

# Sounds of Hope and Harmony

*Intimate, outdoor one-hour concerts  
for socially distanced audiences*

**“Prague Comes to Washington”**  
**August 1, 2020 | 6:00 PM, 7:30 PM**

**“Giunse alfin il momento ... Deh vieni, non tardar”**

Wolfgang Amadeus Mozart  
(1756-1791)

**Nimmersatte Liebe**

Hugo Wolf  
(1860-1903)

**Vergebliches Ständchen**

Johannes Brahms  
(1833-1897)

**Oh! quand je dors**

Franz Liszt  
(1811-1886)

**“Ah, joie, emplis mon coeur”**

from *Le Rossignol*

Igor Stravinsky  
(1882-1971)

Kaylee Norris, soprano | Taylor Hutchinson, piano

**From *Biblical Songs*, Opus 99, B. 185**

Antonín Dvořák  
(1841-1904)

1. Psalm 97, Oblak a mrákota jest vukol neho
3. Psalm 55, Slyš, ó Bože, slyš modlitbu mou
5. Psalm 144, Psalm 145, Bože! Bože! Písen novou



## An die ferne Geliebte, Opus 98

Ludwig van Beethoven  
(1770-1827)

Auf dem Hügel sitz ich spähend  
Wo die Berge so blau  
Leichte Segler in den Höhen  
Diese Wolken in den Höhen  
Es kehret der Maien, es blüet die Au  
Nimm sie hin denn, diese Lieder

**"Hai già vinta la causa...Vedro mentr'io sospiro"**  
from *Le nozze di Figaro*

Mozart

Javier Arrey, baritone | Taylor Hutchinson, piano

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## Introduction and Program Notes

**Classical Movements** welcomes you back to our “Secret Garden” at the Rectory, our home in Old Town Alexandria. This evening, we are delighted to bring you this next installment in our “Sounds of Hope & Harmony” series, magnificent vocal selections performed talented alumni and faculty of the **Prague Summer Nights Young Artist Music Festival**, produced by Classical Movements every summer and providing talented young musicians unique opportunities to perform in historic venues in Prague.

### -- **Classical Movements**

Our program this evening begins with Kaylee Norris, an alumna of Prague Summer Nights 2019, singing Susanna’s beloved aria, “**Deh vieni, non tardar**” from **Wolfgang Amadeus Mozart’s** *Le nozze di Figaro*. Premiering in Vienna in 1786, Figaro was produced later that year in Prague and conducted there by Mozart in January of 1787. Mozart’s collaboration with Lorenzo Da Ponte and the production’s success in Prague led to the commission of *Don Giovanni*, which premiered at the Estates Theater in Prague in 1787. In Act IV of *Figaro*, which is a culmination

of intrigue, humor, love and disguise, Susanna sings a seductive love song to her beloved Figaro. Hidden in the dark garden, Figaro seethes with jealousy as he believes Susanna is singing about the Count. In fact, Susanna is in disguise as the Countess to trap the Count in an infidelity, his pursuit of his *droit du seigneur*. This tradition, which dated back to medieval Europe, gave feudal lords the right to sexual relations with their female servants on their wedding nights. During this moment of the opera, all of the wonderfully frenetic energy of Mozart and Da Ponte's storytelling slows to an alluring pace as Susanna sings of love to her Figaro.

Recognized for his *Lieder*, **Hugo Wolf** set fifty-three of Eduard Mörike's texts in the span of a few months in 1888. The *Mörike-Lieder* contain some of Wolf's most beloved songs, including **Nimmersatte Liebe**. The singer speaks of love and its insatiable quality which no number of kisses will satisfy. Lovers bite and kiss until their lips are sore. She compares the young maiden to a lamb under the knife, pleading to continue, that the more love hurts, the better it is. "Such is love and it is always so."

