

Sunday Evening, May 24, 2015, at 8:30
Isaac Stern Auditorium / Ronald O. Perelman Stage



Iris Derke, *Co-Founder and General Director*
Jonathan Griffith, *Co-Founder and Artistic Director*

presents

Verdi Requiem

JONATHAN GRIFFITH, *Distinguished Concerts Orchestra*
Music Director

PENELOPE SHUMATE, *Soprano*
CLAUDIA CHAPA, *Mezzo-soprano*
JOHN PICKLE, *Tenor*
CHRISTOPHER JOB, *Baritone*

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GIUSEPPE VERDI *Messa da Requiem*

- I. Requiem and Kyrie
- II. Dies Irae
- III. Offertorio
- IV. Sanctus
- V. Angus Dei
- VI. Lux Aeterna
- VII. Libera Me

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Notes ON THE PROGRAM

GIUSEPPE VERDI (1813–1901), *Messa da Requiem*

One of the great spiritual leaders of the Italian Risorgimento (the movement for the unification of Italy in the 19th century) was the novelist, poet, and dramatist Alessandro Manzoni (1785–1873). Manzoni's best-known work, the historical novel *I promessi sposi* (*The Betrothed*) ranks with Dante and Petrarch on the list of required reading for every Italian student. Written in the modern Tuscan dialect, it paved the way for Tuscan to become the official language of unified Italy. Verdi, an ardent nationalist, revered Manzoni—so much so that he passed up his first opportunity to meet him out of shyness. When the two men did finally meet, Verdi reacted to the event as if he had come into the presence of a saint, writing later: “I would have knelt before him if it were possible to worship mortal men.”

Although Verdi had been unable to attend Manzoni's funeral in 1873, he made a pilgrimage to the great man's grave a few days later, and immediately

offered to write a requiem Mass in Manzoni's memory to be premiered in Milan on the first anniversary of his death.

But not all of the *Messa da Requiem* was new. On Rossini's death in 1868, Verdi had suggested that Italy's foremost composers collaborate on a requiem Mass, each composer contributing a section, to be performed on the first anniversary of the composer's death. The project came to naught, but Verdi had already composed the *Libera me*, which ended up—with significant revisions—six years later as the closing section of the *Requiem* honoring Manzoni.

Verdi's monumental work belongs to a special category of religious music in which the dramatic far outweighs the liturgical considerations and includes the requiem masses of Mozart and Berlioz, as well as the ordinary Masses of Beethoven, Cherubini, and even to some degree J.S. Bach. Verdi's entire musical vocabulary was operatic;

even his String Quartet abounds with musical allusions to his later operas, *Don Carlos* and *La forza del destino*. It comes as no surprise then that until Vatican II (1962–65), this and other orchestrated dramatic settings of the liturgy were banned in church and strictly relegated to the concert hall.

Known to be openly anti-religious and believed by many to be an atheist, Verdi set the requiem Mass in a manner that raised eyebrows even among his contemporaries. But it is clear that with his impeccable dramatist's instincts, the composer saw the *Requiem* as an intense drama of the soul. There are three kinds of music in the *Requiem*: the music of fear and damnation, the music of ritual, and the music of contrition. This last is the domain of the quartet of soloists, who both separately and in ensemble, send up their prayers as gloriously beautiful—even sensuous—melodies. However evocative the texts may be, they are still timeless formulas: it is the music that constitutes the language in which the individual soul communes with God. The chorus takes the role of congregation and something like a Greek chorus, reflecting and intensifying the soloists' drama. Verdi was at the height of his powers and had spent a lifetime setting to music the most intense human passions. It is the culmination of this experience that drives his *Requiem*.

