



PRO ARTE CHORALE
presents

Masters of Baroque


Handel – *Coronation Anthems*
Vivaldi – *Gloria*

Steven Fox, Music Director

Featuring Instrumentalists from
The Clarion Orchestra, soprano Esteli Gomez
and mezzo-soprano Mikki Sodergren

Sunday, June 3, 2018 at 4pm

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Masters of Baroque

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Steven Fox, *Conductor*

Esteli Gomez, *soprano soloist*

Mikki Sodergren, *mezzo-soprano soloist*

Members of Clarion Orchestra, NYC

Pre-concert lecture by Andrea Covais

PROGRAM

Gloria *Antonio Vivaldi*

✿ Intermission ✿

Coronation Anthems *George Frideric Handel*

- I. Zadok the Priest
- II. Let thy Hand Be Strengthened
- IV. My Heart is Inditing

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Congratulations

Henrique Neves, Pro Arte Chorale Scholarship recipient 2017-2018

About Pro Arte Chorale

Pro Arte Chorale, an all-volunteer chorus now celebrating its 53rd season, is one of New Jersey's most prominent choral organizations. The Chorale has appeared in major concert venues across the region including the New Jersey Performing Arts Center, Avery Fisher Hall, Alice Tully Hall, Carnegie Hall, and the South Orange Performing Arts Center. In addition to its own subscription series in Bergen County, the Chorale has appeared with the New Jersey Symphony Orchestra, New York Philharmonic, American Symphony Orchestra, Westfield Symphony Orchestra, Mark Morris Dance Company, and the New York Chamber Symphony. Currently under the musical direction of Steven Fox, the Pro Arte Chorale has also been conducted by Joshua Greene, David Crone, Roger Nierenberg, Bart Folsie and John Nelson. In addition, the Chorale has sung under the batons of Nicholas McGegan, Zubin Mehta, Julius Rudel, Hugh Wolff, Zdenek Macal, Yuri Temirkanov, Leon Botstein, Gerard Schwartz, and David Wroe.



Conductor **Steven Fox** is now in his sixth season as Artistic Director of the Pro Arte Chorale. He is the Artistic Director of The Clarion Choir and The Clarion Orchestra, and Founder of Musica Antiqua St. Petersburg, which he established as Russia's first period-instrument orchestra at the age of 21. A 2017 GRAMMY®-nominee, he has appeared as a guest conductor with many renowned ensembles such as Philharmonia Baroque Orchestra in San Francisco, Handel and Haydn Society in Boston,

Juilliard415 at Lincoln Center, the Charleston Symphony Orchestra, the Quebec Symphony Orchestra, l'Opéra de Québec, Music of the Baroque in Chicago and the Tucson Symphony Orchestra. His performances have also taken him to some of the most prestigious halls internationally, such as the Grand Philharmonic Hall and Hermitage Theater in St. Petersburg, Russia, the Rachmaninoff Hall in Moscow, the Duke's Hall of London, and the Vatican.

From 2008 to 2013 he was an Associate Conductor at New York City Opera, and he has served as Assistant Conductor for the Metropolitan Opera Lindemann Young Artists Program and Juilliard Opera. He has also been Music Director of the Taghkanic Chorale in Westchester since 2007.

Recognized as a leader in his generation of conductors, Steven has been called ‘an esteemed director’ by *The New Yorker*, ‘visionary’ by *BBC Music Magazine*, and ‘a conductor to watch’ by *Seen and Heard International*.

Steven was named an Associate of the Royal Academy of Music, London, in 2010 ‘for significant contributions to his field in music.’ He has given master classes and clinics at Dartmouth College, The Juilliard School and Yale University, where he served for two years as preparatory conductor of the Yale Schola Cantorum.

About the Artists



Janet Montgomery has won acclaim as a pianist, organist, coach, and conductor. She has appeared in concert at venues ranging from Carnegie Hall and the Kennedy Center to Washington National Cathedral, and the Juilliard School. She has accompanied such groups as the New York Choral Society, the Gregg Smith Singers, Musica Sacra, and the Masterwork Chorus. She is a founding member of the Serafini Brillanti Trio; the group has recorded a CD and has performed extensively in New Jersey, Florida, and the Chicago

area. Ms. Montgomery is the director of music at the Community Church of Glen Rock and is the accompanist and keyboard assistant at the Barnert Temple of Franklin Lakes. She is also on the music faculty of the Dwight Englewood School. Ms. Montgomery graduated from the Oberlin Conservatory with a bachelor’s degree in piano performance and has a master’s degree in accompanying from the Manhattan School of Music. She also holds the AAGO certification from the American Guild of Organists.



