



**JOIN US FOR THE REMAINDER OF OUR  
EXCITING 2007–2008 SEASON**

**Handel's Messiah**

*Complete 1741 original manuscript edition  
with Baroque chamber orchestra*

**Sunday, December 2, 2007 + 4:00 PM**  
Holy Rosary Church  
344 Sixth Street, Jersey City, NJ

**Monday, December 3, 2007 + 7:30 PM**  
St. Malachy's R.C. Church (The Actors' Chapel)  
239 West 49<sup>th</sup> Street, New York, NY

**'Tis the Seasons!**

*A Triptych of Advent, Christmas and Epiphany Music  
including works by Bach, Biebl, Rorem, and Lauridsen*

**Sunday, January 6, 2008 + 4:00 PM**  
The First Presbyterian Church  
15 Shuart Lane, Ramsey, NJ

**Monday, January 7, 2008 + 7:30 PM**  
St. Malachy's R.C. Church (The Actors' Chapel)  
239 West 49<sup>th</sup> Street, New York, NY

**Austria, Land of Song**

*Featuring works of Mozart, Bruckner, Schubert, Schoenberg,  
and contemporary Austrian composers*

**Sunday, March 9, 2008 + 4:00 PM**  
Holy Rosary Church  
344 Sixth Street, Jersey City, NJ

**Monday, March 10, 2008 + 7:30 PM**  
St. Malachy's R.C. Church (The Actors' Chapel)  
239 West 49<sup>th</sup> Street, New York, NY

**Friday, March 14, 2008 + 8:00 PM**  
Trinity Church  
33 Mercer Street, Princeton, NJ

**American Ambassadors**

*American choral music including works by Barber, Thompson, Bernstein,  
and excerpts from Mass by Randall Svane*

**Sunday, May 18, 2008 + 4:00 PM**  
Holy Rosary Church  
344 Sixth Street, Jersey City, NJ

**Monday, May 19, 2008 + 7:30 PM**  
St. Malachy's R.C. Church (The Actors' Chapel)  
239 West 49<sup>th</sup> Street, New York, NY

*Visit [www.scholaonhudson.org](http://www.scholaonhudson.org)  
or call (201) 918-3011 for more information.*

**SCHOLA  
CANTORUM  
ON HUDSON**

Deborah Simpkin King  
*Artistic Director*

**Shades of Love**

*Solos, Duets, and Small Ensembles  
from Opera and Art Song*

*A Schola Sings Solo Production*

**Saturday, November 10, 2007 at 7:30 PM**

St. James Episcopal Church  
581 Valley Road, Upper Montclair, NJ

Schola Cantorum on Hudson is generously supported by funds from the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts, administered by the Hudson County Office of Cultural & Heritage Affairs, Thomas A. DeGise, County Executive, and the Board of Chosen Freeholders.



*Please silence all cell phones, pagers, watch alarms, and other electronic devices.*

*Thank you!*

## PROGRAM

### **Sweeter than Roses (1695)**

**Henry Purcell (1659–1695)**

Deborah Simpkin King, *mezzo-soprano*

A blend of the metered English Baroque recitative style and arioso writing turn ultimately to florid aria style, all speaking to the power of the moment of “that dear kiss.”

### **Youthful and Naïve Love**

### **“Caro nome,” *Rigoletto*, Act I (1851)**

**Giuseppe Verdi (1813–1901)**

Mary Ellen Assue, *soprano*—Gilda

Departing from the simple musical style Verdi gives to Gilda through the majority of the opera, Gilda sings here in the exalted style of the Duke (disguised as a student), who has paid her passing attention, and by whom she is overcome with infatuation.

### **Von ewige Liebe (op. 43, no. 1)**

**Johannes Brahms (1833–1897)**

Mara Eve Stahl, *soprano*

A small monodrama presented by a narrator, a youth, and a maid, respectively, who meet under cover of darkness as apparently forbidden lovers. The youth’s fearful concern is answered by his lover’s assurance that the strength of their love will see them through anything that follows.

### **“Du gai soleil,” *Werther*, Act II (1892)**

**Jules Massenet (1842–1912)**

Sarah Caldwell Smith, *soprano*—Sophie

The fifteen-year-old Sophie sings of her general happiness in the midst of Werther’s despair over having lost his beloved Charlotte to marriage with Albert.