Although the Catholic Mass for the Dead begins with a prayer for the peaceful repose of the deceased, it centers around the sequence *Dies irae* (Day of Wrath), a long strophic poem describing the terrors of the Day of Judgment—not much of a comfort to the bereaved either on their own

behalf or that of the departed. Although the opening verse of the sequence “*Dies irae, dies illa...*” occurs only once, Verdi has the chorus state it no less than four times, interrupting the normal flow of the liturgy, its terrifying message virtually taking over the entire work.

The Mass opens with the introit, *Requiem aeternam*, an almost murmured plea for eternal rest followed by a passionate *Kyrie* by the four soloists, but the following *Dies irae* pretty much cancels the initial comforting strains. Verdi already had a couple of models for a fire-and-brimstone *Dies irae*, but nothing in either Mozart or Berlioz quite compares with the pounding fortissimo orchestral introduction, the chorus's eerie wail on the word “*irae*” and later the whispered terror in the repeated words “*dies irae*” as the section ends.

Attributed to Thomas of Celano (c. 1250), the sequence *Dies irae* was a late addition to the Catholic liturgy, but quickly became the centerpiece of the Mass for the Dead. The sequence is a long strophic poem with a pronounced trochaic pulse. Like previous composers Verdi breaks up the poem into smaller units, each of which focuses on a different aspect the Day of Judgment and the soul's terror as it awaits eternal redemption or damnation. Mozart divided it into six parts, Verdi into nine. It is worth taking the trouble to read the text while listening to the music in order to experience first-hand the mastery with which Verdi treats every word. Consider, for example, the “*Tuba mirum*” which begins with a volley of trumpet calls followed by the almost cacophonous chorus representing the

souls as they rise from their graves. Then silence. Now the bass, in a musical stammer, haltingly begins “Mors stupebit et natura” (Death and nature stand transfixed).

The Offertory, *Domine Deus*, belongs to the quartet of soloists and is also divided into separate numbers for each phrase of text. For Verdi this is the section of the *Requiem* devoted to the private prayer, perhaps because it is the section of the Mass during which the Host is raised and the congregation takes communion.

Not surprisingly Verdi’s setting of the *Sanctus* is the most upbeat section of the Mass as the angels, unaffected by mortal concerns and fears, sing the traditional praise of God. Verdi divides the chorus in two and sets it as a double fugue (a fugue with two subjects) as if for two choirs of angels calling to each other across the heavens. Whereas it had been a centuries-old custom to set the “*Benedictus qui venit*” (Blessed is he who comes in the name of the Lord) as a separate, often gentle and lilting, movement, Verdi incorporates the text into the fugue.

The “*Libera me Domine de morte eterna*” (Free me, O Lord, from eternal death), while superficially similar to the liturgical service with celebrant and choir, is arguably the most operatic section of the *Requiem*. Unlike the *Dies irae*, the text is short, but Verdi

sets it as a long operatic scena for soprano and chorus. The soprano soloist begins by intoning the words, but concludes with a passionate cry. The a cappella chorus repeats the appeal in the style of a monastic choir. The soprano continues, “*Tremens factus sum ego,*” (I tremble before God,) but the chorus offers her no comfort and responds to her terror with a reprise of the *Dies irae*. She then repeats the very opening of the Mass, “*Requiem eterna,*” accompanied again only by the now subdued chorus. Her repeat of the *Libera me* is now taken up by the chorus in a climactic fugue, her anguished plea soaring over the chorus’ driving rhythm. At last, she whispers a final intonation of her prayer—a device Verdi had just used in *Aïda* as the princess Amneris prays for peace over the tomb of Radames.

Immediately after the memorial to Manzoni the *Messa da Requiem* went on tour in Europe’s major cities, where it had an enthusiastic reception. By the time of Verdi’s own death he had inspired the same reverence among Italians as he had felt for Manzoni. Although preparations had been made for an immense ceremony, the composer’s will stipulated that there be no mass or eulogies. A silent crowd accompanied his cortege.

—*Joseph and Elizabeth Kahn*

Texts and Translations

Messa da Requiem

GIUSEPPE VERDI

I. Requiem and Kyrie

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam:

ad te omnis caro veniet.

