



FIRST UNITED METHODIST CHURCH
OF SANTA MONICA

MID-WEEK RECITALS

ONLINE SERIES



OCT
2024

Wednesday, October 9, 2024
12:10 p.m.

RODELL ROSEL, *tenor*

<i>Von ewiger liebe</i>	Johannes Brahms
<i>An die Musik</i>	Franz Schubert
<i>Widmung</i>	Robert Schumann
<i>Zueignung</i>	Richard Strauss
<i>Non ti scordar di me</i>	Ernesto de Curtis
<i>Madaling Araw</i>	Francisco Santiago
<i>O Colombina</i> from Ruggero Leoncavallo's "I Pagliacci"	
<i>Dein ist mein ganzes Herz</i> from Franz Lehár's "Das Land des Lächelns"	
<i>Aria of the Worm</i> from John Corigliano's "The Ghosts of Versailles"	
<i>Being Alive</i> from Stephen Sondheim's "Company"	

(See accompanying texts below)

The First United Methodist Church of Santa Monica welcomes you to this concert. To view this performance and other past concerts, go to: Facebook (@santamonicaumc); YouTube (@SantaMonicaUMC); the website: www.santamonicaumc.org/mid-week-recital-series; or the First UMC App: App Store, search FirstUMC_SM

About The Artist

Rodell Rosel, tenor

Originally from the Philippines, Grammy-nominated tenor Rodell Aure Rosel appears regularly in major opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera, and Royal Opera House. He is primarily known for his superb portrayals of character roles: Monostatos, Goro, Mime and Loge, Basilio, Tanzmeister, Spoletta, and the Four Servants in *The Tales of Hoffmann*.

He made his Metropolitan Opera debut as Valzacchi in *Der Rosenkavalier*, opposite Renee Fleming, Susan Graham, and Sir Thomas Allen. He originated the roles of Ong Chi Seng in Paul Moravec's *The Letter* at Santa Fe Opera, as well as Anthony Candolino in Terrence McNally and Jake Heggie's *Great Scott* at Dallas Opera, which starred Joyce DiDonato and Frederica von Stade, conducted by Patrick Summers.

As Monostatos in *The Magic Flute*, he debuted in the David McVicar production at the Royal Opera House in Covent Garden, U.S.-premiered in the Barry Kosky production at Los Angeles Opera, not to mention the Julie Taymor production at the Metropolitan Opera. In addition, he has sung the title role in Zemlinsky's *Der Zwerg*, Britten's *Albert Herring*, as well as Tamino in *The Magic Flute* and Don José in *Carmen*. He recently made his house and role debut as Calaf in Puccini's *Turandot* with Opera Southwest, Beppe in Leoncavallo's *Pagliacci* with Austin Lyric Opera, and house debut as Loge in Wagner's *Das Rheingold* with Calgary Opera, and a return to Cleveland Orchestra, as Monostatos in Mozart's *Die Zauberflöte*. He has collaborated with esteemed directors of both film and theater, including Michael Grandage, John Caird, Bartlett Sher, James Gray, and David McVicar, as well as world-renowned conductors James Conlon, Carlo Rizzi, Emmanuel Villaume, Sir Andrew Davis, Franz Welser-Möst, Patrick Summers, Leon Botstein, Donald Runnicles, and the late Bruno Bartoletti.

Rodell was a grand prize winner of the Metropolitan Opera Laffont Competition (formerly the National Council Auditions), and a prize winner in the Lotte Lenya Vocal Competition, Palm Beach Opera Vocal Competition, and the Jose Iturbi International Competition. He was part of the Grammy-nominated cast of John Musto's opera, *Volpone*. He is an alumnus of Santa Monica College and UCLA, attended the Music Academy of the West, and trained at Lyric Opera of Chicago's Ryan Opera Center (formerly Lyric Opera Center for American Artists.) He continues to study with internationally-acclaimed heldentenor Timothy Mussard. Rodell was also our tenor section leader/soloist here at First UMC from 2003-2004.

Rev. Greg Batson, Senior Minister
Tricia Guerrero, Pastoral Associate
Dr. James Smith, Director of Music
Ty Woodward, Organist



Next ONLINE Mid-Week Recital: Wednesday, November 13, 12:10 p.m.