## Texts and Translations

### **Libiamo ne’ lieti calici**

*Alfredo:*

Let’s drink,  
Let’s drink from this chalice of joy  
That beauty so enhances.  
Let’s drink from the sweet.  
May the fleeting instant  
be given over to voluptuousness.  
Let’s drink to that sweet ecstasy  
That love arouses.  
The power of the piercing eyes  
Straight from the heart is aimed.  
Let’s drink to love, and our drinking  
Will render our kisses more ardent.

*Violetta:*

With you all  
I’ll learn to share my house at our leisure.  
Life is folly, and only pleasure counts.  
Let’s enjoy ourselves, for love burns fast,  
A flower that blooms and dies.  
It was never meant to last,  
So revel and rejoice  
Bids an alluring voice!

*Violetta:*

Life means celebration.

*Alfredo:*

If you have known love.

*Violetta:*

Don’t tell me I never have.

*Alfredo:*

That seems to be my fate.



## ACKNOWLEDGEMENTS

### **Board of Directors:**

Salvatore A. Diana, *Chairman*; Caroline L. Sargent, *Vice-Chairman*;  
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Special thanks to St. James Episcopal Church and Fr. John Perris  
for the use of this beautiful space.

Grateful appreciation to all who assisted  
with the performance this evening.

Program design and layout by  
Karen Lea Siegel

## Texts and Translations

### Lullaby, cont.

Tears will fall, but baby won't know.  
His laughter is blind.

Sleep my love, for sleep is kind.  
Sleep is kind when sleep is young.  
Sleep for me, sleep for me.

I shall build for you, planes and boats.  
I shall catch for you, cricket and bee.

Let the old ones watch your sleep.  
Only death will watch the old.  
Sleep...(repeated)

### Der Vogelfänger bin ich ja

I am the bird-catcher, always jolly:  
Yippee hippety hop!  
As bird-catcher I'm well-known  
By old and young in the whole land.

I know how to handle the bait,  
And how to work the panpipes!  
Therefore I can be happy and jolly,  
For all the birds are truly mine.

I'd like a net for girls;  
I'd capture them for myself by the dozens!  
Then I'd shut them up with me,  
And all the girls would be mine.

If all the girls were mine,  
Then I'd exchange them for fine sugar.  
The one who was my favorite—  
To her I'd gladly hand over the sugar.

And if she kissed me sweetly then,  
She'd be my wife, and I her husband.  
She'd sleep by my side;  
I'd rock her to sleep like a child.

### Der Jäger und sein Liebchen

*Him:*  
Isn't the sky so blue?  
Stand at the window and look!  
Not until night, late at night,  
will I come home from the hunt.

*Her:*  
But I planned differently—  
I want to dance tonight.  
You'll stay outside the door, late,  
outside the door if you will not dance with me!

*Him:*  
Maiden, the sky is blue—  
stay at the window and look.  
Until night, late at night,  
I will return home from the hunt.

*Her:*  
The sky may be blue,  
but I will never 'stay and look,'  
if at night, late at night,  
you return home from the hunt.

### Soave sia il vento

Gentle be the wind,  
Calm be the wave,  
And may every benign element  
Answer our desires.



### El Día Que Me Quieras Gypsy Serenade

Carlos Gardel (1887–1935)  
Miguel Sandoval (b. 1951)

Gilberto Gómez, *baritone*

In the sensual style of the Spanish tango, expressions first of anticipation of the day in which love will be fulfilled, then rapturous delight in the beloved.

### Bereaved Love

“Qu’entends-je?...Amour, viens rendre à mon âme,” *Orphée et Eurydice, Act I (1762)*  
Christoph Willibald Gluck (1714–1787)

Daniel Brondel, *countertenor*—Orphée

The opera begins with the beloved young wife, Eurydice, found dead by her distraught husband, Orphée, who calls upon Amour to appear and hear his plea for her resurrection. So moved is the God of Love by the beauty of this plea that he touches Eurydice, bringing breath back to her lifeless body.

