

Opera at Florham

Presents

Puccini's *Bel Canto* Lyricism Musicale



Sunday, May 20, 2018 2:00 pm

Lenfell Hall -The Mansion, Fairleigh Dickinson University
285 Madison Avenue, Madison, NJ 07940

Pre-Concert Lecture at 1:30 pm

Hartman Lounge, The Mansion, Fairleigh Dickinson University

In residence at Fairleigh Dickinson University
Madison, NJ 07940
Opera at Florham

P.O. Box 343, Convent Station, NJ 07961
973-443-8620 www.operaatflorham.org

MESSAGE FROM THE PRESIDENT



This Musicale closes out another Opera at Florham season. In addition to the many wonderful performances, we fondly remember our 35th Anniversary Gala, held on Oct 15, 2017. It was truly a warm and delightful celebration.

We extend our thanks to our board members, Stephen DeMaio and the Gerda Lissner Foundation and Charitable Trust for their continued support of OAF, and their assistance sponsoring this and other events.

We look forward to sharing another year of operatic music with all of you. Enclosed in your programs is our calendar of events for our new Season-themes that we are sure will delight everyone. Our new season mailing will be sent out in August when we will be offering "Early Bird" Five Musicale Series discount prices-- General Subscription for \$125.00 or a Senior Subscription for \$100.00.

As you may know, ticket sales alone do not cover the costs of operating any cultural non-profit organization. Also included in this Program is a donation envelope and we hope you will consider providing financial support to Opera at Florham. We truly appreciate your kindness. We are a non-profit 501 (c) (3) organization so that all donations are tax deductible.

We wish you all a happy spring and summer and hope to see you, your family, and your friends in September.

Joan Del Giudice, President



Funding has been made possible in part by funds from Morris Arts Council through the New Jersey State Council of The Arts Department of State, A Partner of The National Endowment for The Arts.



Roy Hage, Tenor is a two-time Grammy nominated artist who has performed over forty roles including the Duke (*Rigoletto*), Nemorino (*L'elisir d'amore*), Alfredo (*La Traviata*), Tamino (*The Magic Flute*), Des Grieux (*Manon*), Ruggero (*La Rondine*), Judge Danforth (*The Crucible*), Jeník (*The Bartered Bride*), The Italian Singer (*Capriccio*), Chevalier de la Force (*Dialogues des Carmélites*), and the title roles in *The Tales of Hoffmann*, *The Rakes*

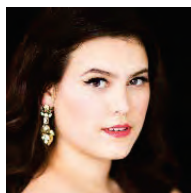
Progress, *Candide*, *La Clemenza di Tito*, and *Pelléas and Melisande*.

Roy has performed with ensembles including the Philadelphia and Cleveland Orchestras, the St. Louis, and New Jersey Symphonies, Chamber Orchestra of Philadelphia, Symphony in C, and CityMusic Cleveland among others. He has also performed with opera companies such as Opera Philadelphia, Santa Fe Opera, Opera Theatre of Saint Louis, Miami Music Festival, Aspen Music Festival, Chautauqua Music Festival, Yale Opera, Curtis Opera Theater, Oberlin Opera Theater, and Academy of Vocal Arts.

Roy has performed in premieres of a number of works including Stephen Stucky's "The Stars and the Roses" for tenor and chamber ensemble, the roles of Horus / The Beloved in David Hertzberg's "*The Rose Elf*," the world premieres of Tony Solitro's "*More Beautiful Than Night*," Kurt Rohde's "*Three Minutes with Ned*" for tenor and piano, and the East Coast premieres of Theodore Morrison's "*Oscar*" and, also, "*Cold Mountain*."

His two Grammy nominations are for his appearance as a solo artist in the Pentatone Recording of the Santa Fe World Premiere of "*Cold Mountain*."

Roy completed his training at Interlochen Arts Academy, Oberlin Conservatory, Yale University, and Curtis Institute of Music - from where he holds the degree of Master of Music.



Meryl Dominguez, soprano, is a Resident Artist of the Academy of Vocal Arts in Philadelphia, where she studies with William Stone. In operatic repertoire, she has performed roles such as Violetta (*La traviata*), Zerbinetta (*Ariadne auf Naxos*), Die Königin der Nacht (*Die Zauberflöte*), Lucia (*Lucia di Lammermoor*), Donna Anna (*Don Giovanni*), Rosalinde (*Die Fledermaus*) and Adina (*L'elisir d'amore*).