Quartet and Chorus:

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Grant them eternal rest, O Lord;
and may perpetual light shine upon them.

A hymn in Zion befits you, O God,
and a debt will be paid to you in

Jerusalem.

Hear my prayer:

all earthly flesh will come to you.

Lord, have mercy upon us

Christ, have mercy upon us.

Lord, have mercy upon us

II. Dies Irae

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulcra regionem,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

How great will be the terror,
when the Judge comes
who will smash everything completely!

The trumpet, scattering a marvelous
sound through the tombs of every land,
will gather all before the throne.
Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

A written book will be brought forth,
which contains everything
for which the world will be judged.

Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall remain unavenged.
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix iustus sit securus?

Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietas.

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.
Quaerens me, sedisti lassus;
redemisti crucem pacem:
tantus labor non sit causas.
Juste iudex ultionis:
donum fac remissionis
ante diem rationis.

Ingemisco tamquam reus,
culpa rubet vultus meus;
supplici parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.
Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine:
dona eis requiem.
Amen.

What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

King of dreadful majesty,
who freely saves the redeemed ones,
save me, O font of pity.

Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.
In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in
vain.
Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

I groan as a guilty one,
and my face blushes with guilt;
spare the suppliant, O God.
You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.
My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.
When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.
I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.
Merciful Lord Jesus:
grant them peace.
Amen.

III. Offertorio

Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelum
defunctorum de poenis inferni
et profundo lacu; libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini
ejus.

Hostias et preces tibi, Domine, laudis
offerimus.
Tu suscipe pro animabus illis, quarum
hodie memoriam facimus.

Fac eas, Domine, de morte transire ad
vitam, quam olim Abrahae promisisti
et semini ejus.

Libera animas omnium fidelum
defunctorum de poenis inferni;
fac eas de morte transire ad vitam.

IV. Sanctus

Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth
of the lion; that hell may not swallow
them, and that they may not fall into
darkness.

But may the holy standard-bearer
Michael show them the holy light;
which you once promised to Abraham
and his descendents.

We offer to you, O Lord, sacrifices and
prayers.
Receive them on behalf of those souls
whom we commemorate today.

Grant, O Lord, that they might pass
from death into that life which you
once promised to Abraham and his
descendents.

Deliver the souls of all the faithful dead
from the pains of hell;
Grant that they might pass from death
into that life.

Holy, holy, holy, Lord God of Sabaoth.
Heaven and earth are filled with your
glory. Hosanna in the highest!
Blessed is he that comes in the name of
the Lord.
Hosanna in the highest!

Lamb of God, who takes away the sins
of the world, grant them rest.
Lamb of God, who takes away the sins
of the world, grant them rest everlasting.

VI. Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam; quia pius es.

Let eternal light shine upon them, O
Lord, with your saints forever; for you
are merciful.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternam; quia pius es.

Grant them eternal rest, O Lord, and
may perpetual light shine upon them
with your saints forever; for you are
merciful.

VII. Libera me

Libera me, Domine, de morte aeterna
in die illa tremenda;
quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo, dum
discussio venerit atque ventura irae,
quando coeli movendi sunt et terra.

Deliver me, O Lord, from eternal death
on that awful day, when the heavens
and the earth shall be moved: when you
will come to judge the world by fire.
I tremble, and I fear the judgment and
the wrath to come.

Dies irae, dies illa calamitatis et miseriae;
dies magna et amara valde.

The day of wrath, that day of calamity
and misery; a great and bitter day,
indeed.

Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, O Lord, and may
perpetual light shine upon them.

Libera me, Domine, quando coeli
movendi sunt et terra;
dum veneris judicare saeculum per ignem.

Deliver me, O Lord, when the heavens
and the earth shall be moved;
when you will come to judge the world
by fire.