### Frustrated Love

“Questo amor, vergogna mia,” *Edgar, Act I (1889)*      Giacomo Puccini (1858–1924)

William Richert, *baritone*—Frank

In medieval Flanders, Frank and Fidelia's father has adopted and raised Tigrana, a baby girl abandoned by gypsies. Frank is in love with the beautiful Tigrana who, like Fidelia, is attracted to Edgar. Tigrana has once again scornfully repudiated Frank, but when she leaves, her spell continues to enslave him.

“Hai gia vinta la causa!...Vedro mentr'io sospiro,” *Le Nozze di Figaro, Act III (1786)*  
Wolfgang Amadeus Mozart (1756–1791)

Gilberto Gómez, *baritone*—Count Almaviva

The Count seeks to take the virtue of his wife's maid, Susanna, shortly before her anticipated marriage to his valet, Figaro. He thinks he has successfully arranged a tryst with her, in part by delaying the wedding with a legal issue. Upon overhearing Susanna and Figaro gloating that they will win their case, he launches into a tirade of anger and frustration.

“Nessun Dorma,” *Turandot, Final Act (1926)*      Giacomo Puccini (1858–1924)

Salvatore A. Diana, *tenor*—Calaf

In the preceding act, Calaf challenged the cruel and emotionally cold Princess Turandot to guess his name by dawn. If she does, she may execute him; if she does not, she must marry him. None of her subjects is to sleep until his name is discovered. If they fail, all will be killed. As the final act opens, Calaf is alone in the moonlit palace gardens. He begins with an echo of the heralds' cry announcing her decree, and reflects on his impassioned love for the princess, in one of the best-known tenor arias in operatic literature.

## INTERMISSION

### Love of a Place

#### I Happen to Like New York, *The New Yorkers* (1930)

Cole Porter (1891–1964)

Salvatore Basile, *baritone*—Mildew, a bootlegger

Cole Porter's 1930 Broadway offering *The New Yorkers* was a musical farce of socialites rubbing shoulders with bootleggers. Right after opening night, Porter set sail for Europe. Homesick for Manhattan, he wrote "I Happen to Like New York" on board ship. He sent the song to his producer, who immediately inserted it in the show. While the song didn't outrun the show's bigger (and more notorious) hit, "Love for Sale," it remains a high spot—one commentator called it "an ecstatic affirmation of one's identity as a citizen of the most original spot on the planet."

#### "Sous le dôme épais," *Lakmé*, Act I (1881–82)

Léo Delibes (1836–1891)

Caroline L. Sargent, *soprano*—Lakmé

Rebecca DeFelice, *mezzo-soprano*—Mallika

Lakmé, daughter of a fanatical Brahmin priest, and her slave Mallika, sing this well-known barcarole as they prepare to bathe in the stream, delighting in the oriental beauty of their surroundings.

### Love for a Child

#### American Lullaby (1933)

Gladys Rich (1892–1972)

Max Jefferson, *soprano*—SCH 2007–2008 Choral Scholar

A touching blend of art song and a light swing characteristic of the popular American blues style.

#### "I shall find for you," *The Consul*, Act II (1950)

Gian Carlo Menotti (1911–2007)

Rebecca DeFelice, *mezzo-soprano*—The Mother

The opera is set in a large city in a police state somewhere in Europe, after World War II, in a small, shabby apartment shared by John and Magda Sorel, their baby, and John's mother. John, a political activist, has fled to the border, hounded by the authorities. His family encounters endless red tape while trying to secure visas in order to go and meet him. As her grandchild lies dying of cold and hunger, the Mother sings a melancholy lullaby speaking of her dreams for the child who is slipping away from her.

## Texts and Translations

### I Happen to Like New York, cont.

Last Sunday afternoon

I took the train to Hackensack.

But after I gave Hackensack the once-over

I took the next train back.

I happen to like New York.

I happen to like this burg.

And when I have to give the world my last

farewell

And the undertaker starts to ring my funeral bell

I don't want to go to heaven, don't want to go to

hell,

I happen to like New York.

### Sous le dôme épais

*Lakmé:*

...Wooded canopy...

Jasmine entwines with the rose...

Flowering river bank, fresh morning—

Together, they call to us.

Ah, let us glide,

Following the running current.

Upon the shimmering water,

With a languid hand,

We'll reach the shore where the birds sing.

Wooded canopy, white jasmine—

Together, they call to us!