Nora Chiang, piano

Nora Chiang Wrobel began her piano studies at the young age of four. At thirteen, she was awarded a merit scholarship to attend the Juilliard School. She went on to earn merit scholarships at the Eastman School of Music, New England Conservatory and the University of Southern California where she received a Bachelor of Music and a Master of Music degree and earned membership into Pi Kappa Lambda, a national music honors society for academic excellence. Her mentors have included famed pianists Barry Snyder, Evelyne Brancart, Norman Krieger and Leonard Shure. She has performed as a soloist and chamber musician throughout the United States, Canada and China in major venues including Carnegie Hall, Alice Tully Hall, Rolston Recital Hall, Hahn Hall, Jordan Hall and Zipper Hall of the Colburn School. Her discography includes *Oneness*, *Radiance in Motion*, and *Extant Blues*, comprised of music by live composers Russell Steinberg, Gernot Wolfgang, Deon Price and Emmy Award winner Jeff Beal. In combination with her performing and recording work, Nora also gives lecture-symposia on music performance and practice, holds piano masterclasses, and teaches piano in the Los Angeles area where she lives with her husband.

*First United Methodist Church welcomes you to all of our events
and invites you to join us for In-Person and Online worship on Sundays at 10 a.m.*

To see full schedule of recitals,
and watch past recitals, visit:
[www.santamonicaumc.org/
mid-week-recital-series](http://www.santamonicaumc.org/mid-week-recital-series)

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**FIRST UNITED METHODIST CHURCH
of SANTA MONICA**
1008 Eleventh Street
Santa Monica, CA 90403
www.santamonicaumc.org
310.393.8258



Von ewiger Liebe

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt.
Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.
Kommt aus dem Dorfe der Bursche heraus,
Gibt das Geleit der Geliebten nach Haus,
Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:

„Leidest du Schmach und betrübest du dich,
Leidest du Schmach von andern um mich,
Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereinigt sind.
Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher vereinigt sind.“

Spricht das Mägdelein, Mägdelein spricht:
„Unsere Liebe sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.
Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?
Eisen und Stahl, sie können zergehn,
Unsere Liebe muß ewig bestehn!“

An die Musik

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb entzunden,
Hast mich in eine bessre Welt entrückt!

Oft hat ein Seufzer, deiner Harf entflossen,
Ein süsser, heiliger Akkord von dir
Den Himmel bessrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür!

Widmung

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!

Du bist die Ruh, du bist der Frieden,
Du bist vom Himmel mir beschieden.
Dass du mich liebst, macht mich mir wert,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bess'res Ich!

Eternal Love

*Dark, how dark in forest and field!
Evening already, and the world is silent.
Nowhere a light and nowhere smoke,
And even the lark is silent now too.
Out of the village there comes a lad,
Escorting his sweetheart home,
He leads her past the willow-bushes,
Talking so much and of so many things:*

*If you suffer sorrow and suffer shame,
Shame for what others think of me,
Then let our love be severed as swiftly,
As swiftly as once we two were plighted.
Let us depart in rain and depart in wind,
As swiftly as once we two were plighted.'*

*The girl speaks, the girl says:
'Our love cannot be severed!
Steel is strong, and so is iron,
Our love is even stronger still:
Iron and steel can both be reforged,
But our love, who shall change it?
Iron and steel can be melted down,
Our love must endure forever!'*

To Music

*Beloved art, in how many a bleak hour,
when I am enmeshed in life's tumultuous round,
have you kindled my heart to the warmth of love,
and borne me away to a better world!*

*Often a sigh, escaping from your harp,
a sweet, celestial chord
has revealed to me a heaven of happier times.
Beloved art, for this I thank you!*

Dedication

*You my soul, you my heart,
You my rapture, O you my pain,
You my world in which I live,
My heaven you, to which I aspire,
O you my grave, into which
My grief forever I've consigned!*

*You are repose, you are peace,
You are bestowed on me from heaven.
Your love for me gives me my worth,
Your eyes transfigure me in mine,
You raise me lovingly above myself,
My guardian angel, my better self!*

Zueignung

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.
Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.
Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank!

Dedication

*Yes, dear soul, you know
That I'm in torment far from you,
Love makes hearts sick –
Be thanked.
Once, reveling in freedom,
I held the amethyst cup aloft
And you blessed that draught –
Be thanked.
And you banished the evil spirits,
Till I, as never before,
Holy, sank holy upon your heart –
Be thanked.*

Madaling Araw

Irog ko'y dinggin ang tibok ng puso
Sana'y damdamin, hirap nang sumuyo
Manong, itunghay ang matang mapungay
Na siyang tanging ilaw ng buhay kong papanaw

Sa gitna ng karimlan, magmadaling araw ka
At ako ay lawitan ng habag at pagsinta
Kung ako'y mamamatay sa lungkot nyaring buhay
Lumapit ka lang, lumapit ka lang at mabubuhay

At kung magkagayon mutya,
mapalad na ang buhay ko
Magdaranas ako ng tuwa ng dahil sa iyo
Madaling araw ka sinta, liwanag ko't tanglaw
Halina irog ko at mahalin mo ako

Mutya'y mapalad na ang buhay ko
Nang dahilan sa ganda mo
Liwayway ng puso ko't tanglaw
Halina irog ko at mahalin mo ako

Manungaw ka liyag
Ilaw ko't pangarap
At madaling araw na

O Colombina

O Colombina, il tenero fido Arlecchin è a te vicin!
Di te chiamando, e sospirando aspetta il poverin!
La tua faccetta mostrami,
ch'io vo' baciar senza tardar.

