...*

*Chi nell'estremo evento
Fidando in Lui peri?
Freno al timor!*

ORO

*Di lieto giorno un sole
forse per noi spuntò!*

ZACCARIA

Be of good cheer, my children! Almighty God
in His might has vouchsafed a sign;
He has delivered a precious hostage
into my power:
the offspring of the enemy king
can bring us peace.

CHORUS

The sun of a more propitious day
has perhaps arisen for us!

ZACCARIA

Curb your fears! Place your trust
in God's eternal help.

There upon the shores of Egypt
He procured Moses his life;
once He rendered invincible
the hundred men of Gideon...
Who, trusting in Him, has ever
perished in the hour of extreme need?

CHORUS

The sun of a more propitious day
has perhaps arisen for us!

3. Va, pensiero, sull'ali dorate

Nabucco was Verdi's first big operatic success, and from it comes this most famous and recognizable of tunes, sung by the chorus of Hebrew slaves in Act III, while they are in exile in Babylon. The librettist, Temistocle Solera, patterned the text after Psalm 137, in which a similar yearning for a return to Jerusalem from Babylon is expressed.

*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...
O, mia patria, sì bella e perduta!
O, membranza, sì cara e fata!*

*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 Sòlima 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, soft and mild, the sweet airs
of our native land smell fragrant!

Greet the banks of the Jordan
and Zion's toppled towers...
Oh, my country, so beautiful and lost!
Oh, remembrance, so dear and so fatal!

Golden harp of the prophetic seers,
why dost thou hang mute upon the willow?
Rekindle our bosom's memories,
and speak to us of times gone by!

Either, akin to the fate of Jerusalem,
give forth a sound of crude lamentation,
or let the Lord inspire you a harmony of voices
which may instill virtue to suffering.

Mussorgsky's only completed opera was premiered in the Mariinsky Theater in St. Petersburg. The composer assumed the role of librettist, drawing upon Alexander Pushkin's drama of the same name and upon Nikolay Karamzin's History of the Russian State. This anguished bass aria comes in the opera's second act, as Boris, the Russian Tsar from 1598-1605, reflects that his unlimited power over the Russian people hasn't brought him happiness. He's tormented by visions of Dmitri, the 6-year-old crown prince whom he had murdered to take the throne.

*Dostig ja vysshej vlasti
 Shestoj uzh god ja carstvujju spokojno
 No schast'ja net mojej izmuchennoj dushe
 Naprasno mne kudesniki suljat dni dolgije
 Dni vlasti bezmjatezhnoj
 Ni zhizn', ni vlast', ni slavy obol'shchen'ja
 Ni kliki tolpy menja ne veseljat
 V sem'e svojej ja mnil najti otradu
 Gotovil docheri vesjolyj brachnyj pir
 Mojej carevne, golubke chistoj
 Kak burja, smert' unosit zhenikha...
 Tjazhka desnica groznovo sudii
 Uzhasen prigovor dushe prestupnoj...
 Okrest lish' t'ma i mrak neprogjadnyj...
 Khotja mel'knul by luch otrady!
 I skorb'ju serdce polno
 Toskujet, tomitsja dukh ustalyj
 Kakoj-to trepet tajnyj...
 Vsjo zhdjosh' chevo-to...
 Molitvoj tjoploj k ugodnikam bozh'im
 Ja mnil zaglushit' dushi stradan'ja...
 V velich'e i bleske vlasti bezgranichnoj
 Rusi vладыka, u nikh ja sljuz
 Prosil mne v uteshen'e
 A tam donos, bojar kramoly
 Kozni Litvy i tajnye podkopy, glad i mor
 I truc, i razoren'e...
 Slovno dikij zver', ryshchet ljud zachumlennyj
 Golodnaja, bednaja stonet Rus'!...
 I ja ljutom gore
 Nisposlannom bogom za tjazhkij moj grekh v ispytan'e
 Vinoj vsekh zol menja narekajut
 Kljanut na ploshchadjakh imja Borisa!
 I dazhe son bezhit, i v sumrake nochi
 Ditja okrovavljonnoje vstajot
 Ochi pylajut, stisnuv ruchjonki, molit poshchady...
 I ne bylo poshchady!
 Strashnaja rana zijajet
 Slyshitsja krik jevo predsmertnyj
 O, gospodi, bozhe moj!*

I have attained the highest power. This is now the sixth year I have been ruling peacefully, but there is no happiness for my tormented soul. In vain do the soothsayers promise me Long Life, days of trouble-free power. Neither life, nor power, nor the temptations of fame, nor the cries of the crowd bring me cheer.

I thought to find joy in my family. I prepared for my daughter a merry wedding feast. It was for my Tsarevna, my pure little dove, but like a storm death carried away the bridegroom... Heavy falls the hand of the terrible Judge, and terrible is the verdict for the guilty soul...