*Mallika:*

...Beneath the wooded canopy

Where the white jasmine entwines with the  
rose...

Upon the flowering bank, greeting the  
morning—

Come, let us go down together.

Let us glide gently;

Upon its delightful billows

Let us follow the running current.

Upon the shimmering water,

### Sous le dôme épais, cont.

With a languid hand,

Come, we'll reach the shore

Where the spring is still and the birds sing.

Beneath the wooded canopy,

Beneath the white jasmine,

Ah, we will go down together!

### American Lullaby

Hush-a-bye, you sweet little baby,

And don't you cry any more;

Daddy is down at his stockbroker's office

A-keeping the wolf from the door.

Nursie will raise the window shade high,

So you can see the cars whizzing by.

Home in a hurry each Daddy must fly

To a baby like you.

Hush-a-bye, you sweet little baby,

And close those pretty blue eyes.

Mother has gone to her weekly bridge party

To get her wee baby the prize.

Nursie will turn the radio on,

So you can hear a sleepy-time song,

Sung by a lady whose poor heart must long

For a baby like you!

### Lullaby

I shall find for you, shells and stars.

I shall swim for you, river and sea.

Sleep my love; sleep for me.

My sleep is old.

I shall feed for you, lamb and dove.

I shall buy for you, sugar and bread.

Sleep my love; sleep for me.

My sleep is dead.

Rain will fall, but baby won't know.

He laughs alone in orchards of gold.

## Texts and Translations

### Questo amor, vergogna mia

This love—my shame—  
I should want to break off, to forget;  
But of a terrible enchantment my feelings are  
slaves.  
Thousands of times I swore to heaven to flee from  
her,  
And I came back to her!  
She laughs about my weeping,  
And I, wretched, with my heart broken,  
Humble myself at her feet.  
She laughs about my weeping;  
She makes fun of my disdain.  
And I, wretched, with my heart broken,  
Humble myself at her feet.  
And only her I dream about, I desire!  
Ah, misfortune!  
I love her—love her!

### Vedrò mentr'io sospiro

“You’ve won the case already!”  
What do I hear?  
What trap have I fallen into?  
Scoundrels! I’ll punish you in this way,  
The decision will be how I want it.  
But if he pays off the old plaintiff?  
Pay her! How?  
And then there’s Antonio,  
Who won’t give his niece in marriage to the  
nobody Figaro.  
To nurture that lamebrain’s pride...  
Everything’s useful for the plot...  
The deed is done.  
Shall I, while I’m sighing, see one of my servants  
happy?  
And the good thing I want in vain, shall he have  
it?

### Vedrò mentr'io sospiro, cont.

Shall I see the woman who woke in me  
A feeling she doesn’t have for me  
United to a vile object by the hand of love?

Ah, no! I won’t leave this happiness in peace.  
You weren’t born, rash person, to torture me,  
And maybe to laugh at my unhappiness.  
Now only the hope of the revenges I’ll have  
Consoles this soul and makes me rejoice.

### Nessun dorma

No one sleeps, no one sleeps...  
Even you, O Princess, in your cold room,  
Watch the stars that tremble with love and with  
hope.  
But my secret is hidden within me;  
My name no one shall know, no, no,  
On your mouth I will speak it when the light  
shines  
And my kiss will dissolve the silence that makes  
you mine.  
Vanish, O night! Set, stars!  
At daybreak, I shall conquer!

### I Happen to Like New York

I happen to like New York.  
I happen to like this town.  
I like the city air; I like to drink of it.  
The more I know New York, the more I think of  
it.  
I like the sight and sound and even the stink of it.  
I happen to like New York.  
I like to go to Battery Park  
And watch those liners booming in.  
I often ask myself why should it be  
That they should come so far from across the sea?  
I suppose it’s because they all agree with me,  
They happen to like New York.

## Innocent Delusion, Disagreements, and Indifference

### “Der Vogelfänger bin ich ja,” *Die Zauberflöte*, Act I (1791)

Wolfgang Amadeus Mozart (1756–1791)

William Richert, *baritone*—Papageno

Papageno, a birdcatcher for the Queen of the Night, makes his entrance in Act I playing his panpipes. He proceeds to introduce himself to the audience, and describes how he thinks he might trap girls in his net, just as he does birds, keeping his favorite for his own.