Libera me, Domine, de morte aeterna
in die illa tremenda.
Libera me.

Deliver me, Lord, from eternal death
on that awful day.
Deliver me.

THE Artists

JONATHAN GRIFFITH, *Distinguished Concerts Orchestra* *Music Director*

An acclaimed conductor, educator, and lecturer, Jonathan Griffith has led performances across North America, Europe, and Asia. Maestro Griffith is co-founder and artistic director of Distinguished Concerts International New York (DCINY), which has brought together, under Griffith's artistic leadership, thousands of musicians and choral singers in concert at prestigious venues across the United States, including Carnegie Hall, Lincoln Center and Disney Hall. The founder and music director of the Distinguished Concerts Orchestra, Maestro Griffith also oversees DCINY's mentoring program for conductors.

Maestro Griffith made his Carnegie Hall conducting debut in 1989 and has since conducted well over 65 performances at Carnegie Hall and Lincoln Center combined. In addition to the major works of the classical repertoire, conducting highlights include the U.S. premieres of Karl Jenkins' *Stabat Mater* and *Te Deum*, Sergei Taneyev's *Upon Reading a Psalm*, Miloš Bok's *Missa Solemnis*, Luigi Boccherini's *Villancicos*, and Eugène Goossens' reorchestration of Handel's *Messiah*, along with world premieres by Eric Funk, Seymour Bernstein, and Robert Convery.

Maestro Griffith's additional conducting credits include the Mormon Tabernacle Choir in Salt Lake City, Manhattan Philharmonic and New England Symphonic Ensemble, both at Carnegie Hall, The European Symphony Orchestra in Spain, Bohuslava Martin Philharmonia and Philharmonia Chorus, Virtuosi Pragensis Chamber



Orchestra, Karlovy Vary Symphony Orchestra, and Dvořák Chamber Orchestra in the Czech Republic, and the Bialystok State Philharmonic in Poland, as well as numerous regional orchestras and choruses across the United States.

The Jonathan Griffith Singers, an ensemble drawn from singers across North America and founded in 1987, has made its mark internationally. In recent years Maestro Griffith has led the Singers on highly acclaimed tours to Uruguay and Argentina; to the People's Republic of China, premiering Karl Jenkins' *The Armed Man: A Mass for Peace* in Beijing and Shanghai; and to Pisa, Italy. Maestro Griffith and the Jonathan Griffith Singers toured Turkey in June of 2013 performing the acclaimed Turkish oratorio *Yunus Emre* by A. Adnan Saygun in Istanbul with the Cemal Re it Rey Orchestra and in Ankara and Eskin ehir with the Presidential Orchestra at the invitation of the TÜRKSOY governmental agency. Maestro Griffith is the 2014 winner of

The American Prize in Conducting, professional orchestra division.

Maestro Griffith received his DMA in conducting from the Conservatory of

Music/University of Missouri-Kansas City, a masters in music education from Wichita State University, and bachelor of music education from the University of Kansas.

PENELOPE SHUMATE, *Soprano*

Penelope Shumate has been described as having a voice with power and a welcome fire on stage. *The New York Times* praised her recent performance as the soprano soloist in *Messiah* for her Avery Fisher Hall debut with DCINY, stating she "...sang the soprano solos with appealing bell-like clarity and surpassing sweetness." She has also performed in Alice Tully Hall at Lincoln Center, as well as her many appearances at Carnegie Hall. Her recent debuts include performing as the soprano soloist with Acadiana Symphony Orchestra, Rapides Symphony Orchestra, Oklahoma City Philharmonic, Hilton Head Symphony Orchestra, and the Canterbury Choral Society. She has also performed with opera companies and orchestras across America including Baltimore Opera, Opera Company of Philadelphia, Opera Roanoke, Opera Saratoga, Des Moines Metro Opera, Utah Festival Opera, Ash Lawn Opera, Annapolis Opera, Santa Fe Symphony Orchestra, Berkshire Choral Festival, Chamber Orchestra of Philadelphia, Glens Falls Symphony Orchestra, and the Kennett Symphony Orchestra,