Around me is only darkness and impenetrable gloom... If only a light of joy would shine for a moment! With sorrow my heart is full; my tired soul grieves and languishes, a kind of secret anxiety always wanting for something...

With fervent prayer to the holy saints I thought to stifle the sufferings of my soul... In the splendor and glory of absolute power, I, the ruler of Russia, asked them for tears of consolation. Instead there were denunciations, sedition among the boyars, intrigues in Lithuania, secret machinations, hunger and death, cowardice and destruction... Like a wild beast, the people roam, struck by plague, poor starving Russia groans!...

And in the cruel woe sent down by God as punishment for my great sin, they hold me guilty for all their ills. On the city squares they curse the name of Boris!

Even sleep eludes me, and in the shades of night the blood-stained child rises up. His eyes ablaze, wringing his hands, he asks for mercy, and no mercy was shown! His terrible wound gapes, his last cry before death is heard. O Lord, my God!

III. Wolfgang Amadeus Mozart (1756-1791) *Le nozze di Figaro*, KV 492 (1786)

The Marriage of Figaro and *Così fan tutte* were premiered four years apart in the Burgtheater in Vienna. Both are standards in the repertoire of opera houses around the world and feature some of the most popular and recognizable music in all of the genre. The two excerpts presented this evening share a strong military theme: Figaro sings his comic sendoff to Cherubino as Count Almaviva sends the young flirt away from his palace to a military regiment in Seville. In the subsequent excerpt, the chorus proclaims the glory of the military life as Ferrando and Guglielmo prepare to depart for military service. It is interesting to note that in both contexts, the sendoffs to the military are part of a scheme to divert attention from dark intentions and pranks.

*Non più andrai, farfallone amoroso,
notte e giorno d'intorno girando;
delle belle turbando il riposo
Narcisetto, Adoncino d'amor.*

You shall go no more, lustful butterfly,
Day and night flitting to and fro;
Disturbing ladies in their sleep
Little Narcissus, Adonis of love.

*Non più avrai questi bei pennacchini,
quel cappello leggero e galante,
quella chioma, quell'aria brillante,
quel vermiglio donnesco color.*

No longer will you have these beautiful feathers,
That light, romantic cap,
That hair, that glowing countenance,
That rosy, womanly complexion.

*Tra guerrieri, poffar Bacco!
Gran mustacchi, stretto sacco.
Schioppo in spalla, sciabla al fianco,
collo dritto, muso franco,
un gran casco, o un gran turbante,
molto onor, poco contante!
Ed invece del fandango,
una marcia per il fango.*

Among soldiers, by Jove!
A big moustache, a little kit.
With a rifle on your shoulder, and a sabre on your flank,
Standing up straight, hard faced,
A big helmet, or a big turban,
Plenty of honour, little pay!
And instead of dancing the fandango,
A march through the mud.

*Per montagne, per valloni,
con le nevi e i sollioni.
Al concerto di tromboni,
di bombarde, di cannoni,
che le palle in tutti i tuoni
all'orecchio fan fischiar.
Cherubino alla vittoria:
alla gloria militar!*

Through mountains, through valleys,
With snow and with the sun beating down.
To the beat of the bugle,
Of bombs, of cannons,
Whose thunderous report
Makes your ears ring.
Cherubino, to victory:
To glory in battle!

Così fan tutte (1790)

*Bella vita militar!
Ogni dì si cangia loco;
Oggi molto, doman poco,
Ora in terra ed or sul mar.*

Beautiful military life!
Every day a change of scene;
Plenty today, little tomorrow,
Now on land and now on sea.

*Il fragor di trombe e pifferi,
Lo sparar di schioppi e bombe,
Forza accresce al braccio e all'anima
Vaga sol di trionfar.
Bella vita militar!*

The sound of bugles and fifes,
The din of guns and shells
Lend strength to our arms and our spirits,
Longing only for victory.
Beautiful military life!

Featuring: Max Hosmer as Spoletta

The opera's action plays out against specific locations in Rome, and Puccini made sure that his music would be firmly grounded in realism. The first act takes place in the church of Sant'Andrea della Valle.

For the "Te Deum" in Act I, in which Scarpia launches into a passionate and vengeful monologue while a religious procession passes in the background, Puccini wrote to a priest he knew in Rome to obtain the correct version of the plainchant melody, which he knew varied from region to region. He also tracked down an expert in church bells to identify which bells were rung for early services and what the pitch of the largest bell at St. Peter's Basilica was.

Tosca enters the church, looking for her lover, Cavaradossi. She is already suspicious about his faithfulness, thanks to the Sacristan's news that Cavaradossi has unexpectedly left. The police chief, Baron Scarpia, who is already there greets her gallantly and insinuates that Cavaradossi has had a tryst with the Marchesa. When she demands proof, he shows her the fan, claiming that he found it on the painter's scaffold. Believing Cavaradossi unfaithful, Tosca tearfully vows vengeance and leaves the church, as Scarpia orders his men to tail her. He is ecstatic, for he has ignited Tosca's suspicion, which he will soon turn to love for him. The church resounds with the "Te Deum" as the first act of the opera comes to a close.