**Johannes Brahms** composed **Vergebliches Ständchen**, a *Lied* in the style of a German folk song, in 1881. The story involves a young man who is courting a young woman. In the first verse, the young man asks if he may please come into her home, as he has come to her with feelings of love. The second verse is in the voice of the young woman, who says that on the advice of her mother, the door is locked. The tonality of the melody turns to minor in the third verse as the young man pleads for her to let him in, as the night wind is icy cold and his heart will surely freeze! In the final verse, the tempo increases, and the young woman resolutely tells him that if his love starts dying, let it. "Go home to bed and rest! Good night, my boy!"

**Franz Liszt** was a member of the New German School of composition, a virtuosic pianist, arranger, conductor and teacher of music. Born in Hungary, he spent part of his early life Paris, where he befriended Victor Hugo. Between 1842-1844, Liszt set seven of Hugo's texts, one of which is **Oh! quand je dors**. Composed in 1842, Liszt revised the song in 1849 to its current version. The text speaks of love appearing while asleep, "as Laura appeared to Petrarch." In sleep, the singer's lips will part to touch the lover's breath and her dream will shine. A kiss will transform the lover from an angel to a woman and his soul will wake!



The final offering from Ms. Norris is an aria from **Igor Stravinsky's** one act opera, ***Le Rossignol***. Stravinsky began work on this one act opera in 1908, but it got sidelined by his ballet commissions from Sergei Diaghilev, *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913). The opera was completed and premiered in Paris in 1914, performed by the Ballets Russes at the Palais Garnier, with the singers in the pit. Ms. Norris sang the Nightingale's aria in the Prague Summer Nights Voice Competition last summer and garnered a top prize for her performance. Our nightingale will sing her aria from scene two of *Le Rossignol*. She sings of the aroma of flowers and the pain that fills her heart. With tears in her eyes and tenderness in her heart she dreams in the moonlight of infinite love.

The next portion of the program this evening will be sung by Prague Summer Nights alum Javier Arrey, who sang Don Giovanni with the company in 2016. Prague Summer Nights faculty member and Czech music and language specialist Dr. Timothy Cheek shared the following thoughts about **Antonín Dvořák's *Biblical Songs***:

"Dvořák composed his deeply personal *Biblical Songs* shortly after he completed his Symphony No. 9 "From the New World" in 1893, during his tenure in New York. He set the words from his personal copy of the Czech Kralice Bible. By choosing this source, he was not only connecting with his religious beliefs, but he was making a profound contribution to Czech culture and to the cause of Czech independence. The Kralice Bible was the first Czech-language Bible translated from the original languages, translated and printed in the small Moravian town of Kralice first in 1579, then again in 1594, and finally with a third edition in 1613 that set a standard as a literary model for the Czech language for centuries to come. Later in the 1600s, the Habsburgs confiscated and burned what copies they could find as they took control of the Czech lands. With the Czech National Revival in the 19th century, the Kralice Bible became not only the main literary source for reviving the Czech language, but a spiritual source of pride and hope for Czech independence. When we realize the history behind Dvořák's choice of texts, we see how powerful a work the *Biblical Songs* truly are.

Now, just add the dimension of Dvořák being in America, meeting Harry T. Burleigh, learning about Burleigh's grandfather, a former slave, who taught him Spirituals, which Burleigh sang to Dvořák on countless occasions. Surely, Dvořák was inspired to write his own kind of



spirituals, the *Biblical Songs*, which expressed not only his faith, but at a certain level served as a testimony to Czech culture and expressed his own hope and longing for the Czechs' freedom. Thus, the *Biblical Songs*, written in New York, although profoundly bound to Czech culture, are tied directly to Dvořák's experiences in America, and are certainly universal in their beauty and message.”