She was a winner in the inaugural Deborah Voigt/Vero Beach Opera Foundation's International Vocal Competition, an Encouragement Award winner with The Gerda Lissner Foundation, as well as a being a Grant winner from the Giulio Gari Foundation.

This past summer she spent her first year as an Apprentice Artist with the Santa Fe Opera, and covering Oberto in David Alden's production of *Alcina*. She is looking forward to her debut with Knoxville Opera as the title character in *Lucia di Lammermoor* in February.

Recital work included work with LyricFest on a premiere of John Musto's set *Be Music, Night*. Other recital work has featured Lili Boulanger's *Clairières dans le ciel*, Debussy's *fêtes galantes II*, R. Strauss' *Brentano Lieder*, Britten folk songs, Poulenc's *fiançailles pour rire*, Rachmaninov op.38, Wolf's *Spanisches liederbuch*.



Matthew Ciuffitelli, baritone, studied at the Chicago College of the Performing Arts. Since finishing his education there, he has performed in venues all over the New Jersey and New York area. His New York operatic debut was in Apotheosis Opera's production of *La Fanciulla del West* followed immediately by his New Jersey operatic debut as Dr. Malatesta in Light Opera of New Jersey's *Don Pasquale*. He then went on to sing in two more of LONJ's production as Bob and Ben in *The Old Maid and the Thief*, and *The Telephone*. Other roles performed are Sergeant Belcore in Eastern Opera's *L'elisir d'Amore* as well as the Sacristan in their production of *Tosca*. He also appeared as Papageno in Nyack Opera's *Zauberflöte*, as well as Amore Opera's *Die Fledermaus* as Eisenstein. Matthew stepped in as Prince Yamadori in New Jersey Festival Orchestra's *Madama Butterfly* this past winter.

He is a recipient of the 2018 "Career Bridges Grant" as well as the 2018 winner of "The New Jersey State Opera Guild Prize." Matthew sang at Sarasota Opera in the role of the Official Registrar in their production of *Madama Butterfly* and was seen at St. Petersburg Opera this past fall covering the role of Valentin in their production of *Faust*.

Matthew regularly appears all over the world with the hit concert group *Married to Broadway* alongside Broadway stars such as James Barbour, Ron Sharpe, and Natalie Toro. He can also be seen at The Phoenicia International Festival of Voice this summer as Slook in their production of *La cambiale di matrimonio* in Phoenicia, New York.





Mary Pinto, an acclaimed accompanist and vocal coach has worked with international opera singers and major American opera companies for the past 28 years.

Mary had the pleasure of coaching for Metropolitan Opera star and international soprano, Deborah Voigt as she prepared for the three Brünnhilde's for the Met's production of the Ring Cycle during the 2011 and 2012 season. Ms.

Pinto was seen in the documentary, *Wagner's Dream: The Making of the Met's Ring* which premiered at the 2012 Tribeca Film Festival and has been shown on PBS channels as part of the "Great Performances" series. Mary is a student of John Wustman, the renowned accompanist for Luciano Pavarotti. She began her professional career as a rehearsal pianist and coached many singers including a young Susan Graham for Lyric Opera of Chicago's Ryan Opera Center, Dayton Opera, Omaha Opera, Augusta Opera Florentine, and Opera of Milwaukee. Since returning to her home state of New Jersey, Mary joined the faculty at Montclair State University, where she coaches for the opera departments, as well as giving private lessons. She served as rehearsal pianist and harpsichordist for 2013's New Jersey State Opera's production of *Il Barbiere di Siviglia* under Jason Tramm. Mary has been coaching the winners of Gerda Lissner and Giulio Gari's Grant awards, serving as Vice President of Opera at Florham's Board of Trustees in addition to planning and accompanying their events. She received her bachelor's degree from DePauw University in piano performance and master's from University of Illinois for Accompanying and Coaching. Mary maintains a busy private coaching studio in New York City.

Puccini Pre-Concert Lecture

Mark Fine, FILL (Florham Institute for Lifelong Learning), got hooked on opera in 1972 while taking an adult school course given by Maestro Alfredo Silipigni, principal conductor and artistic director of the NJ State Opera. He auditioned and was accepted as a member of that chorus for the 1974-75 season and continued to perform with them until the company closed. He also sang with many music classical choruses in NJ and elsewhere. In 1996 he retired from his dentistry practice of 40 years and joined the FILL Program at FDU. After taking a number of different courses, he became the leader of the "The Great Books" course. Beginning on Mondays in September, the opera course he has been teaching for the past fifteen years will again be offered.