SCARPIA

*Tre sbirri... Una carrozza...
Presto!... seguila
dovunque vada!... non visto!... provvedi!*

SPOLETTA

Sta bene! Il convegno?

SCARPIA

Palazzo Farnese!

*Va, Tosca! Nel tuo cuor s'annida Scarpia!...
È Scarpia che scioglie a volo
il falco della tua gelosia.
Quanta promessa nel tuo pronto sospetto!*

CAPITOLO

Adjutorum nostrum in nomine Domini

FOLLA

Qui fecit coelum et terram

CAPITOLO

it nomen Domini benedictum

FOLLA

Et hoc nunc et usquem in saeculum.

SCARPIA

*A doppia mira
tendo il voler, né il capo del ribelle
è la più preziosa. Ah di quegli occhi
vittoriosi veder la fiamma
con passione erotica
illanguidir con spasimo d'amor,*

SCARPIA

Three men and a carriage ... Quick, follow
Wherever she goes! And take care!

SPOLETTA

Yes Sir. And where do we meet?

SCARPIA

Farnese Palace!

Go, Tosca!

Now Scarpia digs a nest within your heart!
Go, Tosca. Scarpia now sets loose
The roaring falcon of your jealousy!
How great a promise in your quick suspicions!
Now Scarpia digs a nest within your heart!
Go, Tosca!

CHORUS

Our help is in the name of the Lord.
Who made heaven and earth.
Blessed be the name of the Lord.
Now and for ever.

SCARPIA

My will takes aim now at a double target,
Nor is the rebel's head the bigger prize ...
Ah, to see the flame of those imperious eyes
Grow faint and languid with passion ...

IV. Giacomo Puccini (1858-1924)

Tosca (1900)

*Wfra le mie braccia...
ferocemente
L'uno al capestro,
l'altra fra le mie braccia...*

FOLLA
*Te Deum laudamus:
Te Dominum confitemur!*

SCARPIA
Tosca, mi fai dimenticare Iddio!

TUTTI
*Te aeternum Patrem
omnis terra veneratur!*

For him, the rope,
And for her, my arms ...

CHORUS
We praise Thee, O God:W
we acknowledge Thee to be the Lord.

SCARPIA
Tosca you make me forget God!

CHORUS
All the earth doth worship Thee
the Father everlasting.

V. Welcome

Rev. Jason Reed
Chair, Board of Trustees
First United Methodist Church of Chicago

VI. Giacomo Puccini (1858-1924)

Works for Organ (1870-1882)

From the writings of the first biographers, it was known that Giacomo Puccini, in his youth, had composed organ music that was never published during his life and survived in manuscripts preserved somewhere in the world. A number of these manuscripts were described in an article in 1927, however they could not be located until they reappeared in a Sotheby's auction in 1988, were bought by an unknown collector, and disappeared again. Only a series of findings of the last decade, which took place between Italy and the United States, has finally allowed the reconstruction of a large part of Puccini's works for organ.

In 2009, the autograph of a Marcia per organo from the collection of an organist from Porcari, Italy, a small town located near the city of Lucca, popped up. Then, at the end of 2015, in Lucca, the Center for Puccini Studies learned about photocopies of the Sotheby's manuscripts that had been kept in Chicago by the seller for several decades in the 20th century: a great-grandson of Carlo Della Nina, who was a professional tailor and also an amateur organist in the parish church of Porcari, to whom the young Puccini had taught organ lessons. This series of manuscripts, now called the Della Nina collection, contains 18 complete pieces.

Subsequent research into the organistic sources of the Lucca area allowed The Center to identify 26 more original organ compositions by Puccini. Finally, the possibility appeared only in 2017 to verify a series of musical manuscripts not yet studied in detail at the Villa Puccini archive in Torre del Lago led to the identification of other 12 compositions.

In general, three facts characterize the recently discovered organ compositions: 1) Puccini wrote them all in the decade from 1870 to 1882; 2) they are all works of the period of his apprenticeship as a musician, so they are not mature works; 3) most are brief works that are designated for liturgical use in Puccini's duties as organist in the churches of Lucca, his hometown.

1. Sonata 6
2. Sonata 12
3. Sonata 7

VII. Bedřich Smetana (1824-1884) The Bartered Bride *Prodaná nevěsta* 1866)

Smetana's *Bartered Bride* made its US premier in Chicago at the 2,475-seat Haymarket Theater in conjunction with the 1893 World Exposition on August 20. Only the third performance outside of Czechoslovakia and Vienna a year earlier, it gained increasing international popularity and performances wherever opera was heard. Through the *Bartered Bride*, Smetana was successful in his ongoing quest to establish a distinctive Czech national operatic style that helped to define and strengthen the population's cultural identity. This is the opening chorus of the opera in which the townspeople sing and dance at a church fair.