### Der Jäger und sein Liebchen (op. 28, no. 4)

Johannes Brahms (1833–1897)

Deborah Simpkin King, *mezzo-soprano*

Salvatore A. Diana, *tenor*

To hunt or to go dancing...a difference of opinion!

### Duetto buffo di due gatti (1825)

Gioacchino Rossini (1792–1868)

Deborah Simpkin King, *mezzo-soprano*—Cat 1

Daniel Brondel, *countertenor*—Cat 2

Originally a love duet from Rossini’s virtually unknown opera, *Romeo and Juliet*.

## Upon Parting, and a Toast!

### “Soave sia il vento,” *Così fan tutte*, Act I (1790)

Wolfgang Amadeus Mozart (1756–1791)

Mary Ellen Assue, *soprano*—Fiordiligi

Rebecca DeFelice, *mezzo-soprano*—Dorabella

Salvatore Basile, *baritone*—Don Alfonso

In sadness upon their lovers’ departing for war, Fiordiligi and Dorabella are joined by Don Alfonso as they pray for calm sea and gentle breezes for the travelers.

### Brindisi: “Libiamo ne’ lieti calici”, *La Traviata*, Act I (1853)

Giuseppe Verdi (1813–1901)

Caroline L. Sargent, *soprano*—Violetta

Salvatore A. Diana, *tenor*—Alfredo

This is a spirited drinking song, sung by Alfredo, who is very much in love with Violetta; the song is repeated by Violetta, as an echo of his heartbeat. We invite the audience to join us in singing the crowd’s part in this piece; inserts are in the program.

Please join us for a reception following the concert.

## About the Artists

**Mary Ellen Assue**, soprano, is in her first season with Schola Cantorum on Hudson. A graduate of the University of Miami and Florida International University, she has worked as a studio singer and earned a reputation as a first-call musician for commercial work throughout the U.S. She has performed the roles of Belinda (*Dido and Aeneas*), Despina (*Così fan tutte*), Madame Herz (*Der Schauspieldirektor*), and Lakmé (*Lakmé*). She has most recently performed the roles of Blonde (*Die Entführung aus dem Serail*), Alba (*La Curandera*), and Papagena (*Die Zauberflöte*) with Opera Colorado. In addition to opera, Ms. Assue has sung various musical theater roles including the role of Christine (*Phantom of the Opera*). Her concert repertoire includes Bach's *Mass in B Minor* and *St. Matthew Passion*, Handel's *Messiah*, and Mozart's *Coronation Mass*.

**Salvatore Basile**, bass-baritone, is in his first season with Schola Cantorum on Hudson, and has performed principal roles in opera, concert, and theater with organizations including the Jupiter Symphony (Beethoven's *Symphony No. 9*), Trinity Concerts (Handel's *Messiah*), Stamford Chorale (Handel's *Judas Maccabeus*, Brahms' *German Requiem*), Caramoor Festival (*La Gazza Ladra*), Harrisburg Opera (*La Traviata*), Lucille Lortel Theatre (*The Threepenny Opera*), Chelsea Theatre (*Hijinks!*), and the White Barn Theatre (*Natoma, Sadie Thompson*). He has sung at St. Patrick's Cathedral since 1998 as soloist and cantor.

**Daniel Brondel**, countertenor, is the Assistant Organist at St. Patrick's Cathedral, and the founding Artistic Director of the Cathedral of Saint Patrick Young Singers. He is also Director of Music at St. Malachy's Church (The Actors' Chapel) in Manhattan. Trained as a pianist in his native France, and mentored as a choral conductor by Robert Shaw, Mr. Brondel holds a Master of Music degree from the prestigious Eastman School of Music. He won First Prize in the 1996 Poister Organ Competition and Second Prize in the 1996 National Young Artists AGO Competition. He has sung in oratorio and opera, notably the lead role of Oberon (Britten's *A Midsummer Night's Dream*). He is featured as soprano soloist on *Aural Borealis*, a critically-acclaimed recording by Publick Musick. This is his fourth season as a singer with Schola Cantorum on Hudson, and his third year as a member of its Board of Directors.