among others. She is an award winner with the Gerda Lissner Foundation, Marie E. Crump Vocal Arts Competition, MacAllister Awards, New Jersey Association of Verismo Opera Vocal Competition, Annapolis Opera Vocal Competition, Kennett Symphony Orchestra Vocal Competition, and the Altamura/Caruso International Vocal Competition, among others. In addition to her active performance career she serves as assistant professor of voice at Western Illinois University.

CLAUDIA CHAPA, *Mezzo-soprano*

Mexican mezzo-soprano Claudia Chapa most recently returned to Opera in the Heights as The Witch in *Hansel und Gretel*, and was the mezzo soloist in Verdi's *Requiem* with Gulf Coast Symphony. She returns to The Glimmerglass Festival as a Young Artist this season as Third Lady in *The Magic Flute* and covers the role of Old Lady in *Candide*.

Her 2013–14 season included reprising the role of Dame Quickly in *Falstaff* with Winter Opera St. Louis, and joining the Young Artist program at The Glimmerglass Festival where she covered the role of Dryade in *Ariadne auf Naxos*.

In 2012–13 Ms. Chapa enjoyed company and role debuts as Azucena in Opera in Williamsburg's production of Verdi's *Il Trovatore* and Dame Quickly in *Falstaff* with Opera in the Heights. She also covered the role of Gertrude in *Roméo et Juliette* as a member of the Des Moines Metro Opera apprentice program, became a member of Portland Opera's educational tour of *The Magic Flute*, and received the prestigious Silverman Award after performing the role of Madame de Croissy in



Dialogues des Carmélites with the International Vocal Art Institute in Tel Aviv, Israel.

For the 2011–12 season Ms. Chapa made her professional debut as Dritte Dame in *Die Zauberflöte* with Austin Lyric Opera, Aunt Cecilia in *Little Women* with Opera Fayetteville and Marthe in *Faust* with Indianapolis Opera.

As a concert performer Ms. Chapa has sung Handel's *Messiah*, Mozart's *Requiem*, *Missa Brevis*, *Vesperae Solennes de Confessore*, Verdi's *Requiem*, and De Falla's *El Amor Brujo*.



Tenor John Pickle is quickly making a name for himself, most recently for his portrayals of Erik in *Der fliegende Holländer*, a role he debuted with Los Angeles Opera. Of a performance as the jilted hunter with Lyric Opera of Kansas City, the *Kansas City Star* raved, “Pickle’s emotionally wrought characterization drove this [performance] even harder home than usual.” In recent seasons Mr. Pickle also enjoyed performances as Erik with Utah Festival Opera and Michigan Opera Theatre. Mr. Pickle will perform Cavaradossi in *Tosca* with Townsend Opera and is looking forward to performing Pinkerton in *Madama Butterfly* at Florida Grand Opera in 2014.

Favorite engagements from recent seasons also include Canio in *Pagliacci* with Michigan Opera Theatre, Riccardo in *Un ballo in maschera* and Don José in *Carmen* with Opera Tampa, Radamés in *Aida* with Dayton Opera, Turiddu and Canio in Opera Delaware’s double-bill production of *Cavalleria Rusticana/Pagliacci*, and the title role in *Candide* with Fresno Grand Opera.

Mr. Pickle is an established talent on symphonic concert and recital stages

throughout the country. He made his Houston Symphony debut this year as the tenor soloist in Mahler’s *8th Symphony*. Additional concert engagements this past season included the tenor solo in Verdi’s *Requiem* with the Mississippi Symphony Orchestra, Beethoven’s Ninth Symphony with the Lima Symphony, the tenor soloist in a Night of Verdi Hits concert with the Santa Barbara Symphony, *Viva Verdi!* concerts with Lyric Opera of Virginia, *Missa Solemnis* with Utah Festival Opera, Handel’s *Messiah* in Avery Fisher Hall, a gala concert at Northern Oklahoma College conducted by Gerald Steichen, a Valentine’s Day concert with Northwest Arkansas Symphony, and a concert of opera arias titled *Are we really 30?* at St. Bart’s Music Festival conducted by Steven Mercurio.