Giacomo Puccini (1858–1924), called "the greatest composer of Italian opera after Verdi" was born in Lucca, Italy into a family established as a local musical dynasty since his great-great grandfather.

Educated at the San Michele and the Cathedral seminaries in Lucca, he received a diploma from the Pacini School of Music in 1880. A grant from the Italian Queen Margherita provided the necessary funds for continued studies at the Milan Conservatory. Puccini studied at the conservatory for three years, sharing a room with Pietro Mascagni. In 1880, at the age of 21, Puccini composed his *Mass*.

His first composition, an orchestral piece, *Capriccio sinfonico*, 1883, was followed by his early operas: *Le Villi*-1885, *Edgar*- 1889, and *Manon Lescaut*-1893, rooted in traditional late-19th-century romantic Italian opera. Puccini composed a total of 12 operas.

Later, he successfully developed his work in the realistic *verismo* style, of which he became one of the leading exponents. *Verismo* is a style of Italian opera that began in 1890 with the first performance of Mascagni's *Cavalleria rusticana*, peaked in the early 1900s, and lingered into the 1920s. The style is distinguished by realistic – sometimes sordid or violent – depictions of everyday life. Puccini's career as a composer is almost entirely coincident in time with the *verismo* movement. He consciously attempted to 'update' his style to keep pace with new trends but did not attempt to fully adopt a modern style.

His most renowned works, *La Bohème* (1896), *Tosca* (1900), *Madama Butterfly* (1904), and *Turandot* (1924), are among the most important opera standards.

Eleven of Puccini's operas are listed among the 200 most-performed operas (worldwide, by composers of any nationality, as surveyed by Operabase). Three of his works (*La Bohème*, *Tosca*, and *Madama Butterfly*) rank among the top ten works performed, and he ranks third (behind Verdi and Mozart) in the number of performances of his operas overall.

La Bohème, premiered in Turin in 1896. Within a few years, it had been performed throughout many of the leading opera houses of Europe and the United States. It was a popular success and remains one of the most frequently performed operas ever written.

Tosca (1900), was arguably Puccini's first foray into *verismo*, the realistic depiction of many facets of real life, including violence.

Madama Butterfly premiered on Feb. 17, 1904. In 1907 he made his final revisions to a fifth version, known as the "standard version." Today, the standard version of the opera is the version most often performed around the world. The original 1904 version has been recorded and is occasionally performed.

After *Madama Butterfly*, Puccini's operas lessened in popularity and were less frequently produced. Operas he created during this time were *La Fanciulla Del West*, *La Rondine*, and *Il Trittico: Il Tabarro, Suor Angelica*, and *Gianni Schicchi*. Puccini's *La fanciulla del West*, the first world premier performed of an opera was a great success at the Metropolitan Opera in New York in 1910 with Met stars Enrico Caruso and Emmy Destinn, and conducted by Toscanini, then the musical director of the Met.

Puccini's final opera, *Turandot*, left unfinished, with the last two scenes completed by Franco Alfano were based on the composer's sketches. Unlike *La fanciulla*, *Turandot* contains a number of memorable stand-alone arias, among them *Nessun dorma*.

Puccini died in Brussels in 1924 at age 65 from complications after surgery. News of his death reached Rome during a performance of *La Bohème*. The opera was immediately stopped, and the orchestra played Chopin's *Funeral March* for the stunned audience. He was buried in Milan, in Toscanini's family tomb. Later Puccini's son arranged for the transfer of his father's remains to a specially created chapel inside the Puccini villa at Torre Del Lago.



Viaggio di Puccini

Featuring:

Meryl Dominguez, Soprano

Roy Hage, Tenor

Matthew Ciuffitelli, Baritone

Mary Pinto, Accompanist

Puccini and Friends

“Cielo e mar” from *La Gioconda* by Amilcare Ponchielli

Roy Hage

“Quando m'en vo” from *La Bohème* by Giacomo Puccini

Meryl Dominguez

“O Mimì, tu più non torni” from *La Bohème* by Giacomo Puccini

Roy Hage and Matthew Ciuffitelli

“O soave fanciulla” from *La Bohème* by Giacomo Puccini

Meryl Dominguez and Roy Hage

“Questo amor, vergogna mia” from *Edgar* by Giacomo Puccini

Matthew Ciuffitelli

“Orgia, chimera dall'occhio vitreo” from *Edgar* by Giacomo Puccini

Roy Hage

“Chi il Bel Sogno di Doretta” from *La rondine* by Giacomo Puccini

Meryl Dominguez

“Mein Sehnen, mein Wähnen” (Pierrot's Tanzlied) from *Die Tote Stadt* by
Erich Korngold