SBOR

*Proč bychom se netěšili, když nám Pán Bůh zdraví dá,
kdož z nás ví, zdaž pout' budoucí vesele tak uhlídá.
A kdo ženat, která vdaná, rozžehnej se s radovánky.
Žena doma hospodaří, muž se uklídá za džbánky.
Ouvej, ouvej, konec radostí, hrnou se starosti,
zlosti, mrzutosti! Ouvej, ouvej!
Proč bychom se netěšili, když nám Pán Bůh zdraví dá,
jenom ten jest v pravdě šťasten, Kdo života užívá.
Nechte vzdechů, nechte lkání – vaše věrné milování
nemine se požehnání.
Proč bychom se netěšili, , když nám Pán Bůh zdraví dá,
kdož z nás ví, zdaž pout' budoucí vesele tak uhlídá.
Pojďte s námi k tanci, zpěvu, vzniknout nedopřejte
hněvu,
muzika začíná, do kola, do kola!*

CHORUS

Let us rejoice, let's be merry while the Lord grants us good health,
who knows whether this time next year all of us shall still be here.
Married men and married women, say goodbye to joy and freedom,
household chores await the woman while to drinking takes her good man.
Alas, alas, this the end of joy, instead there will be strife,
worries and conflicts! Alas, alas!
Let us rejoice, let's be merry while the Lord grants us good health,
only he is truly happy who enjoys life while he lives.
Stop lamenting, stop worrying—your faithful love in marriage
will end up with parents blessing.
Let us rejoice, let's be merry etc. Come now, there'll be dancing, singing, chase all gloom now, ward off anger, music begins, let's be gay, let us dance, let us dance!

The Emperor Jones is an opera in two acts with a prologue and interlude composed by Louis Gruenberg to an English-language libretto adapted by the composer from Eugene O'Neill's 1920 play, The Emperor Jones. It premiered on January 7, 1933, at the Metropolitan Opera in New York City with Lawrence Tibbett in the title role. Set on an unnamed island in the West Indies, the opera tells the story of African American Brutus Jones, a former Pullman porter and ex-convict who escaped to the island, set himself up as its tyrannical "Emperor", and became rich by exploiting the natives. The natives start a revolt against him, and as he tries to escape through the jungle, he is haunted by visions of his past and the man he had murdered. As the natives close in, he commits suicide using the silver bullet which he had worn around his neck as a good-luck charm. With a score that incorporates elements of jazz and negro spirituals, The Emperor Jones was the eleventh American opera to premiere at the Met, and has continued to be performed into the 21st century, albeit rarely.

In this aria, Jones lies exhausted in the jungle, unable to find any of the supplies he had hidden. As darkness falls, and the drumbeats become louder and more insistent, he is beset by hallucinations from his past. When he sees a vision of the man he had murdered in a crap game, he starts running through the jungle, tearing off pieces of his uniform until he is left in rags. He then has visions of a convict gang with a guard, and a slave auction with the auctioneer calling Jones to the block. He fires his gun at the phantoms until he has used up all his bullets save the silver one he wears around his neck. In a moment of lucidity, he reflects on his past life and probable fate and sings a negro spiritual, "It's Me, O Lord, Standin' in de Need of Prayer".

Featuring: Ashley McKinstry as Frasquita | Karen Nussbaum as Mercedes | Brenna Boncosky as Carmen

Bizet passed away three months after the premier of this, his signature work, believing it was a failure. Upon his death, the critics softened their evaluations and proclaimed Bizet and his Carmen a great success. Although the opera was controversial for its risqué content, audiences loved it, and this, too, has become a staple of the operatic repertoire everywhere. This delightful and catchy aria is first sung during Act 2 by the victorious bullfighter, Escamillo. The beautiful Carmen and her friends are flirting and socializing with a small group of soldiers at Lillas Pastia's tavern, when Escamillo and his boisterous entourage burst through the door after a victorious bullfight. After spotting Carmen across the room, Escamillo attempts to win her affection by singing this aria. He is not successful at first, because Carmen's heart belongs to Don José, but the bullfighter eventually wins her over.