Praised for her “clear, bright voice” (New York Times), Grammy Award-winning soprano **Estelí Gomez** is a stylish interpreter of early and contemporary repertoires. Estelí is an original member of vocal octet, Roomful of Teeth, and has appeared as a soloist with the Seattle Symphony, Louisiana Philharmonic, on the Kennedy Center’s KC Jukebox series and New York Philharmonic’s CONTACT series, and in

concert with Bach Collegium San Diego, the Kingsbury Ensemble, and Mountainside Baroque.

Estelí has performed as soprano soloist in Handel's *Messiah* in Poland, Japan, Canada, and the US; the 2017-8 season marks her first performances at the Barbican, Great American Music Hall, David Geffen Hall, and Carnegie's Zankel Hall.

In recital, Estelí pairs with classical guitarist Colin Davin to tour hourlong programs of their devising, and is in her seventh year performing premieres of student works in residence at University of Oregon, Eugene. As an educator, Estelí has taught solo residencies at Peabody Conservatory, University of Missouri Kansas City, and U of O Eugene.

Estelí can be heard on the Seattle Symphony's 2017 recording of Nielsen's *Symphony No. 3*, Roomful of Teeth's Grammy Award-winning debut album and Grammy-nominated *Render*, Silk Road Ensemble's 2016 Grammy Award-winning *Sing Me Home*, Ensemble Caprice's 2011 JUNO-nominated *Salsa Baroque*, Conspirare's *Songs of the Soul*, and filmmaker Gregory Colbert's upcoming release *Island of Songs*.

Originally from Watsonville, California, Estelí received her Bachelor of Arts from Yale, and Master of Music from McGill, studying with Sanford Sylvan. She currently travels and performs full-time. Additional information may be found at esteligomez.com.



With a calling card of changing vocal styles on a dime, **Mikki Sodergren** enjoys a remarkably diverse career. Mikki is thrilled to make her solo debut with the Pro Arte Chorale on Vivaldi's Gloria. Recently, Mikki reprised her award-winning role of Anna in *The Bystander* at New York's Sound Bites Festival – a festival of short, new, provocative musicals. Earlier this spring, Ms Sodergren portrayed Aldonza/Dulcinea (*Man of La Mancha*), starring alongside screen and stage veteran Ron

Raines, and Michael Farina, as well as the titular role in *Carmen* with Queens Opera Theater.

Next season, she looks forward to Holiday concerts with the Tallahassee Symphony, and more work with the great Clarion Choir. Other highlights include Ali (The Bad Years), Erika Eiffel (Erika's Wall), Eponine (Les Miserables), Brooke/Agent Brooks (Looking At You), and performing with some of her favorite symphonies – Jacksonville Symphony (FL), New Jersey Festival Orchestra, Savannah Philharmonic, Tallahassee Symphony Orchestra, and others. Mikki currently serves as the Artistic Director of the American Traditions Vocal Competition in Savannah, Georgia, where all styles of American music are celebrated equally. www.mikkisodergren.com



Andrea Covais is currently Professor of Voice at the American Musical and Dramatic Academy (AMDA NY) and in the Evening Division of The Juilliard School. She is a current DMA candidate at the CUNY Graduate Center (her dissertation looks at the music of French composer Augusta Holmes) and holds degrees from Manhattan School of Music and Montclair State University. Her previous lectures for Pro Arte Chorale have dealt with Ralph Vaughan Williams' *Epithalamion*, French repertoire, and the music of Anton Bruckner. In 2014 her lecture on Vaughan Williams was selected for a conference in London and her article *Navigating the Woods: Getting to Know Ralph Vaughan Williams' "Epithalamion"* was published in England's Vaughan Williams Society Journal. Andrea is currently the Director of Sacred Music at Our Lady of Mt. Carmel Church in Tenafly, NJ and serves on the Board of Trustees for Pro Arte Chorale and the National Association of Pastoral Musicians. She has performed as a soloist in opera, chamber music and recital in the United States, Canada, and Europe.

