

11-6-2015

Faculty Recital: Zachary James, bass

Zachary James

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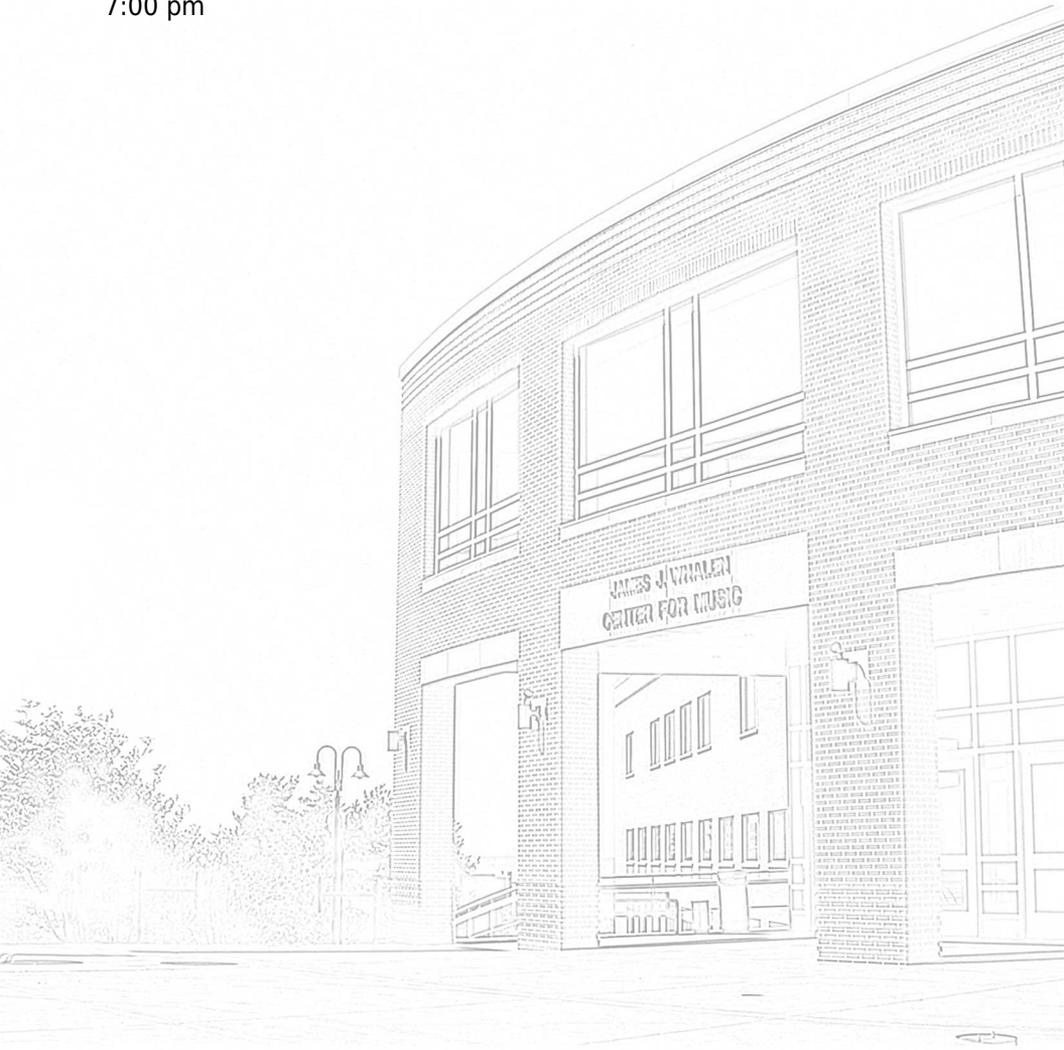
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Faculty Recital:
Zachary James, Bass