*Votre toast, je peux vous le rendre,
 Senor, senors car avec les soldats
 Oui, les Toreros, peuvent s'entendre;
 Pour plaisirs, pour plaisirs,
 Ils ont les combats!*

*Le cirque est plein,
 c'est jour de fete!
 Le cirque est plein du haut en bas;
 Les spectateurs, perdant la tete,
 Les spectateurs s'interpellent a grand fracas!*

*Apostrophes, cris et tapage
 Pousses jusques a la fureur!
 Car c'est la fete du courage!
 C'est la fete des gens de co
 Allons! en garde! Allons! Allons! ah!*

*Toreador, en garde! Toreador, Toreador!
 Et songe bien, oui, songe en combattant
 Qu'un oeil noir te regarde,
 Et que l'amour t'attend,
 Toreador, L'amour t'attend!
 Et songe bien, oui, songe en combattant
 Qu'un oeil noir te regarde,
 Et que l'amour t'attend,
 Toreador, L'amour t'attend!*

*Tout d'un coup, on fait silence...
 Ah! que se passe-t-il?
 Plus de cris, c'est l'instant!
 Plus de cris, c'est l'instant!
 le taureau s'elance
 En bondissant hors du Toril!*

*Il s'elance! Il entre,
 Il frappe! un cheval roule,
 Entrainant un Picador,
 Ah! bravo! Toro! Hurla la foule!*

Your toast, I can give it to you
 Sirs, sirs, for along with the soldiers
 Yes, the Toreros, can understand;
 For pleasures, for pleasures
 They have combats!

The arena is full,
 it is the feast day!
 The arena is full, from top to bottom;
 The spectators are losing their minds,
 The spectators began a big fracas!

Apostrophes, cries, and uproar grow to a furor!
 Because it is a celebration of courage!
 It is the celebration of people with heart!
 Let's go, en guard! Let's go! Let's go! Ah!

Toreador, en guard! Toreador, Toreador!
 And dream away, yes, dream in combat,
 That a black eye is watching you,
 And that love awaits you,
 Toreador, love awaits you!
 And dream away, yes dream in combat,
 That a black eye is watching you
 And may love await you,
 Toreador, love awaits you!

All of a sudden, it is silent...
 Ah, what is happening?
 More cries! It is the moment!
 More cries! It is the moment!
 The bull throws himself out
 Bounding out of the bullpen!

He throws himself out! He enters.
 He strikes! A horse rolls,
 Dragging a picador,
 Ah, Bravo! Bull! The crowd roars!

*Le taureau va, il vient,
il vient et frappe encore!
En secouant ses banderilles,
Plein de fureur, il court!
Le cirque est plein de sang!
On se sauve, on franchit les grilles!
C'est ton tour maintenant! allons!*

*En garde! allons! allons! Ah!
Toreador, en garde! Toreador, Toreador!
Et songe bien, oui, songe en combattant
Qu'un oeil noir te regarde,
Et que l'amour t'attend,
Toreador, L'amour t'attend!
Et songe bien, oui, songe en combattant
Qu'un oeil noir te regarde
Et que l'amour t'attend,
Toreador, L'amour t'attend!*

The bull goes, he comes,
He comes and strikes again!
Shaking his dart-stabbed neck,
Full of fury, he runs!
The arena is full of blood!
They save themselves, they pass the gates
It is your turn now. Let's go!

En guard! Let's go! Let's go! Ah!
Toreador, en guard! Toreador, Toreador!
And dream away, yes, dream in combat,
That a black eye is watching you,
And that love awaits you,
Toreador, Love awaits you!
And dream away, yes, dream in combat,
That a black eye is looking at you
And that love awaits you
Toreador, love awaits you!

Featuring: *Kimberly E. Jones as Treemonisha*

Treemonisha became Scott Joplin's obsession after its composition sometime in the first decade of this century. In 1911 he published the piano score, and in 1915 he held a trial reading for potential backers of the show. The backers were not interested, however, and the show was not performed in full until 1972, in Atlanta, Georgia, in a concert performance by the Atlanta Symphony and the Morehouse College Music Department, with Robert Shaw conducting. Its professional premiere was with the Houston Grand Opera in May of 1975. Only the dance numbers in the opera are set to true ragtime music. The remainder of the choruses and solos are in standard European classical counterpoint, as demonstrated by this chorus.

Treemonisha takes place in September 1884 on a former slave plantation in an isolated forest, between Texarkana, Texas (Joplin's childhood town) and the Red River in Arkansas. Treemonisha is a young freedwoman. After being taught to read by a white woman, she leads her community against the influence of conjurers, who are shown as preying on ignorance and superstition. Treemonisha is abducted and is about to be thrown into a wasps' nest when her friend Remus rescues her. The community realizes the value of education and the liability of their ignorance before choosing her as their teacher and leader.

Treemonisha:

We ought to have a leader
In our neighborhood,
An energetic leader,
To follow for our good.

The ignorant too long have ruled,
I don't see why they should.
And all the people they have fooled,
Because the found they could.

Chorus:

We will trust you as our leader,
We will trust you as our leader,
No one else could lead like you,
For you know what is best to do.

We will trust you as our leader,
We will trust you as our leader,
You must lead for you are wise,
And we will surely rise.

We want you to lead,
You should lead us.

Dear, your bidding we will do.
And we'll always follow you.
We feel blue, dear,
We feel blue.