In this 250<sup>th</sup> anniversary year of the birth of **Ludwig van Beethoven**, it seems fitting to present *An die ferne Geliebte*, his song cycle that explores the theme of Sehnsucht (longing), separation, and unrequited love. Beethoven explored the idea of the unsterbliche Geliebte (Immortal Beloved) throughout his life and wrote famous letters to his own Immortal Beloved in July of 1812. The text of *An die ferne Geliebte* was written by Alois Jeitteles, a doctor from Brno, a city in the current Czech Republic. This song cycle, which was composed in 1816, is considered a Liederkreis, a “song circle” and is the first composition of this genre by any composer. Thematic material from the first song in the through-composed set of six songs returns in the final song, thus completing the circle. Thematically, the singer contemplates traditional themes of German Romantic poetry: great longing, nature as a soothing balm and place of contemplation, magic and fantasy, and the realization that only through his thoughts and words can he be with his faraway, distant beloved.

The evening will conclude with the Count's aria from *Le nozze di Figaro*. In this Act III aria, the Count has just overheard his servants Figaro and Susanna discussing a trap that will destroy the Count's ambition for pursuing his droit du seigneur. The Count is furious and concludes that he will take revenge on their plans, which is the only way to ease his own unhappiness.

-- **Catherine Clarke Nardolillo, D.M.A.**

Head of Voice Area, *Prague Summer Nights Music Festival Music Director - Youth Opera Project, Kentucky Opera*  
Director of Kentucky District, *Metropolitan Opera National Council Auditions*  
Instructor of Voice, *Centre College*  
Chorus Master, *University of Kentucky Opera Theatre*

## **Performer Biographies**

Heralded as one of the most sought after and versatile baritones of the emerging generation, Chilean baritone **Javier Arrey** recently did his Metropolitan Opera debut



as Schaunard (La Bohème) in the classic Franco Zeffirelli production and joined the roster of The Metropolitan Opera; he also did an acclaimed debut at the Wiener Staatsoper as Marcello in La Bohème.

Engagements in recent seasons include, among others: Garibaldo (Rodelinda) and Sharpless (Madama Butterfly) at the Teatro Municipal de Santiago, Valdeburgo (La Straniera) at Washington Concert Opera, Marcello (La Bohème) at the Washington National Opera, Giovanni (Don Giovanni) at the Estates Theater in Prague and Castleton Festival, Alphonse (La Favorite) with Washington Concert Opera.

Following an acclaimed debut as Jago (Otello) at the Castleton Festival under Mo. Lorin Maazel, a performance The Washington Post described as *“menaced and connived but [Arrey] did so subtly and with a voice so lovely to listen to that his scheming seemed all the more threatening.”* Praises came also from Mo. Lorin Maazel who published: “Jago was stunningly sung and acted by Javier Arrey [who] manages to give shape to the jealous demon within Otello.”

Other highlights from recent seasons include: Valentin (Faust), Sharpless (Madama Butterfly), Malatesta (Don Pasquale) and Lescaut (Manon Lescaut) at Washington National Opera, Il Marito (Amelia al Ballo) at Opera de Monte-Carlo and Palau de les Arts Reina Sofia in Valencia, Silvio (I Pagliacci) at the NCPA Mumbai under Antonello Allemandi, Giorgio (Il Postino) and Garibaldo (Rodelinda) at the Teatro Municipal de Santiago. On CD, Mr. Arrey can be heard as Lescaut on the recording of Puccini’s Manon Lescaut for Decca Classics alongside Andrea Bocelli and Ana Maria Martinez and under the baton of Mo. Plácido Domingo.

In addition to his work on the opera stage Arrey has proved to be a world-class interpreter of the concert repertoire most recently performing Carmina Burana in Europe and Dvorák’s Biblical Songs & Gypsy Songs in Czech Republic. His repertoire includes Fauré’s Requiem, Bach St. John Passion BWV 245, Bach Weihnachtsoratorium BWV 248, Bach Cantata BWV 82, Schumann’s Dichterliebe, Brahms’ Ein deutsches Requiem and Mahler’s Lieder Eines Fahrenden Gesellen, among others.