Richard Montgomery, Piano

Hockett Family Recital Hall
Friday, November 6th, 2015
7:00 pm



ITHACA COLLEGE

School of Music

Program

A Little Music

Gustav Holst
1874-1934
Humbert Wolf
1885-1940

Là del ciel nell'arcano profondo

from *La Cenerentola*

Gioachino Rossini
1792-1868
Jacopo Ferretti
1784-1852

Je t'implore

from *Hamlet*

Ambroise Thomas
1811-1896
Michel Carré
1821-1872
Jules Barbier
1825-1901

Scintille, diamant

from *Les Contes d'Hoffmann*

Jacques Offenbach
1819-1880
Jules Barbier
1825-1901

Tritt ohne Zagen ein, mein Kind

from *Die Königin von Saba*

Karl Goldmark
1830-1915
Hermann Salomon Mosenthal
1821-1877

O, wie will ich triumphieren

from *Die Entführung aus dem Serail*

Wolfgang Amadeus Mozart
1756-1791
Christoph Friedrich Bretzner
1748-1807

I'm fixin' to tell y' 'bout a feller I knowed

I'm a lonely man, Susannah

Hear me, O Lord

from *Susannah*

Carlisle Floyd
1926-

Intermission

I feel like I'm not out of bed yet
from *On the Town*

Leonard Bernstein
1918-1990
Betty Comden
1917-2006
Adolph Green
1914-2002

Joey, Joey, Joey
from *The Most Happy Fella*

Frank Loesser
1910-1969

A new town is a blue town
from *The Pajama Game*

Richard Adler
1921-2012
Jerry Ross
1926-1955

In praise of women
from *A Little Night Music*

Stephen Sondheim
1930-

Stars
from *Les Misérables*

Claude-Michel Schönberg
1944-
Alain Boublil
1941-
Jean-Marc Natel
1942-
Herbert Kretzmer
1925-

Program Notes

Holst's "A little music" is one of my favorite songs and a perfect invitation to an audience. It starts, "Since it is evening, let us invent love's undiscovered continent..." and goes on to vividly paint a world of imagination as we do with each story we tell on stage.

"Là del ciel nell'arcano profondo" is Alidoro's aria from Rossini's *La Cenerentola*. Alidoro is the prince's philosopher and advisor. In Rossini's non-magical telling of the Cinderella story, Alidoro serves the same purpose as the Fairy Godmother. In this aria, Alidoro finds Angelina weeping and tells her due to her pure goodness her destiny will now change. It is the same song dramatically as "Bippity Boppity Boo" from Disney's animated *Cinderella*, much like Rusalka's "Song to the moon" parallels Ariel's "Part of your world" in *The Little Mermaid*.

"Je t'implore" from *Hamlet* finds King Claudius alone in the middle of the night praying to God and talking to his dead brother whom he murdered. He fears his demise and asks for forgiveness in vain.

"Scintille, diamant" is Dapertutto's aria from Offenbach's *Les Contes D'Hoffmann*. Captain Dapertutto seduces Giulietta with the promise he will give her an amazing, sparkling diamond if she steals Hoffmann's reflection from a mirror.

Die Königin von Saba by Karl Goldmark is a gorgeous, rarely performed, grand opera based on a story of the Queen of Sheba's visit to the court of King Solomon. The aria "Tritt ohne Zagen ein, Mein Kind" comes early on in the opera immediately following an opening chorus. In this aria the High Priest soothes his daughter Sulamith who is afraid her betrothed, Assad, will not marry her.

Mozart's *Die Entführung aus dem Serail* is one of my favorite operas because of the virtuosic singing required of each role. Osmin, overseer of Pasha Selim's estate, is a demanding role requiring comic chops and dramatic flare as well as an extreme range (low D to high F). In this aria, "O wie will ich triumphieren", Osmin has triumphed in catching Belmonte, Konstanze, Blonde and Pedrillo and will finally have his revenge on them all.