We will trust you as our leader,
We will trust you as our leader.

Treemonisha:

If I lead the good women,
Tell me, who will lead the men?

Men:

You, you, you, you, you!

Treemonisha:

Women may follow me many days long,
But the men may think that I am wrong.

Men:

No, no, no, no, no!

Chorus:

We all agree to trust you, and we will be true.
We all agree to trust you, and we will be true.

Treemonisha:

There's need of some good leader,
And there's not much time to wait.
To lead us in the right way
Before it is too late.
For ignorance is criminal
In this enlightened day.
So let us all get busy,
When once we have found the way.

Chorus:

We will trust you as our leader,
We will trust you as our leader,
Lead now, please lead now,

Treemonisha: I will lead you; O yes, I will lead you.

Chorus:

Please lead, for we will trust your as our leader.

The story is set in the Bavarian city of Nürnberg in the mid-16th century. At the time, Nürnberg was a free imperial city and one of the centers of the Renaissance in northern Europe. The story revolves around the city's guild of Meistersingers (Master Singers), an association of amateur poets and musicians who were primarily master craftsmen of various trades. The master singers had developed a craftsmanlike approach to music-making, with an intricate system of rules for composing and performing songs. The work draws much of its atmosphere from its depiction of the Nuremberg of the era and the traditions of the master-singer guild. One of the main characters, the cobbler-poet Hans Sachs, is based on a historical figure, Hans Sachs (1494–1576), the most famous of the master-singers.

Die Meistersinger von Nürnberg occupies a unique place in Wagner's oeuvre. It is the only comedy among his mature operas (he had come to reject his early Das Liebesverbot), and is also unusual among his works in being set in a historically well-defined time and place rather than in a mythical or legendary setting. It is the only mature Wagner opera based on an entirely original story, devised by Wagner himself, and in which no supernatural or magical powers or events are in evidence.

The final work on this evening's program is also the finale of the opera. In it, Hans Sachs delivers a stirring soliloquy, speaking of the worthiness and longevity of (German) Art. The many threads of the action surrounding a problematic singing competition that just concluded are resolved, Sachs is crowned as the chief Meistersinger, and the assembly sings homage to German Art—and Nürnberg's dear Hans Sachs.

*Verachtet mir die Meister nicht,
und ehrt mir ihre Kunst!
Was ihnen hoch zum Lobe spricht,
fiel reichlich euch zur Gunst.
Nicht euren Ahnen noch so wert,
nicht eurem Wappen, Speer noch Schwert,
dass ihr ein Dichter seid,
ein Meister euch gefreit,
dem dankt ihr heut' eu'r höchstes Glück.
Drum denkt mit Dank ihr dran zurück,
wie kann die Kunst wohl unwert sein,
die solche Preise schliessest ein?
Das uns're Meister sie gepflegt
grad' recht nach ihrer Art,
nach ihrem Sinne treu gehegt,
das hat sie echt bewahrt:
blieb sie nicht adlig, wie zur Zeit,
da Höf' und Fürsten sie geweiht,
im Drang der schlimmen Jahr'
blieb sie doch deutsch und wahr;
und wär' sie anders nicht geglückt,
als wie wo alles drängt und drückt,
ihr seht, wie hoch sie blieb im Ehr':
was wollt ihr von den Meistern mehr?
Habt Acht! Uns dräuen üble Streich':
zerfällt erst deutsches Volk und Reich,
in falscher wälscher Majestät
kein Fürst bald mehr sein Volk versteht,
und wälschen Dunst mit wälschem Tand
sie pflanzen uns in deutsches Land;
was deutsch und echt, wüsst' keiner mehr,*

Scorn not the Masters, I bid you,
and honour their art!
What speaks high in their praise
fell richly in your favour.
Not to your ancestors, however worthy,
not to your coat-of-arms, spear, or sword,
but to the fact that you are a poet,
that a Master has admitted you -
to that you owe today your highest happiness.
So, think back to this with gratitude:
how can the art be unworthy
which embraces such prizes?
That our Masters have cared for it
rightly in their own way,
cherished it truly as they thought best,
that has kept it genuine:
if it did not remain aristocratic as of old,
when courts and princes blessed it,
in the stress of evil years
it remained German and true;
and if it flourished nowhere
but where all is stress and strain,
you see how high it remained in honour -
what more would you ask of the Masters?
Beware! Evil tricks threaten us:
if the German people and kingdom should one day
decay,
under a false, foreign rule
soon no prince would understand his people;
and foreign mists with foreign vanities
they would plant in our German land;
what is German and true none would know,

*lebt's nicht in deutscher Meister Ehr'.
Drum sag' ich euch:
ehrt eure deutschen Meister!
iDann bannt ihr gute Geister;
und gebt ihr ihrem Wirken Gunst,
zerging' in Dunst
das heil'ge röm'sche Reich,
uns bliebe gleich
die heil'ge deutsche Kunst!*

*Heil! Sachs!
Nürnberg's teurem Sachs!*

if it did not live in the honour of German Masters.
Therefore I say to you:
honour your German Masters,
then you will conjure up good spirits!
And if you favour their endeavours,
even if the Holy Roman Empire
should dissolve in mist,
for us there would yet remain
holy German Art!

