

Kansas City is celebrated as an outstanding town for choral music, and the Metropolitan Chorale is thrilled to be a part of this extraordinary tradition. This evening, I welcome back our committed followers and offer a warm greeting to our newest listeners as we begin our 2008-09 season; know that we appreciate our audience! The Chorale is a unique mixture of student and seasoned singers that takes advantage of the delicate balance between individual contribution and group uniformity inherent to choral singing. This ensemble continues to evolve by growing in number and in competence; we have worked hard this year to "stretch" by perfecting more complicated repertoire, giving singers the opportunity to truly reach their potential. We invite you to keep up with us through April 2009 as we continue our commitment to exceptional choral singing!

Sarah Tyrrell—Artistic Director

Hello everyone, welcome to our concert tonight! We're all very glad you're here this evening, and are excited for you to hear what we've been working on for the past three months. I am honored to accept the position of the new Associate Conductor. It is an absolute joy to work with Rebecca Johnson and a wonderful chorale that sings great choral music with such joy, deep appreciation and steadfast commitment. I hope that you too find joy listening to us, appreciation learning from us and love meeting us."

Taylor Quinn—Associate Conductor

Welcome to the 2008-2009 season opener for the Metropolitan Chorale of Kansas City. Tonight's program is unique and has been great fun for each of us to prepare for. We have an exciting year planned and we hope that you will join us again for what is sure to bring much entertainment and delight. We also hope you enjoy the fresh new look of the chorale this season as we expand our possibilities and reach out to new audience members and music lovers.

Amy Jolley—Marketing Director



Now Showing

Opera; The Good, The Bad & The Silly

Saturday October 25, 2008
Accompanist—Lena Stanley
Organist—Diane Thayer

Stone Church, Independence
Associate Conductor—Taylor Quinn
Conductor—Rebecca Johnson

Act One

"Triumphal Scene" from Aida

Giuseppe Verdi (1813-1901)

Text by Antonio Ghislanzoni, tr. John Rutter

Trumpets – Gary Lowry, Dwight Rhoads, Bill Watkins

"Habanera" from Carmen

Georges Bizet (1838-1875)

Text by H. Meilhac and L. Halevy, tr. John Rutter

Soloist - Charlotte Thuenneman

"Easter Hymn" from Cavalleria Rusticana

Pietro Mascagni (1863-1945)

Text by G. Targioni-Tozzetti and G. Menasci, tr. John Rutter

Soloist - Sarah Tyrrell

"O mio babbino caro" from Gianni Schicchi

Giacomo Puccini (1858-1924)

Soloist – Claire Rust

"Va pensiero" from Nabucco

Giuseppe Verdi (1813-1901)

Text by T. Solera, tr. John Rutter

Taylor Quinn - Conductor, Rebecca Johnson – Flute

"Nessun dorma" from Turandot

Giacomo Puccini (1858-1924)

Soloist – Ben Gulley

INTERMISSION

Translations offered on the back page

Act Two

"Overture" from Guillaume Tell

Gioachino Rossini (1792-1868)

Did you know that this widely recognizable tune actually comes from Rossini's last opera—Guillaume Tell. It is best known today as the Lone Ranger theme or the William Tell Overture.

"Anvil Chorus" from Il trovatore

Giuseppe Verdi (1813-1901)

Text by Salvatore Cammarano, tr. John Rutter

Soloists – Taylor Quinn and Zach Smith

"The Humming Chorus" from Madama Butterfly

Giacomo Puccini (1858-1924), arr. Victor Molil

"The Trees on the Mountains" from Susannah

Carlisle Floyd (1926 -)

Soloist – Julie McDaniel

"La donne e mobile" from Rigoletto

Giuseppe Verdi (1813-1901)

Soloist – Ben Gulley

"Papageno/Papagena" duet from Die Zauberflöte

Wolfgang Amadeus Mozart (1756-1791)

Soloists – Sariah Pinick and Taylor Quinn

"Chorus Of The Wedding Guests" from Lucia di Lammermoor

Gaetano Donizetti (1797-1848)

Text by Salvatore Cammarano, tr. John Rutter

Soloist – Aaron Rust

Elmer Fudd—Andy Geoghegan

Brunehilde—Julie Blaine

Translations

"Va, pensiero" Chorus of the Hebrew Slaves from *Nabucco* by Giuseppe Verdi

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 Sione le torri atterrate...
Oh mia patria sì bella e perduta!
Oh membranza sì cara e fatal!