**Rebecca DeFelice**, mezzo-soprano, is enjoying her second season with Schola Cantorum on Hudson. A Liberal Arts graduate of the University of Michigan, she has studied music and voice at the Longy School of Music (Cambridge, MA) and the New England Conservatory. Currently, she is a student of Deborah Simpkin King. Active in both oratorio and opera, Ms. DeFelice is alto soloist at the Church of the Good Shepherd (Episcopal) in Manhattan.

## Texts and Translations

### El Día Que Me Quieras

Caress me in sleep the soft murmur of your sigh,  
How life laughs when your black eyes want to  
look at me.

And if it's mine the protection of your light  
laughter that's like a song,  
She pacifies my wound, everything is forgotten!

The day you want me the rose in gallant  
Will dress for a fest in her best color.

The wind will tell the bells that already you are  
mine  
And crazy the fountains will tell each other your  
love.

The night that you want me from the blue of the  
sky,

The jealous stars will see us passing by  
And a mysterious ray will nest in your hair,  
Curious firefly you will see that you are my  
consolation.

### Gypsy Serenade

Ah, brunette of my soul, your kisses have stolen  
my calmness!

You tell me to forget you, how can I forget if  
in my mind I never cease to kiss you! Ah,  
brunette.

Your lips are the fountain that can quench my  
ardent thirst,  
but you don't have grief and today you deny  
me of that fountain;  
without your kisses I will become demented.  
Ah!

And your eyes are the stars that shine on the path  
of my life.

If you close your eyes, the stars do not shine and I  
find myself lost.

My love, without your reflections, dark is my life!

### Gypsy Serenade, cont.

Open your eyes, my love, kiss me, my beloved!  
You can give me the calmness, you can give me  
life.

All the luck in the world is in your kisses, my  
love.

Ah, don't deny me those lips, don't deny me your  
caresses, brunette of my life!

### Qu'entends-je?...Amour, viens rendre à mon âme

What did I hear? What did he (Love) say?  
Eurydice shall live? My Eurydice!

A lenient god, a favorable god will bring her back  
to me!

But lo! I shall not be able to embrace her upon  
our return to the living?

O my friend, what a fate, and what inhuman feat!  
I foresee her fears, I foresee my terror, and the  
mere thought of a senseless adventure makes  
my heart turn to ice with fright.

Yes, I'll be up to it! I want to; I swear to it!  
Love, I hope in you despite the obstacles that I  
face.

Doubting your goodness would be an insult.  
Enough said. Powerful gods, I accept your law!

Love, come, give my soul your most ardent fire.  
For the one who sets my heart ablaze, I will fight  
the underworld.

Hell in vain separates us, the monsters of the  
underworld do not frighten me.

I can feel my inner fire growing.



## Texts and Translations

### Sweeter than roses

Sweeter than roses, or cool evening breeze,  
On a warm flowery shore,  
Was the dear kiss, first trembling made me  
freeze,  
Then shot like fire, all o'er.

What magic has victorious love!  
For all I touch or see,  
Since that dear kiss,  
I hourly prove,  
All is love to me.

### Caro nome

Gualtier Maldé...name of my beloved  
Engraved on this loving heart!

Sweet name that made my heart  
Throb for the first time,  
Of the pleasures of love  
You must always remind me!  
My desire of you will always fly  
On the wings of my thoughts,  
And until my last breath,  
Sweet name, yours will be.

### Von ewige Liebe

Deeper and deeper over wood and over wold,  
Shadow and silence the landscape enfold.  
Hushed with the night is the song of the lark,  
Far in the twilight the homesteads are dark.

Forth from the village the lover has come,  
Guarding the maiden and leading her home,  
On by the willows he listeth to stray,  
Hard is the word that he fain would say:

“Bearest thou shame and thy heart, doth it ache?  
Bearest thou shame and reproach for my sake?  
Soon and in haste shall our parting be over,

### Von ewige Liebe, cont.

Like as in haste we were plighted before.  
Parting in rain and the wind's angry roar,  
Like as in haste we were plighted before.”

And the maiden answered straight:  
“Our love shall never be parted by fate!  
True as the steel, and as iron for aye,  
Our love is truer and surer than they.

Iron and steel can be severed in twain,  
Our love shall ever unchanged remain,  
Iron and steel will not always avail,  
Our love is plighted and never shall fail.”