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Program Notes

Coronation anthems are defined as choral pieces written for the coronation of a monarch. Though many composers have written this type of anthem, including Purcell, Elgar, Vaughan-Williams and Parry, the *Coronation Anthems* of George Frederic Händel (1685-1759) remain among the most famous of the genre. Using text from the King James Bible, Händel's anthems were written for the Coronation of the British monarch, specifically the coronation of King George II and Queen Caroline in 1727. This afternoon you will hear three of the four Händel anthems, *Zadok the Priest*, *Let Thy Hand Be Strengthened* and *My Heart is Inditing* (left out today is number three, *The King Shall Rejoice*). Händel chose the text for all four anthems and some of their music appears in his later oratorio works, specifically *Ester* of 1718 and *Deborah* of 1733. As you listen, try to picture yourself in the grand space of London's Westminster Abbey.

The first anthem *Zadok the Priest* was composed in 1727 and the text deals with the Anointing of Solomon by Zadok and Nathan and the crowd's joyous reaction to the events. This Händel setting has been used at every British coronation since its creation. Set in the key of D major, the long intro begins softly with the strings and then builds to a grand fortissimo entrance by the choir. Be sure to listen for the typical baroque instrumentation, gestures, dance rhythms, and long melismatic writing (where a group of notes is sung on one syllable). Parts of this anthem distinctly sounds like writing used in *Messiah*, some fourteen years later.

In *Let Thy Hand Be Strengthened*, composed in 1727 as well, Händel uses text from Psalm 89. The anthem has three distinct sections. In the first joyful section, set in G major, the men and women imitate each other's melodic lines in lovely polyphonic writing. A sudden change occurs in the second section, modulating to the key of E minor. Dramatic lines, reminiscent of baroque

opera seria take over. Be sure to listen to the many ways in which Händel brings out the text in this section.

The final anthem on our program is *My Heart is Inditing*, also written in 1727. In this anthem, Händel sets a text developed by Henry Purcell for the coronation of 1685. The text is from Psalm 45 as well as the Book of Isaiah. It was written for and sung for the coronation of Queen Caroline. There are four distinct sections to this anthem, each with its own character. Be sure to listen to the elegant introduction in the first section, followed by the light and beautiful melodic lines of the choir. Listen for how Händel brings out the words “The King’s daughters” in section two and “the King shall have pleasure” in section three.

The text for Antonio Vivaldi’s (1678-1741) *Gloria* dates back to the fourth century, used as an integral section of the Ordinary parts of the Roman Catholic Mass. Written around 1715, Vivaldi wrote this *Gloria* when he was in residence at the Ospedale della Pietà in Venice. The Ospedale was an orphanage for young girls, which prided itself on its musical education and excellence of its choir and orchestra. Vivaldi, son of one of St. Mark’s most esteemed violinists and himself a priest, was also the music teacher and virtuoso violinist there. There are two versions of the *Gloria* (and possibly a third, which can not be found), however this afternoon you will hear the second version, RV 589. It contains twelve cantata-like movements and often today is paired with Bach’s *Magnificat* in programs. It can even be heard in recent films, such as the 1996 movie *Shine*, and the 2011 movie *The Hunter*, starring Willem Dafoe.

The character of the work is light, joyous and pure, all characteristics of much of Vivaldi’s music. The opening movement begins with a sunny and joyful chorus, using chorale-like textures to bring out the text. Be sure to listen to the strings though, as they have the most interesting writing of the movement. The second section, *Et in terra pax*, contrasts the first by moving into the

minor mode, using chromatic harmonies, and harkening back to the stile antico style of the late Renaissance. Try to picture these long and beautiful lines, as well as all of the solo material today played and sung by young girls, essentially amateurs, at the Ospedale, only a few steps away from St. Mark's Cathedral. The remaining movements of this piece do not disappoint, both in their character and compositional techniques. Be sure to listen for the double fugue in the *Cum sancto spiritu* section (the music for this movement was actually part of an older Gloria by Giovanni Maria Ruggiero, a composer Vivaldi held in great esteem), duets between voices and strings, dotted rhythms similar to that of the Baroque French overture style, and polyphonic writing at its finest.

Though not popular in Vivaldi's lifetime, this edition of the *Gloria* saw a resurgence beginning in the late 1930's, when programmed by Alfredo Cassella at a Vivaldi festival in Siena. It is now one of Vivaldi's most popular and charming pieces. We hope you will enjoy it today!



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Text & Translations

Gloria in D Major, RV 589

Antonio Vivaldi (1678–1741)

I. Gloria

Gloria in excelsis Deo

On high glory be to God

II. Et in terra pax

Et in terra pax hominibus bonae voluntatis.