Arpa d'ôr dei fatidici vati
Perchè muta dal salice pendi?
Le memorie nel petto raccendi,
Ci favella del tempo che fu!
O simile di Solima ai fati
Traggi un suono di crudo lamento,
O t'ispiri il Signore un concerto
Che ne infonda al patire virtù.

Go, my thought, on wings of gold
go, alight on the cliffs, and on the hills

Where, warm and gentle
the sweet breezes of our native land blow.
Greet the banks of the Jordan,
the fallen towers of Zion...
Oh, my country, so lovely and lost!
Oh, remembrance, so dear and despairing!

Golden harp of prophets and bards
why do you hang mute upon the willow?
Rekindle memories in our breast
speak to us of the time that was.
In memory of the fate of Jerusalem
sound a song of better lamentation;
Else may the Lord inspire in you harmonies
that give us fortitude to bear our suffering.

"Habanera" from *Carmen* by Georges Bizet, Text by H. Meilhac and L. Halevy, tr. John Rutter

L'amour est un oiseau rebelle
Que nul ne peut apprivoiser,
Et c'est bien in vain qu'on l'appelle
S'il lui convient de refuser.

Rien n'y fait, menace ou prière.
L'un parle bien, l'autre se tait.
Et c'est l'autre que je préfère.
Il n'a rien dit mais il me plaît.
L'amour! L'amour! L'amour! L'amour!

L'amour est enfant de Bohême,
Il n'a jamais jamais connu de loi.
Si tou ne m'aimes pas, je t'aime.
Si je t'aime, prends garde à toi!

L'oiseau que tu croyais surprendre
Battit d'aile et s'envola.
L'amour est loin, tu peux l'attendre.
Tu ne l'attends pas, il est là.

Tout atour de toi, vite vite,
Il vient, s'en va, puis il revient.
Tu crois le tenir, il t'évite.
Tu crois l'éviter, il te tient.

L'amour! L'amour! L'amour! L'amour!

L'amour est enfant de Bohême,
Il n'a jamais jamais connu de loi.
Si tou ne m'aimes pas, je t'aime.
Si je t'aime, prends garde à toi!

Love is a rebellious bird
that nobody can tame,
and you call him quite in vain
if it suits him not to come.

Nothing helps, neither threat nor prayer.
One man talks well, the other's mum;
it's the other one that I prefer.
He's silent but I like his looks.
Love! Love! Love! Love!

Love is a gypsy's child,
it has never, ever, known a law;
love me not, then I love you;
if I love you, you'd best beware! etc.

The bird you thought you had caught
beat its wings and flew away ...
love stays away, you wait and wait;
when least expected, there it is!

All around you, swift, so swift,
it comes, it goes, and then returns ...
you think you hold it fast, it flees
you think you're free, it holds you fast.

Love! Love! Love! Love!

Love is a gypsy's child,
it has never, ever, known a law;
love me not, then I love you;
if I love you, you'd best beware!

"O mio babbino caro," Lauretta's aria from *Gianni Schicchi* by Giacomo Puccini

O mio babbino caro,
mi piace è bello, bello;
vo'andare in Porta Rossa
a comperar l'anello!
Sì, sì, ci voglio andare!
e se l'amassi indarno,
andrei sul Ponte Vecchio,
ma per buttarmi in Arno!
Mi struggo e mi tormento!!
Babbo, pietà, pietà!

My dear father,
I like him, he's beautiful, beautiful;
I want to go to Porta Rossa
and buy the ring!
Yes, yes I want to go!
And if my love is in vain,
I would go upon Ponte Vecchio
Only to jump to the Arno
I long for him and torment myself
O God, I'd like to die!
Father, have pity, have pity!

Special thanks to:

The Stone Church

Pastor
Greg Savage

Alecia Cripps