### Du gai soleil

Brother, look! Look at the beautiful bouquet!  
I have made it for the pastor,  
The garden to plunder!  
And then we are to dance!  
For the first minuet  
It is upon you that I count.  
Ah! What a somber face!  
But today, Mr. Werther  
Everyone is joyous!  
Happiness is in the air!

From the gay sun, full of flames,  
Into the resplendent azure sky,  
Pure light descends  
On our heads, thence into our souls.  
Everyone is joyous;  
Happiness is in the air!

And the bird, which climbs into the heavens  
On the breeze which sighs,  
Has come back to tell us  
That God permits us to be happy!  
Everyone is joyous;  
Happiness is in the air!  
Everyone is happy!

## About the Artists

In January 2008, she will cover the role of Juno in Bronx Opera's production of Offenbach's *Orpheus in the Underworld*. She is currently employed as a software engineer at Insight Media, a provider of educational multi-media products.

**Salvatore A. Diana**, tenor, is a native New Yorker, who currently studies with Deborah Simpkin King. He sang his first roles at Wagner College, performing in numerous productions, including the roles of Danilo (*The Merry Widow*), and Hoffman (*Tales of Hoffman*). Mr. Diana has more recently appeared with the Liederkrantz Opera Company, in Manhattan, performing as Paquillo (*La Perichole*) and Jenik (*The Bartered Bride*). In addition to singing, Mr. Diana has an active volunteer life. He serves on the Board of the Cathedral of St. Patrick Young Singers and as Chairman of the Board for Schola Cantorum on Hudson. This is his ninth season singing with Schola. Prior to his appointment with the choir of St. John's-in-the-Village, Mr. Diana sang at St. Patrick's Cathedral. His oratorio work has been well-received, particularly for multiple appearances as soloist in Bach's *Magnificat*. In December, Mr. Diana will be featured as a soloist in Schola's performances of Handel's *Messiah*.

**Gilberto Gómez**, baritone, was Schola's second Choral Scholar. Mr. Gómez earned a Bachelor of Music in Voice Performance from Westminster Choir College of Rider University. Mr. Gómez has worked with the

Paper Mill Playhouse, Spoleto (USA) Festival, Bard Music Festival, Brevard Music Festival, NJ Summer Arts Institute, Westminster Opera/Musical Theater, Westminster Actors Company, and the Princeton University Players. In December 2005, he was part of *A Royal Christmas Tour*, starring Andrea Bocelli and Denyce Graves. Mr. Gómez has performed with the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Royal Concertgebouw Orchestra, and the New Jersey Symphony Orchestra.

**Max Glenn Jefferson**, soprano, of Little Falls, NJ is Schola's Choral Scholar for the 2007–2008 season. Miss Jefferson's formal training includes nine years of vocal coaching. She performed as a member of the Metropolitan Opera Children's Chorus for 6 years and 175 performances (receiving vocal instruction there, as well), and has studied oboe for four years and piano for six years. Miss Jefferson has also been a part of the Hudson Opera's performances of Humperdinck's *Hansel and Gretel*, and Puccini's *Trittico*. In addition, she has studied at the Eastern United States Music Camp for two summers; in 2006, she was a vocal soloist and chorus member, and in 2007 continued those activities and added the principal oboist position in symphonic band, wind ensemble, and symphony orchestra. Miss Jefferson regularly performs as a soloist for functions hosted by her school club, Shades of Color, at Montclair Kimberley Academy, where she is a sophomore.

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**Deborah Simpkin King**, mezzo-soprano, is active as a conductor, singer, church musician, and teacher ([www.DSKsing.com](http://www.DSKsing.com)). Although her singing has largely been within the classical idiom, she has also performed music from the Broadway and popular genres. She is the alto voice in the vocal quartet, *Chantez!*, where she performs with Salvatore Diana, Schola Board Chairman. As Artistic Director of Schola Cantorum on Hudson, Dr. King is honored to be sharing the recital stage with some of Schola's fine vocal artists.