Carlisle Floyd's opera *Susannah* is one of the most performed American operatic works. It reimagines the biblical story of Susannah and the elders in Tennessee's New Hope Valley. In the aria "I'm fixin' to tell y' 'bout a feller" the Reverend Olin Blicht has recently come to town and preaches to the congregation he now oversees. In "I'm a lonely man, Susannah", Blicht has visited Susannah at her home and upon finding she is alone is overcome with lust and rapes her. Discovering Susannah was a virgin, Blicht is distraught with guilt and begs forgiveness from God in "Hear me, O Lord".

(Intermission)

"I feel like I'm not out of bed yet" opens Bernstein's great NYC-set musical, *On The Town*. We find workers at the navy docks lamenting the early hour. This is one of my favorite songs and one of my favorite shows. *On the Town* combines a classically driven score with high comedy and classical ballet resulting in a unique and beautiful NYC love story.

"Joey, Joey, Joey" is Joey's big song from Frank Loesser's gorgeous show, *The Most Happy Fella*. I love this show for the way that every character wears their heart on their sleeves. The score is stunning and the story both heartbreaking and delightful. In this song a travelling farm worker is pulled in various directions, explaining that when he gets too comfortable in a place his instinct is to run.

The first musical I ever saw was *The Pajama Game* by Adler and Ross. I will never forget how amazing it was to experience a story told through song and dance. "A new town is a blue town" finds Sid Sorokin lonely and discouraged having just started a new job as the shop foreman at Sleep-Tite, a pajama factory. *The Pajama Game* is a smart show that deals with work place politics, labor laws and unions, all as part of this buoyant musical comedy.

Sondheim's *A Little Night Music* is inspired by the wonderful Ingmar Bergman film, *Smiles of a Summer Night*. It is a hilarious and bittersweet tale of several couples' intermingling romance. In this song Count Carl Magnus Malcolm is in a fit of jealous rage and questions why his lover can't be as loyal as his wife.

Stars finds Inspector Javert hot on the trail of Jean Valjean in the international musical sensation, *Les Misérables*, based on the Victor Hugo novel of the same name. Javert vows to God that he will find Javert and bring him to justice.

Biographies

Zachary James has originated in three Broadway shows including creating the role of Lurch in *The Addams Family*, and originating in the Tony award winning Lincoln Center production of *South Pacific* and the National Theatre import of *Coram Boy*. He has created operatic roles including Abraham Lincoln in *The Perfect American* by Philip Glass, Oberon in *Il Sogno* by Kristin Hevner Wyatt, Rebbe in *A Blessing on the Moon* by Andy Teirstein and in 2016 will create roles in *Breaking the Waves* by Missy Mazzoli with Opera Philadelphia and *Anatomy Theatre* by David Lang with LA Opera. A winner of the Lotte Lenya Competition, he has sung roles with opera companies around the world including London's English National Opera, Madrid's Teatro Real, Brisbane's Opera Queensland, Teatro Citta della Pieve, and in Vancouver at the Chutzpah Festival. In the US he has sung roles with Opera Roanoke, Shreveport Opera, Central City Opera, Ash Lawn Opera, Knoxville Opera and Opera Ithaca as well as appearing with theatre companies throughout the country.

Richard Montgomery received his Bachelor of Music in piano and conducting from the University of North Carolina-Greensboro and Masters of Music in Vocal Coaching and Accompanying from the University of Illinois where he studied with renowned accompanist John Wustman. He has served as conductor, music director and stage director for a wide range of operatic repertoire with New York City Opera, Greensboro Opera, Virginia Opera, Illinois Opera Theater, the former Ithaca Opera and has toured extensively with the National Opera Company. In the world of musical theater he has also served professionally as music director in Michigan, Illinois, Wisconsin, Virginia, North Carolina and locally with SUNY-Cortland, Kitchen Theater, Cornell Theater, Cornell Savoyards, Running to Places and the Hanger Theater. He is currently the vocal coach and accompanist for the Musical Theater program at SUNY-Cortland and Music Director of Opera Ithaca.