Matthew Ciuffitelli

“O mio babbino caro” from *Gianni Schicchi* by Giacomo Puccini

Meryl Dominguez

----- *Intermission* -----

Puccini's Influence and Influencers

“Amor” by Richard Strauss

Meryl Dominguez

“Morgen” by Richard Strauss

Roy Hage

“Fleur des blés” by Claude Debussy

Meryl Dominguez

“La mer est plus belle” by Claude Debussy

Roy Hage

“Love Changes Everything” from *Aspects of Love* by Andrew Lloyd Webber

Matthew Ciuffitelli

“Think of Me” from *The Phantom of the Opera* by Andrew Lloyd Webber.
Meryl Dominguez

“All I Ask of You” from *The Phantom of the Opera* by Andrew Lloyd Webber

Meryl Dominguez and Matthew Ciuffitelli

“One Song Glory” from *Rent* by Jonathan Larson
Roy Hage

“Seasons of Love” from *Rent* by Jonathan Larson
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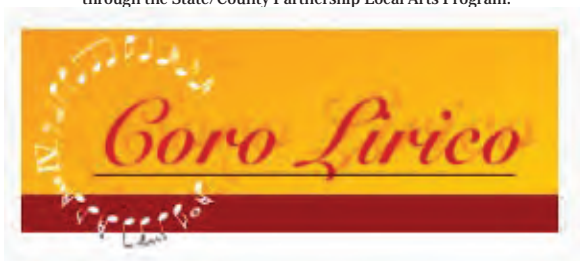
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Warren Helms, Music Director

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"Gentlemen of the Opera"

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"Celebrating the Holidays"

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"Springtime Serenade"

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"31st Vocal Competition and Musical
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****Dates and themes subject to change****

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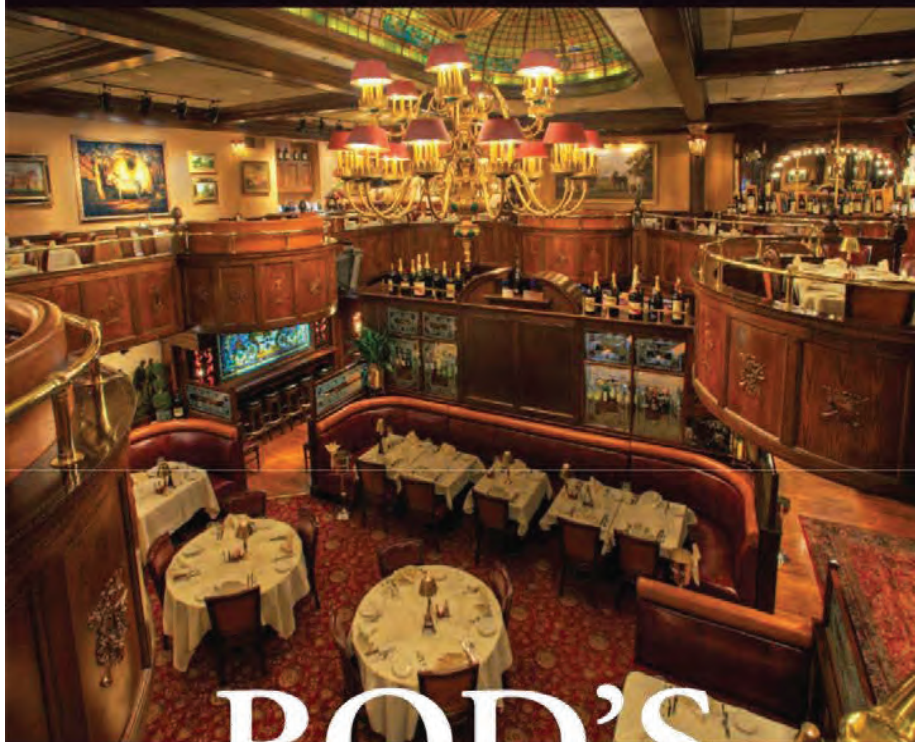
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