

# Songfest

JUNE 12-JULY 20, 2006  
Rosemary Hyler Ritter  
*Artistic Director*

2006



## The Complete Recitalist

June 12-July 2, 2006



## Singing On Stage

July 4-20, 2006



*The residency of distinguished composer John Harbison  
has been generously endowed for three years by  
the Marc and Eva Stern Foundation.*



*“I believe Songfest is one of the most important  
events in our concert music world!”*

– John Harbison, Distinguished American Composer

# *Welcome to Songfest 2006*

*“Search and see whether there is  
not some place where you may  
invest your humanity.”*

– Albert Schweitzer



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Songfest photography courtesy of Luisa Gulley.

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John Steele Ritter  
1996-2006

A huge thank you to my husband John for all the “behind the scenes” work and planning he has done that has made Songfest grow and flourish for the last ten years. Since Songfest’s inception in 1996, John has been the backbone of the program.

Whether it be editing and making the beautiful programs, learning “Quickbooks” for the accounting, playing for the Young Artist’s program, advising on the music, playing and videotaping the auditions, keeping me “sane” at deadline time and the numerous other jobs too many to mention here, the program would not be here today without his support and help.

John is a graduate of the Curtis Institute of Music as a pupil of Mieczyslaw Horszowski. For over 25 years he had a long tenure and traveled throughout the world with flutist, Jean-Pierre Rampal until his death in 2000. He also concertized extensively with oboist Heinz Holliger in the U.S. During the many years he lived in Los Angeles, he was active for many years with the Los Angeles Philharmonic Orchestra, performing as a soloist and orchestra pianist, harpsichordist, and organist. John has performed with the Mostly Mozart Orchestra in New York, the Ojai Festival, and with musicians such as Pincas Zuckerman, Eugenia Zukerman, Isaac Stern, M. Rostropovich, Leslie Parnus, Dietrich Fischer-Dieskau, Cecilia Bartoli, and many others.

Although the piano is his major instrument, He has been in much demand for continuo realization at the harpsichord, and has performed with noted conductors Zubin Mehta, Pierre Boulez, Charles Mackerras, Raymond Leppard, and Christopher Hogwood. After 28 years, he retired from Pomona College as Professor of Piano.

Songfest and especially I would like to honor John this year!

Much love and gratitude!  
Rosemary Ritter



Martin Katz  
Songfest 1996- 2006

Since Songfest’s inception in 1996, pianist Martin Katz has been the driving musical force behind the hallmark of this unique vocal festival: the special collaborative relationship between singer and pianist. Whether the repertoire is German lieder or Mozart recitatives, American art song or bel canto aria, Scandinavian or Spanish song, Martin Katz has put his definitive imprint on the nature of the musical partnership between singer and pianist, and emboldened all participating artists to levels of expression and achievement they had never before believed possible. This year at *Songfest 2006*, Martin Katz continues his work with *The Complete Recitalist*.

*“Songfest is an activity I look forward to all year. It leaves me feeling exhausted, but at the same time I am more gratified than I can really express.” – Martin Katz*



Graham Johnson  
Songfest 1999-2005

The sunlight of California, the bracing air of Mailbu, the energy of Rosemary Ritter and her team, the immortal legacy of the great song composers combined with the thrill of songs by great contemporary Americans – that is *Songfest*. At a time when too much of our cultural heritage is being allowed to wither we must preserve eternal musical values in a way that is relevant for today’s students. It has been a privilege over the years to work on Rosemary’s projects; here is her latest offering in a lifetime’s championing of an endangered species. At Pepperdine *Songfest* prides itself on running less of a museum, more of a nature park. Please come and marvel at our array of living, feeling, breathing singers, pianists and composers – some of the best the world of classical music has to offer. They won’t bite you, but their music might just leave you bitten with the same passion and enthusiasm we find all around us on this beautiful hill.



June 12-July 20, 2006

All classes and concerts will be held  
in Raitt Hall except where noted.

# The Complete Recitalist

## Sunday, June 11

Noon Early Check-in

## Monday, June 12

Noon Check-in Office of Special Programs  
7:00 – 8:00 p.m. Mandatory Meeting ALL

## Tuesday, June 13

2:00 – 4:30 p.m. **Kellock** Whose Art Song Is It? Kellock  
6:30 – 9:00 p.m. Barber 1 Kellock

## Wednesday, June 14

9:30 a.m. – 12:00 p.m. **Cohen, Kellock, Pearson, Smith** Franz Schubert Smith  
1:30 – 3:30 p.m. Folk Songs Kellock  
3:30 – 5:30 p.m. Bach Coachings (Room 118) Smith  
6:30 – 9:00 p.m. New Voices Kellock