And on earth peace to people of good will.

III. Laudamus te

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

We praise you, we bless you,
we worship you, we glorify you.

IV. Gratias agimus tibi

Gratias agimus tibi
propter magnam gloriam tuam.

We give You thanks
for your great glory.

V. Domine Deus

Domine Deus, rex coelestis,
Deus Pater omnipotens,

Lord God, heavenly king,
God the Father almighty,

VI. Domine Fili Unigenite

Domine Fili unigenite
Jesu Christe,

Lord, the only-begotten son,
Jesus Christ,

VII. Domine Deus

Domine Deus, Agnus Dei, Filius Patris,
Domine Deus rex caelestis,
Domine Fili unigenite,
qui tollis peccata mundi,
miserere nobis.

Lord God, lamb of God, Son of the Father,
Lord God, heavenly king,
the only begotten Son,
who take away the sins of the world,
have mercy upon us.

VIII. Qui tollis

Qui tollis peccata mundi,
suscipe deprecationem nostram.

You who take away the sins of the world,
receive our prayer.

IX. Qui sedes ad dexteram

Qui sedes ad dexteram Patris,
miserere nobis.

You who sit at the right hand of the Father,
have mercy on us.

X. Quoniam tu solus sanctus

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe,

For you alone are holy,
you alone are the Lord,
you alone are the most high, Jesus Christ,

XI. Cum Sancto Spiritu

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

With the Holy Spirit
in the glory of God the father. Amen.

Coronation Anthems
George Frideric Handel (1685–1759)

I.

Zadok, the Priest, and Nathan, the Prophet, anointed Solomon King;
and all the people rejoic'd, and said:
God save the King, long live the King, may the King live forever!
Amen! Alleluja!

II.

The King shall rejoice in thy strength, O Lord.
Exceeding glad shall he be of thy salvation.
Glory and great worship hast thou laid upon him.
Thou hast prevented him with the blessings of goodness
and hast set a crown of pure gold upon his head.
Allelujah.

IV.

My heart is inditing of a good matter; I speak of the things
which I have made into the King.
King's daughters were among thy honorable women.
Upon thy right hand did stand the Queen in vesture of gold, and the
King shall have the pleasure in thy beauty.
Kings shall be thy nursing fathers, and Queen thy nursing mothers.

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~ John Coulter, *Pro Arte Chorale* Founder



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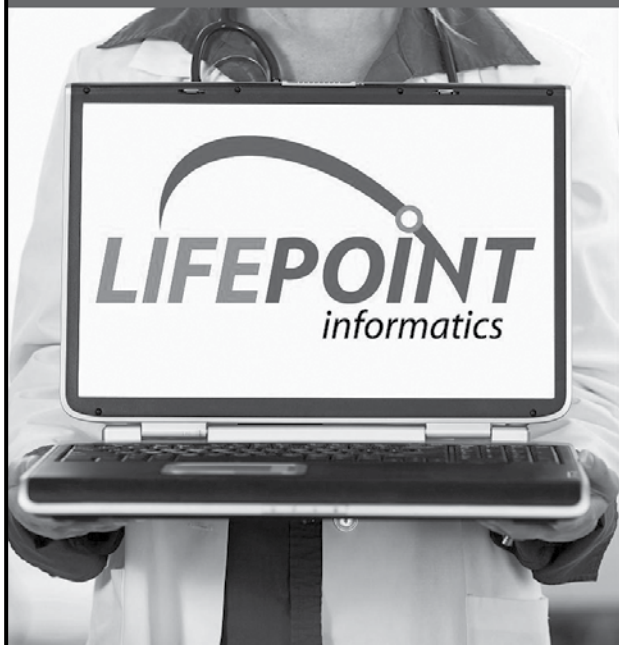
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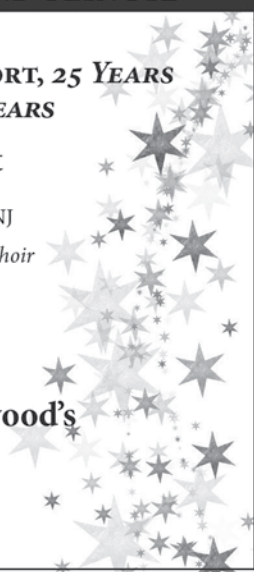
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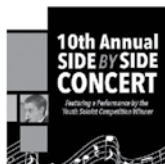


Friday, April 13th, 2018 at 8PM

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