Hail, Sachs!
Nuremberg's dear Sachs!

BIOGRAPHIES



MARK S. DOSS

Grammy Award winner, Mark S. Doss has sung with the major orchestras of San Francisco, Philadelphia, Cleveland, Chicago and Toronto, while additionally performing 95 roles with more than 60 major opera companies around the world, including Milan's Teatro alla Scala, the Vienna State Opera, London's Covent Garden, San Francisco Opera, Lyric Opera of Chicago and the Canadian Opera Company.

Mr. Doss begins the current season with a Masterclass & Recital at the University of Florida in Orlando, while concluding the previous season with Méphistophélès in *Faust* at the Dorset Opera Festival in the UK and Balstrode in *Peter Grimes* with the Teatro Comunale in Bologna, Italy.

The last two seasons included Sujskij in Dvorák's *Dimitrij* at Odessey Opera in Boston, Méphistophélès in *Faust* with Ópera Oviedo in Spain, a recording of the title role in Stephen Colantti's *The Selfish Giant* (CD on the ECO Records label), Amonasro in *Aida* with the Teatro Regio in Turin, Cadmus in Henze's *The Bassarids* with the Teatro dell'Opera in Rome, a return to Chicago

for the DIY *Messiah*, the signature role of Jochanaan in *Salome* in his debut with the Teatre Principal de Palma in Mallorca, Spain (winning the opera company's most impressive male singer of the season award), and he performed the title role in Verdi's *Macbeth* with the Dorset Opera Festival to great critical acclaim.

Highlights of previous seasons featured Mr. Doss as Germont in *La Traviata* with the Hyogo Performing Arts Center in Hyogo, Japan, Verdi's *Messa da Requiem* with the Bozeman Symphony, the Verdi *Requiem* with the OSO and Ottawa Choral Society, Jochanaan in *Salome* with the Theatro Municipal in São Paulo, Brazil; the Colonial Soldier in Nicholas Lens' World Premier of *Shell Shock* at the Théâtre de la Monnaie in Brussels (CD on the Universal label), and the bass soloist in Handel's *Messiah* in Chicago, appearing there on FOX and ABC 7 TV, as well as having a feature article in The Chicago Sun Times.

Additional highlights found him doing the title role in Wagner's *The Flying Dutchman* at the Teatro Regio di Torino, double bill performances of Premysl (*Sarka*) and Alfio (*Cavalleria Rusticana*) with the Teatro de la Maestranza in Seville, the Dutchman at the Teatro Comunale in Bologna, the Four Villains in *The Tales of Hoffmann* with the New National Theatre in Tokyo, Beethoven's *9th Symphony* in Princeton, New Jersey, (CD through Naxos on the Westminster Choir College label), Simone in

Zemlinsky's *Eine florentinische Tragödie* with the Teatro Regio, the title role in Boito's *Mefistofele* with Oper Frankfurt, and Pizarro (*Fidelio*) with the Dorset Opera Festival.

Upcoming engagements include a program of arias and songs with the Bozeman and Wyoming Symphonies, Alfio in *Cavalleria rusticana* with the Royal Opera Covent Garden, Scarpia in *Tosca* with Welsh National Opera, four Recitals on the east coast (including NYC), Cadmus in Henze's *Basarids* with the RTE Orchestra in Madrid, the High Priest in Meyerbeer's *L'Africaine* with the Dallas Opera, and the Grandfather in the World Premiere of *The Time of Our Singing* with the Théâtre de la Monnaie.

Mr. Doss has been presented with the prestigious Entertainment Award from Planet Africa, which recognizes his achievements as an artist with the reputation of being a positive role model for youths, both in Canada and in the United States. His ongoing Role Preparation Masterclass, fundraising efforts for opera companies and orchestras, as well as volunteering for church soloist and cantor opportunities are among his many endeavors in continuing to give back to the community.



Soprano Kimberly Eileen Jones is an alum of the Ryan Opera Center with the prestigious Lyric Opera of Chicago. Her performances there include the slave girl, Margru, in the world premiere of Anthony Davis' *Amistad*, which was released nationally on the New World recording label. She also portrayed the feisty Olga in *Fedora*, Princess Xenia in *Boris Godunov* and the spitfire Despina in *Così fan tutte* student matinee performances. With the Ryan Opera Center, she portrayed Laetitia in Menotti's *Old Maid and the Thief*. Additionally, she made her Grant Park Festival debut as Zerlina (*Don Giovanni*) and Adele (*Die Fledermaus*) the following season.