La tua boccuccia. Amor mi cruccia!
Amor mi cruccia e mi sta a tormentar!
Ah! e mi sta a tormentar!

O Colombina, schiudimi il finestrin,
che a te vicin di te chiamando,
e sospirando è il povero Arlecchin!
A te vicin è Arlecchin!

Near the Break of Morn

*My beloved, listen to the whisp' rings of my heart
Would that you perceive how in loving one gets hurt
Save me, spare me your piteous heart-rending glance
If only to kindle the embers to sustain my breath at once.*

*In the depths of yonder dark,
you are the approaching dawn
Then dangle me a vine of sympathy, a hand to fawn.
Should in dying,
I die the death of one who's with grief stricken
Just be near, just be near and I would breathe and
quicken.*

*Should that happen to me,
Indeed how fortunate would I deemed be
With joy would I be filled to the brim & you did it for me
The day is slowly, slowly breaking, my love and my light
Come my beloved and envelop me with delight*

*Nymph, how fortunate now will my life be
I have seen your charm and beauty.
The dawn's my life and my beacon
Come my beloved and envelop me with your passion.*

*Look yonder window, dear,
you're my light, my darling
the day is slowly breaking.*

Oh Colombina

*Oh Colombina, your faithful, loving Arlecchino is
close at hand, calling you and sighing for you, o
wait for your poor swain! Show me your sweet face,
for I long to kiss without delay.*

*Your little mouth. Love plagues me
Love plagues me and torments me!
Ah! And torments me.*

*Oh Colombina, open your window to me,
for close at hand, calling you
and sighing for you is your poor Arlecchino!
Close at hand is Arlecchino!*

Dein ist mein ganzes Herz

Dein ist mein ganzes Herz!
Wo du nicht bist, kann ich nicht sein.
So, wie die Blume welkt,
wenn sie nicht küsst der Sonnenschein!
Dein ist mein schönstes Lied,
weil es allein aus der Liebe erblüht.
Sag mir noch einmal, mein einziger Lieb,
oh sag noch einmal mir:
Ich hab dich lieb!

Wohin ich immer gehe,
ich fühle deine Nähe.
Ich möchte deinen Atem trinken
und betend dir zu Füßen sinken,
dir, dir allein!

Wie wunderbar
ist dein leuchtendes Haar!
Traumschön und sehnsuchtsbang
ist dein strahlender Blick.
Hör ich der Stimme Klang,
ist es so wie Musik.

All of my heart is yours

*All of my heart is yours
Where you are not, I cannot be.
Just like a flower withers
If it's not kissed by the sunshine!
Yours is my finest song
Because it blossoms from love alone.
Tell me one more time, my only love,
Oh one more time say to me:
"I love you!"*

*Wherever I may go,
I feel your presence.
I want to drink your breath
And fall to your feet praying
Just for you alone!*

*How wonderful
Is your brilliant hair!
Beautiful like a dream and anxiously wistful
Is the bright glance of your eyes.
When I hear your voice
It sounds like music to me.*

The Aria of the Worm

Oh, the lion may roar,
And the eagle may soar,
And man may sail
The darkest sea,
But the worm lives on eternally.
Long live the worm.

Cut him in two,
Each part'll renew.
Slice him to bits,
The worm persists.
He still crawls on,
Scales walls on sheer will
And burrows burning sand.
Long live the worm.

He travels on by
The poor man's sty,
Groveling past the royal palace,
And enters the coffin
Of the redhaired dauphin.
Long live the worm.

The wind whistles
And the storm bristles,
And mud covers the ground.

The worm wanders
Round and round
Morning and night,
Hidden from sight,

Over mountain and shore,
Wanting more and more,
Devouring city and plain,
Enduring snow and rain.
Long live the worm!

Oh, the lion, dies,
The eagle dies,
And man...
Man dies, man dies,
Man dies, dies,

But the worm lives on
Eternally.
Long live the worm.

Encore: Being Alive

Somebody hold me too close, somebody hurt me too deep,
Somebody sit in my chair and ruin my sleep and make me aware of being alive, being alive.
Somebody need me too much, somebody know me too well,
Somebody pull me up short and put me through hell and give me support for being alive,
Make me alive, make me alive, make me confused, mock me with praise, let me be used, vary my days.
But alone is alone not alive.
Somebody crowd me with love, somebody force me to care,
Somebody make me come through, I'll always be there as frightened as you, to help us survive
Being alive, being alive, being alive