In 2017, Mr. Arrey received the “Congressional Medal of Honor” at the National Congress of Chile in recognition of his artistic career and his social labor bringing the Opera to populations who have no access to live performances. On 2011 Javier Arrey was the winner of the CulturArte



Prize at Operalia Competition in Moscow and on 2009 he was finalist at the Cardiff Singer of the World competition (Song prize). Mr. Arrey is a graduate of The Washington National Opera's Domingo-Cafritz Young Artist program.

Future engagements include, among others: Germont (Traviata) at Teatro Municipal de Chile, Riccardo (I Puritani), Bach cantata BWV 82 and his return to the Metropolitan Opera House in Bizet's Carmen production.

**Kaylee Norris**, soprano, graduated this spring from The Cleveland Institute of Music where she studied with her voice teacher Dean Southern. Kaylee also studies with Jelena Noskova, who is a vocal coach and pianist with the Prague National Opera House. Last summer she sang Susanna in Prague Summer Nights' production of *Le Nozze di Figaro* in the Estates Theater in Prague and was also a winner of PSN's vocal competition. At the Cleveland institute of Music, Ms. Norris has sung roles including Aricie in *Hippolyte et Aricie*, The princess in *L'Enfant et Les Sortilèges* and the wife in *The Juniper Tree*. For two summers she sang in the young artist program, La Musica Lirica in northern Italy where she performed the roles of Genovieffa in *Suor Angelica*, and Despina in *Così Fan Tutte*. Kaylee is a first-place winner of the NATs classical voice competition (2017 Ohio division) and of the Regional competition held in Ontario (2017).

Pianist **Taylor Hutchinson** enjoys a diverse career, frequently performing with both singers and instrumentalists, in repertoire ranging from Baroque opera to contemporary chamber music and musical theater. An avid pianist of vocal music and opera, Hutchinson is on the faculty of the Prague Summer Nights Music Festival, and has also coached and performed with the Bay View Music Festival, Musiktheater Bavaria, the Druid City Opera Workshop, and the Franco-American Vocal Academy. She was the music director and pianist for Mozart's *Così fan tutte* for the Rochester-based initiative Midsummer Night Opera. In summer 2016 she attended SongFest in Los Angeles, where she worked with collaborative pianists Margo Garrett, Martin Katz, and Roger Vignoles. She made her NPR debut as a fellow at SongFest's inaugural Hidden Valley Winter Institute in January 2017 under the mentorship of Sir Thomas Allen and Graham Johnson, performing excerpts from *Winterreise* and *Die Schöne Müllerin*.

Hutchinson received her DMA in Collaborative Piano from Arizona State University, where she studied with Andrew Campbell and was on staff with ASU Music Theatre and



Opera. She completed her Master's degree at the Eastman School of Music in Piano Accompanying and Chamber Music under the tutelage of renowned pianist and pedagogue Jean Barr. Dr. Hutchinson currently resides in Kirksville, Missouri, where she is the Coordinator of Collaborative Piano at Truman State University.

### **About Prague Summer Nights**

Debating in 2015 and hailed for its “high-quality productions” (*Hospodářské noviny*) and “sophistication” (*Prague Post*), Classical Movements’ Prague Summer Nights: Young Artists Music Festival (PSN) affords aspiring young professionals in the world of opera and orchestra the opportunity to perform in some of Europe’s most historic venues and offers four fully-staged opera productions, three full orchestral performances with world-renowned soloists, three chamber music concerts, an opera scenes program, voice and concerto competitions, and even a cabaret concert.

The 30-day festival features performances, coachings, masterclasses, lessons, and career development opportunities for its participants. Past programs have featured performances in the famed Estates Theatre, Rudolfinum, and Smetana Hall of Prague and, in 2017, the program made its first trip to Salzburg, performing in the Große Saal of the Mozarteum. PSN faculty comes from some of the top music programs and orchestras, such as Vienna Philharmonic, Berlin Philharmonic, New York Philharmonic, Boston Philharmonic, Philadelphia Orchestra, Juilliard, Eastman School of Music, Peabody Conservatory and Manhattan School of Music among many others.