He made his Carnegie Hall debut in 2008 performing Schubert’s *Mass in G Major* and Mozart’s *Requiem* conducted by John Rutter, and performed Mozart’s *Requiem* in the famed hall again in 2012. Additionally he performed Verdi’s *Requiem* with the Baton Rouge Symphony Orchestra, Händel’s *Messiah* with Greater Trenton Choral Society, Beethoven’s Mass in C Major with New Jersey Choral Society, Orff’s *Carmina Burana* with Cobb Symphony Orchestra and Long Bay Symphony, Bach’s *St. John Passion* with Rhode Island Civic Chorale and Orchestra, Bach’s Mass in B Minor with Gotham City Baroque Orchestra, Mendelssohn’s *Elijah* with First Congregational Church of Akron’s Concert Series, Rossini’s ironically titled *Petite messe solennelle* with Stonington Choral Society, Haydn’s *Heiligmesse* and the world premiere of Ed Lojeski’s *Psalms of Passover* with the New Jersey and Connecticut Choral Societies, and

Gabriello Chiaramantesi/Un Cantore in Giordano's rarely performed *La cena delle beffe* with Teatro Grattacielo in Alice Tully Hall.

Previous engagements include performing Cavaradossi in *Tosca*, Erik in *Der fliegende Holländer*, Calaf in *Turandot*, and a gala concert for Mobile Opera; Tybalt in *Roméo et Juliette* with Opera Grand Rapids; Rodolfo in *La bohème* for Baltimore Concert Opera; the Duke in *Rigoletto* with Center City Opera Theater; Manrico in *Il trovatore* and *BRAVO! An Opera Celebration* with Intermountain Opera Bozeman; a Giordano Gala and a production of Ricitelli's *I Compagnacci* for Teatro Grattacielo; Edgardo in *Lucia di Lammermoor*, Cavaradossi in *Tosca*, Rodolfo in *La bohème*, and Pinkerton in *Madama Butterfly* with Opera Southwest; Kaspar in *Amahl and the Night Visitors* in Avery Fisher Hall; and Judge Danforth in *The Crucible* with Utah Festival Opera. Of a performance as Rodolfo, critics raved: "John Pickle brings a resilient, wonderfully placed sound and a sensitive musicality to

Rodolfo that embraces each nuance of this rich score with an enviable mix of delicacy and strength."

Additional recent engagements include Florentine Opera's Gala Concert; an opera highlights concert with the Jefferson City Symphony; Victor Herbert's 150th Birthday Celebration with Little Orchestra Society; a series of concerts entitled *J'aime Paris Opéra!* with the Las Colinas, Arlington; and Garland symphonies, and a concert of opera's greatest hits with Opera Idaho and the Boise Philharmonic.

Mr. Pickle has also been featured on several operetta recordings for the Albany Records and Newport Classic labels. These include Alexius in *The Chocolate Soldier* by Oscar Straus, Barry O'Day in *Eileen*, Captain Dick in *Naughty Marietta*, and Lieutenant Karl in *Sweethearts* all by Victor Herbert; Prince Radjami in *The Bayadere* by Emerich Kalman; Schubert in *Das Dreimäderlhaus* by Franz Schubert; and The Duke in *Eine Nacht in Venedig* by Johann Strauss.