## Thursday, June 15

9:00 – 11:30 a.m. **Cohen, Kellock, Pearson, Smith** Introduction and Bach 1 Class Smith, Cohen, Pearson  
1:00 – 3:00 p.m. Bach Coachings (Room 118)  
12:30 – 2:00 p.m. Bach Coachings Kellock  
2:30 – 5:00 p.m. American Song: Living Legacies Kellock  
7:00 – 9:00 p.m. Robert Schumann Smith

## Friday, June 16

9:00 – 11:30 a.m. **Cohen, Jansen, Kellock, Pearson, Smith** Schubert Class II Jansen  
11:00 a.m. – 12:30 p.m. Bach coachings (Room 118) Smith  
1:45 – 3:45 p.m. Bach Class III Smith, Cohen, Pearson  
4:00 – 6:00 p.m. Mozart Lieder Jansen  
7:00 – 9:00 p.m. Charles Ives Kellock

## Saturday, June 17

9:00 – 11:30 a.m. **Cohen, Jansen, Kellock, Pearson, Smith** Frauenliebe und Leben Jansen  
10:00 a.m. – 12:00 p.m. Bach coachings (Room 118) Smith  
1:00 – 3:30 p.m. Bach Cantatas: Class II Smith, Cohen, Pearson  
3:30 – 5:45 p.m. Claude Debussy (Room 220) Jansen  
7:30 p.m. Concert: Judith Kellock, *soprano*

## Sunday, June 18

9:00 – 11:30 a.m. **Heggie, Jansen, Kellock, Smith** Francis Poulenc Jansen  
10:00 – 11:30 Bach Coachings (Room 118) Smith  
12:30 – 3:00 p.m. Bach Cantatas: Class IV Smith, Cohen, Pearson  
3:15 – 5:30 p.m. German Lieder Jansen  
3:15 – 5:15 p.m. Barber 1 Kellock  
7:00 – 9:00 p.m. Heggie Class I Heggie



June 12-July 20, 2006

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<b>Monday, June 19</b>	<b>Heggie, Jansen, Smith, Pearson, Cohen, Kellock</b>	
9:00 – 11:30 a.m.	French Class	Jansen
11:00 a.m. – 1:00 p.m.	Deepest Desire ~ The Starry Night	Heggie
2:00 – 4:30 p.m.	Heggie Class II	Heggie
<b>Tuesday, June 20</b>	<b>Harbison, Heggie, Jansen, Kellock</b>	
9:00 – 11:30 a.m.	Robert Schumann	Jansen
10:00 a.m. – 1:00 p.m.	Composer's Choice: Recital I coachings (Room 118)	Harbison
2:00 – 5:00 p.m.	Harbison Class II	Harbison
6:30 – 9:00 p.m.	Heggie Class III	Heggie
<b>Wednesday, June 21</b>	<b>Harbison, Heggie, Jansen, Kellock</b>	
9:00 – 11:30 a.m.	Franz Schubert I	Jansen
10:00 a.m. – 1:00 p.m.	Composer's Choice Recital II coachings (Room 118)	Harbison
1:00 – 3:30 p.m.	Hugo Wolf	Jansen
2:30 – 5:30 p.m.	Coaching: Rodgers and Hart Songs (Room 118)	Harbison
7:00 – 9:00 pm	Heggie Class VI	Heggie
<b>Thursday, June 22</b>	<b>Harbison, Heggie, Katz, Lattimore</b>	
9:00 – 11:00 a.m.	Henry Purcell and G.F. Handel	Lattimore
12:30 – 2:30 p.m.	Composer's Choice Recital I: Dress Tech rehearsal	Harbison
3:00 – 5:00 p.m.	Pianists: Creativity at the Keyboard	Katz
7:00 – 9:00 p.m.	Composer's Choice Recital II: Dress Tech rehearsal	Harbison
<b>Friday, June 23</b>	<b>Harbison, Heggie, Katz, Lattimore</b>	
10:00 a.m. – 12:30 p.m.	Pianists class: Playing arias	Katz
4:00 p.m.	Composer's Choice: Recital 1	Harbison
7:30 p.m.	Concert: Margaret Lattimore, <i>mezzo-soprano</i>	
<b>Saturday, June 24</b>	<b>Gordon, Harbison, Katz, Lattimore</b>	
10:00 a.m. – 1:00 p.m.	Harbison Class 1	Harbison
4:00 p.m.	Composer's Choice: Harbison Recital II	Harbison
7:00 – 9:30 p.m.	John Harbison: Mottetti di Montale J.S. Bach: Bach Oratorio	Harbison, Lattimore
<b>Sunday, June 25</b>	<b>Gordon, Heggie, Katz, Lattimore</b>	
9:00 a.m. – 12:00 p.m.	Richard Strauss	Katz
1:00 – 3:00 p.m.	Aria Class	Lattimore
12:00 – 1:00 p.m.	Coaching: Heggie	Heggie
12:30- 1:30 p.m.	Coaching: Gordon	Gordon
1:00 - 3:00 p.m.	Coaching: Here and Gone (Room 220)	Heggie
3:00 – 5:30 p.m.	Gordon Class I	Gordon
7:00 – 9:00 p.m.	Barber 11	Katz