## **Coming Soon to “Sounds of Hope & Harmony”**

Saturdays at 6pm, 7:30pm | Chamber, Choral, Opera, Jazz

### **Saturday, August 8, 2020: “Night-Shining White: Music for Percussion and Brass” – Chamber Music**

Members of the National Symphony Orchestra:

Scott Christian, Percussion

William Gerlach, trumpet | Amy McCabe, Guest Trumpet | Robert Rearden, Horn | David Murray, Trombone | Stephen Dumaine, Tuba

*Rousing, rhythmic and dynamic music by living composers Joyce, Singleton, Akiho and Zhou, Ewald and the celebrated Duke Ellington.*

### **Saturday, August 15, 2020: An Evening of Grand Opera, Italian and American Art Songs**

Issachah Savage, tenor | Joy Schreier, piano

*Gorgeous arias and expressive art songs by Verdi, Wagner, Strauss, Tosti, Donaudy and Margaret Bonds*

### **Saturday, September 12, 2020: “A Brand New Day:” Choral Music Returns!**

The Choir of Hope & Harmony

Anthony Blake Clark, conductor

*12 professional singers perform 400 years of compelling choral music by Byrd, Britten, Panufnik, Coleridge-Taylor, Barnett and more on themes of hope in times of uncertainty*

### **Saturday, September 19, 2020: “An Evening of Novel Ensembles” – Chamber Music**

Members of the National Symphony Orchestra:

Ira Gold, bass | Alexander Jacobsen, bass | Charles Nilles, bass | Jeffrey Weisner, bass

Jamie Roberts, oboe | Paul Cigan, clarinet | Ying Fu, violin | Daniel Foster, viola | Alexander Jacobsen, bass

*An ambitious, imaginative and eclectic program featuring Prokofiev's famous Quintet in G minor for oboe, clarinet, violin, viola, and double bass and one-of-a-kind arrangements for double-bass quartet of classical and pop hits by Gershwin, Bach, O'Connor, Bjork, A-Ha, Seal and the Beatles.*

### **Saturday, September 26, 2020: “Cabaret in the Twilight” – Jazz and Musical Theatre**

Awa Sal Secka | Christian Douglas

*The night lights up with jazz, musical theater and popular music, featuring the music of George Gershwin, Stephen Sondheim, Billy Joel, Sara Bareilles and original music by Awa Sal Secka and Christian Douglas*

**[Click here for tickets and more information:](https://www.classicalmovements.com/secretgardenconcerts/)**

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## About Classical Movements

The premier concert tour company for the world's great **orchestras** and **choirs**, **Classical Movements** creates meaningful cultural experiences through music in **145 countries**. An industry leader for **28 years**, **Classical Movements** organizes more than 60 tours every year, producing some 200 concerts every season. Producer of two international choral festivals—**Ihlonbe!** in South Africa and **Serenade!** in Washington, D.C.—and the **Prague Summer Nights: Young Artists Music Festival**, in addition, **Classical Movements'** **Eric Daniel Helms New Music Program** has commissioned 97 works from Grammy, Oscar and Pulitzer Prize-winning composers. Winner of Americans for the Arts' BCA10: Best Businesses Partnering with the Arts Award, since its founding in 1992, as a truly global company, **Classical Movements** remains committed to facilitating **cultural diplomacy** across the world—promoting peace through the medium of music.

## About the Rectory

Built in 1785 and the home of Classical Movements' offices since 2014, the building formerly served as the rectory of the nearby historic Christ Church, once the church of George Washington. Since then, it has been owned by several distinguished Virginians and has been a commercial space since the 1960's.

Located in the heart of beautiful Old Town Alexandria at 711 Princess Street, the Rectory is minutes away from the shops and restaurants of bustling King Street and is easily accessible by bus and metro.