CHRISTOPHER JOB, *Baritone*



Christopher Job is establishing himself as an important talent in the opera industry. In only the last few seasons he made his Italian début at the Teatro Comunale di Bologna as Sparafucile in *Rigoletto* and Il Podestà in Rossini's *La gazza ladra*, made his role début as Escamillo in *Carmen* with Lyric Opera Virginia, his role début as Alidoro in *La Cenerentola* with the Festival Lyrique de Belle-Île-en-Mer in France, Blich in *Susannah* this summer with Ash Lawn Opera, and joined the Metropolitan Opera roster for their

productions of Janáček's *From the House of the Dead*, Shostakovich's *The Nose*, *The Enchanted Island*, *A Midsummer Night's Dream*, *La rondine*, and most recently, as Bruhlmann in *Werther*.

This season Mr. Job returns to the Metropolitan Opera to sing as the Flemish Deputy in *Don Carlo* and for their production of *Macbeth*. He will also sing Händel's *Messiah* at Lincoln Center, Ashby in *La fanciulla del West* at Des Moines Metro Opera, and appears in *The Manchurian Candidate* at Minnesota Opera.

He performed as the Fifth Jew in *Salome* in his début with Palm Beach Opera, sang as Colline in *La bohème* at Lyric Opera Baltimore, made his role debut as Figaro in *Le nozze di Figaro* with Fargo Moorhead Opera, his role début as Blich in *Susannah* with Opera Idaho, Ramfis in *Aida* and Il Commendatore in *Don Giovanni* with Tulsa Opera and Opera Fort Collins, performed Kilian in *Der Freischütz* and Angelotti in *Tosca* at the Des Moines Metro Opera, and performed Barone Douphol in *La traviata* with Syracuse Opera and Lyric Opera of Virginia. With Opera Colorado Mr. Job has appeared as Count Ribbing in *Un ballo in maschera*, Sprecher/Second Priest in *Die Zauberflöte*, Dr. Dulcamara in *L'elisir d'amore*, Zuniga in *Carmen*, and Osmin in *Die Entführung aus dem Serail*. He also created the role of General Godofredo de la Barca in the world premiere of *La Curandera*, an opera in one act by Robert Xavier Rodriguez, commissioned by Opera Colorado.

Mr. Job spent several summers with Glimmerglass Opera, where he was seen as Caronte in Monteverdi's

L'Orfeo, the Poet in Philip Glass' *Orphée*, and Capellio in Bellini's *I Capuleti e i Montecchi*. He was also a resident artist with the Minnesota Opera, singing Frère Laurent in *Roméo et Juliette* and Count Horn in *Un ballo in maschera*, along with several appearances in other productions.

Mr. Job performed in Avery Fisher Hall with the New York Philharmonic, where he was featured in two roles in *My Fair Lady*, sharing the stage with Kelsey Grammer and Brian Dennehy. Other concert appearances include engagements as the bass soloist in Mozart's *Requiem* at Carnegie Hall; bass soloist in Haydn's *Creation* with the Greeley Philharmonic; Beethoven's Ninth Symphony at Lincoln Center and with the Grand Junction Symphony Orchestra; Beethoven's *Missa Solemnis* with the Colorado Springs Philharmonic; Verdi's *Requiem* with the Denver Opera Company; and Händel's *Messiah* at Lincoln Center, with the Charleston Symphony Orchestra, and the Colorado Springs Philharmonic.

Other roles to his credit, both domestically and internationally, include Sarastro in *Die Zauberflöte*, Méphistophélès in Gounod's *Faust*, Reverend Hale and Francis Nurse in *The Crucible*, Dr. Grenvil in *La traviata*, Simone in *Gianni Schicchi*, Talpa in *Il tabarro*, Seneca in *L'incoronazione di Poppea*, and the title role in *Don Giovanni* with such companies as Aspen Opera Theatre, Chautauqua Opera, Opera Omaha, Opera Pacific, as well as numerous other opera and concert appearances in countries including Italy, Israel, Austria, the United Kingdom, Argentina, Uruguay and Brazil.

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