**William Richert**, baritone, studied voice at Oberlin Conservatory and acting at the American Academy of Dramatic Arts. He has appeared in New York as Sky Masterson (*Guys and Dolls*) at the Plays by Players reading series, and off-Broadway in several adaptations of 19<sup>th</sup>-century literary works. Mr. Richert spent two years as resident actor and teacher at Cornell University, appearing in productions ranging from Arthur Miller's *A View from the Bridge* to *Much Ado About Nothing* to the original stage version of the Marx Brothers' *The Cocoanuts*. Mr. Richert has toured the United States with the National Shakespeare Company, and toured Europe as Gaylord Ravenal (*Showboat*). Among other performances, Mr. Richert has appeared as Arthur (*Camelot*), Kodaly (*She Loves Me*), Frank Butler (*Annie Get Your Gun*), and took part in no fewer than three productions of *Jacques Brel Is Alive and Well and Living in Paris*, even though, sadly, he wasn't.

**Caroline L. Sargent**, soprano, has been a singing member and soloist with Schola Cantorum on Hudson since its earliest beginnings in 1995. Ms. Sargent earned a Bachelor of Music degree in Vocal Performance from Wittenberg University in Ohio, and continued her vocal and dramatic studies at The Catholic University of America. An active church musician, she sings with the choir of The First Presbyterian Church of Ramsey, NJ and has sung extensively over the years as a section leader, soloist, and substitute for Episcopal and Catholic churches in New Jersey and New York. A student of Deborah Simpkin King, Ms. Sargent took First Place for the State of NJ in the Upper Adult Division of the 2002 Festival of the National Association of Teachers of Singing. She is an active volunteer with Schola Cantorum on Hudson, serving as Vice Chair of its Board of Directors, and is the Director of Advancement at Far Brook School in Short Hills, NJ.

**Sarah Caldwell Smith**, Miami-born soprano, was recently pleased to revisit Mozart's final opera, *Die Zauberflöte*, as Papagena with Project Opera of Manhattan. At age 16, Ms. Smith made her professional debut in the same work as 1<sup>st</sup> Genie with the Florida Grand Opera. A graduate of the Master's program at Manhattan School of Music, Ms. Smith delighted audiences with her interpretations of Barbarina (*Le Nozze di Figaro*), Joy (*The Araboolies of Liberty Street*),

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and Princess (*Cendrillon*). Ms. Smith holds Bachelor degrees from the New England Conservatory and Tufts University, where she performed roles including Lucy (*The Telephone*), Atalanta (*Xerxes*), and Miss Pinkerton (*The Old Maid and the Thief*). In her first season with Schola Cantorum on Hudson, Ms. Smith studies with Maitland Peters.

**Mara Eve Stahl**, soprano, a recent graduate of the New England Conservatory and Tufts University, has been a featured soloist with both schools' choruses and was excited to join the ranks of singers in Schola Cantorum on Hudson since moving to New Jersey this past summer. She has performed at the Newport Jazz Festival, the Rose Theater in New York, and premiered two new works by composer Erik Jorgensen in Boston, Massachusetts. Her opera roles include Miss Todd (*The Old Maid and the Thief*), Cathleen (*Riders to the Sea*), and Susanna (*Le Nozze di Figaro*). She is the student of Patricia Craig.

**Katherine Meloan**, Accompanist, juggles a busy schedule as an organist, dancer, and accompanist throughout the New York City area. As an accompanist, Katherine has performed extensively with both soloists and choirs. She has collaborated with such choirs as the Miami Bach Society, Miami Masterworks Chorus, Bayside Glee Club (Queens, NY), and is currently working with Schola Cantorum on Hudson.

Ms. Meloan is organist and choirmaster at Good Shepherd Lutheran Church, Bay Ridge, Brooklyn, where she oversees an active music program and conducts the semi-professional choir. She has led the choir in the music of Duruflé, Fauré, Brahms, and Mozart. In addition, they have performed Haydn's *The Creation*, and several cantatas and motets by Bach. She also oversees the newly-founded concert series, "Art on the Corner."

A native of Miami, Florida, Ms. Meloan earned a Bachelor of Music degree in piano performance from Florida International University. She has also studied improvisation at Eastman School of Music and conducting at Westminster Choir College. A student of McNeil Robinson, she is a recent graduate (Master of Music) from the Manhattan School of Music and a recipient of the prestigious Bronson Ragan Award for outstanding organ performance.