Kimberly performed in Houston Grand Opera's colorful production of *The Magic Flute* (Papagena), and reprised her role of Xenia in *Boris Godunov*. Also with Houston, she participated in their production of *Porgy and Bess*, as Clara. This tour graced the international stages of La Scala in Milan, the Bastille in Paris and the Bunkamura in Tokyo, Japan. For her portrayal of Clara, she was nominated for Best Supporting Actress by the NAACP Awards.

She captivated audiences in her Alice Tully Hall debut with the Little Orchestra Society, in an evening of Vivaldi arias. She received rave reviews as the Composer in Mozart's *Jewel Box* with the Chicago Opera Theater, as well as Mahler's Second Symphony with the Madison Symphony. She has also appeared in concert with the Ravinia Festival (*Bourgeois Gentleman*), Richmond Symphony (*Knoxville: Summer of 1915*) and with Madison Symphony (*Messiah* and *Christmas Pops*). Her first Carmina Burana and Haydn's The Creation were performed with the Rockford Symphony. She was showcased in an afternoon of arias and duets during the opening weekend of Jay Pritzker Pavilion of Millennium Park in Chicago.

She was selected by Maestro Bruno Bartoletti, Lyric Opera's former Artistic Director, to appear with the Orchestra della Toscana in Florence, La Spezia and Piombino. She was one of four opera center artists showcased in a series of concerts at the Chatelet in Paris.

She has received a George London grant, Sullivan grant, and a Licia Albanese Encouragement grant.

She has been nominated for the Richard Tucker grant, received three grants from the MacAllister Awards competition, and was awarded the Richard Gold Career Grant from the Lyric Opera of Chicago. She is a Union League Civic and Arts Foundation (now Luminarts) prize-winner. At the recommendation from Ardis Krainik, she was presented in *Opera Now* magazine's "Who's Hot in Opera".

Ms. Jones is on the voice faculty at DePaul University, Columbia College, and Merit School of Music.



PHILLIP KLOECKNER

Phillip Kloeckner is an organist, harpsichordist, pianist, conductor, teacher, and scholar who uses his broad interests and numerous talents to engage in unique projects throughout the world. Most recently, he presented the newly discovered organ works of Giacomo Puccini to the American Guild of Organists at their convention in Kansas City. He is the founder and artistic director of the Chicago International Organ Academy, which is pioneering online lessons and courses for organists of all levels of achievement throughout the world. His textbook, *Functional Hearing: A Contextual Method for Musicianship*, is now being prepared for a second edition by Rowman and Littlefield. In 2012, he joined the music faculty of The University of Chicago and founded the Rockefeller Chapel Organ Studio, where no formal program of instruction had previously been offered to students.

Dr. Kloeckner earned degrees at Swarthmore College, the Oberlin Conservatory, and at Rice University, where he joined the faculty for ten years and was integrally involved in the creation of the Fisk-Rosales organ.

His first solo CD, *Exotic Variations*, was recorded on this instrument for Raven Recordings.

While in Houston, he was the artistic director of the United Nations Association International Choir for nine seasons and wrote his doctoral dissertation on nineteenth-century organs in Perú.

His solo and collaborative performances as organist, harpsichordist, and conductor continue to be critically praised and appreciated by live and broadcast audiences in many of the most prominent venues in the USA, Europe, and Latin America.

Phillip has been the organist of First United Methodist Church of Chicago since October, 2016. In addition to playing the organ for all services at the church, he is leading the effort to establish the non-profit organization Opus414.org, dedicated to the preservation, promotion, and appreciation of the church's historic E. M. Skinner organ, built for the Chicago Temple building in September, 1924.

CHORUS

Sopranos: Kim Jones | Ashley McKinstry | Crystal Muro | Karen Nussbaum

Altos: Brenna Boncosky | Leah Dexter | Martha Edwards | Kate McDuffie

Tenors: Max Hosmer | Dennis Kalup | Andrew Morstein | Brian Pember

Basses: Ian Murrell | Jeffrey Taylor | Robert Trautvetter | Vince Wallace

Special thanks go to:

- Dagmar Bradač (Czech diction)
- Jonni Miklos (concert logistics and organization)
- Piers Feters and Jenny Wu (media production and communications)
- Rob Amaefule (social media)
- Patrick and Tracey Maun (publications and website development)
- Chelsie Coren (page turner)

ORGANISTS OF OPUS 414 1924-Present

Arthur Dunham

Marie Briel Humphries

William Whitaker

Don Ryno

Gary Plantiga

Richard Billingham

Bart Dahlstrom

Katie Ann McCarty

Jean Price (interim)

Barry J. Wenger

Daniel Segner

Phillip Kloeckner



Opus 414
*A Sanctuary of Sound
in the Heart of the City*