

Nashua Chamber Orchestra, June 2nd, 3rd Concert



Barbara Kilduff

NASHUA – The curtain opens on drama and lyricism, as the Nashua Chamber Orchestra, directed by David Feltner, presents its season finale, on Saturday, June 2nd, and Sunday, June 3rd. The program is a panorama of favorite overtures, arias and choruses from operas by Mozart, Verdi, Weber, Johann Strauss II, Mascagni, Gounod and Delibes. Stellar coloratura soprano Barbara Kilduff is the featured artist. The Nashua Choral Society, directed by Dan Riohl, collaborates with the NCO. Performances:

SATURDAY, JUNE 2nd, at 7:30 PM, Judd Gregg Hall, Nashua Community College, 505 Amherst St.

SUNDAY, JUNE 3rd, at 7:30 PM, Milford Town Hall, 1 Union Square on the Milford Oval

Tickets can be purchased at the door, or in advance at Darrell's Music Hall in Nashua, and the Toadstool Bookstore in Lorden Plaza, Milford, or on line at the web site: www.nco-music.org. Prices are \$20: adults; \$15: seniors, college students and military; students under 18: free. Each concert is followed by a reception where audience members can mingle with the musicians. For more information, visit: <https://www.symphonynh.org> or phone Jackie at (603) 582-5211.

Superlatives abound in reviews of soprano Barbara Kilduff, in her many and varied roles: "Barbara Kilduff offered a bright, crystalline coloratura..." (Matthew Gur-

rieri, *Boston Globe*) "The most dazzling singing ... came from coloratura soprano Barbara Kilduff ... hitting what must have been a high Z ..." (Lloyd Schwartz, *The Phoenix*) "Barbara Kilduff ... amply demonstrated not only what a staggering virtuoso she is, but the scale of her imagination as an artist." (Opera Magazine) Re two of the selections on the NCO program: First, Mozart's *Abduction from the Seraglio*: [As Konstanze,] " 'Ach ich liebe,' shimmered with altitudinous coloratura ..." (Angela Mao, *Boston Classical Review*)

And from *Die Fledermaus*: "The one ray of light was the Adele of Barbara Kilduff, an excellent soubrette of artfulness and high notes." (Kölnische/Bonner Rundschau)

Ms. Kilduff has performed in leading roles in opera houses throughout Europe and the U.S., including La Scala and the Metropolitan Opera. In addition to her opera career, Ms. Kilduff also appears as soloist with choral societies including Masterworks Chorale, and gives solo recitals. She is currently on the faculty of Phillips Academy in Andover.

The Nashua Choral Society, directed by Dr. Daniel Riohl, is celebrating its 54th season. The group has toured throughout the Northeast as well as in Europe, performing music that ranges from the twelfth to the twenty-first century. They have a tradition of collaborating with other choral societies and with local Nashua high schools and middle schools. Audiences may recall last season's performance of Brahms' *Schicksalslied*. This program features the Nashua Choral Society in well known opera choruses.

[Opera] "does not call so much for an imaginative ear as for an imaginative eye, an eye which can see beyond little absurdities toward great truths." —George Marek, attributed, *The Magic of Opera* People seem to have strong feelings about opera: They either love it or hate it, with hardly any reaction in

between. Nonetheless, it is a genre that has been cultivated from the Renaissance on, by most major composers, with themes ranging from droll comedy to profound tragedy. This program provides a primer for the uninitiated but curious.

"Opera is when a tenor and soprano want to make love, but are prevented from doing so by a baritone." (Anonymous) This applies to Mozart's comic opera, *Abduction from the Seraglio*, (premier: Vienna, 1782), set in 16th century Turkey. Konstanza's lover, Belmonte, attempts to rescue her after she is kidnapped by the Pasha. Konstanza's aria, *Ach, ich liebe*, and the chorus, *Singt dem grossen Bassa lieder*, are featured.

Giuseppe Verdi's *Rigoletto* (premier: Venice, 1851) is a tragedy in which Rigoletto's precious daughter, Gilda, sacrifices herself in order to protect her beloved, unfaithful Count from an assassin. The Overture, aria, *Caro Nome*, and chorus, *Scorrendo uniti remota*, will be performed.

Karl Maria von Weber's *Der Freischütz* (premier: Berlin, 1821), is the story of Max, a young forester, who must win a shooting contest in order to win the hand of his love, Agathe. The Overture is featured, along with two choruses.

Johann Strauss II's operetta, *Die Fledermaus* (The Bat) (Premier: Vienna, 1874) is based on a farce that turns on mistaken identity. The Overture will be played, and Ms. Kilduff, as Adele, will sing the aria, *Mein Herr Marquis*, commonly known as the *Laughing Song*.

Pietro Mascagni was one of three finalists in a competition for young composers who had not yet had an opera performed. The premier of his *Cavalleria Rusticana* (Rome, 1890) was so highly acclaimed that he won first prize. The beautiful instrumental *Intermezzo* is often performed alone.

Je veux vivre (Juliet's Waltz, I want to live), is sung by Juliet during the masked ball at the Capulets' palace. It is from Charles Gounod's opera, *Romeo and Juliet* (premier: Paris, 1867), based on Shakespeare's play.

The famous chorus, *Va pensiero, sull'ali dorate* (Fly, thought, on golden wings), is from Giuseppe Verdi's *Nabucco* (premier: Milan, Italy, 1842), based on a biblical tale. It is sung by Hebrew slaves, longing for their homeland.

The *Bell Song* (*L'Air des clochettes*) is Lakme's famous aria from Leo Delibes' opera, *Lakme* (premier: Paris, 1883). Set in British India, it is a tale of forbidden love between a British officer, Gerald, and Lakme, daughter of a Hindu high priest.



David Feltner conducting