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<b>Monday, June 26</b>	<b>Gordon, Heggie, Katz, Lattimore</b>	
8:30 – 9:30 a.m.	Chat (Room 220)	Gordon, Heggie, Lattimore
9:45 a.m. – 12:00 p.m.	Debussy	Katz
1:00 – 3:00 p.m.	Gordon Class II	Gordon
3:15 – 5:30 p.m.	Barber I	Katz
7:00 – 9:00 p.m.	Ricky Ian Gordon and Langston Hughes	Gordon
<b>Tuesday, June 27</b>	<b>Gordon, Heggie, Katz</b>	
9:00 – 11:30 a.m.	Espana	Katz
1:00 – 3:00 p.m.	Aria Class	Katz
3:15 – 5:30 p.m.	Gordon Class III	Gordon
7:00 – 9:00 p.m.	Heggie Class V	Heggie
<b>Wednesday, June 28</b>	<b>Gordon, Heggie, Katz</b>	
9:30 a.m. – 12:00 p.m.	Strophic songs	Katz
1:30 – 4:00 p.m.	American Classics	Katz
7:30 pm	Songfest 2006 Concert: New American Voices	All
<b>Thursday, June 29</b>	<b>Katz</b>	
10:00 a.m. – 1:00 p.m.	Samuel Barber: Hermit Songs	Katz
2:30 – 5:00 p.m.	French Romantic	Katz
<b>Friday, June 30</b>	<b>Katz</b>	
9:00 a.m. – 12:00 p.m.	Germany In the 20th century	Katz
2:00 – 4:30 p.m.	German Lieder	Katz
7:30 p.m.	Concert: Samuel Barber Songs	
<b>Saturday, July 1</b>	<b>Katz</b>	
10:00 a.m. – 12:30 p.m.	Russian Song	Katz
2:00 a.m. – 5:00 p.m.	A Song Sampler	Katz
<b>Sunday July 2</b>	<b>Katz</b>	
9:30– 11:30 .a.m.	Pianists: Creativity at the Keyboard	Katz
2:00 p.m.	Concert: Songfest 2006	All



# Song Fest 2006

## The Complete Recitalist

A series of public recitals with SONGFEST 2006 singers and pianists, faculty and guest artists

### SATURDAY, JUNE 17, 2006

“Judith Kellock, *soprano*”

Sheryl Cohen, *flute*; Peggy Pearson, *oboe*; Robert Vos, *cello*, Rosemary Hyler Ritter, *piano*

### TUESDAY, JUNE 19, 2006

“Bach Cantatas”

Concert of Bach Cantatas with flute and oboe obligato, 2006 singers and pianists

Faculty coaches: Sheryl Cohen, Judith Kellock, Peggy Pearson, Craig Smith

### FRIDAY, JUNE 23, 2006

“Margaret Lattimore, *mezzo-soprano*”

Featuring the songs of SONGFEST composers-in residence

Ricky Ian Gordon, Jake Heggie

Jake Heggie and Rosemary Hyler Ritter, *piano*

### WEDNESDAY, JUNE 28, 2006

“New American Voices”

American Art Songs

SONGFEST 2006 Participants

### FRIDAY, JUNE 30, 2006

“The Songs of Samuel Barber”

The complete songs of Barber

SONGFEST 2006 Participants

### SUNDAY, JULY 2, 2006, 2:00 PM

“The Complete Recitalist”

SONGFEST 2006 Participants with direction by Martin Katz

### JULY 17 AND JULY 18, 2006

“Evening at the Opera”

Opera Scenes with String Quartet

SONGFEST 2006 Young Artists

William Gustafson, *Stage Director*; Kristof Van Gryspeer, *Music Director*

### WEDNESDAY, JULY 19, 2006

“The Complete Recitalist”

“Young Artist Final Concert”

SONGFEST Young Artist 2006 Participants

INFORMATION: [songfest@earthlink.net](mailto:songfest@earthlink.net) • [www.songfest.us](http://www.songfest.us)

Ticket and information: Call Pepperdine Center for the Arts Box Office: (310) 506-4522 or (310) 506-7511



*Judith Kellock, soprano*

Sheryl Cohen, *flute*

Peggy Pearson, *oboe*

Rosemary Hyler Ritter, *piano*

Ten Blake Songs (1957) (selected) Ralph Vaughan Williams  
(1872-1958)

Qui tollis Johann Sebastian Bach  
(1685-1750)  
*Mass in F Major (Lutheran Mass), BWV 233*

Seufzer Tränen Bach  
*Ich hatte viel Bekümmernis, (Cantata) BWV 21*

The Soft Complaining Flute George Frideric Handel  
(1685-1759)  
*Ode for St. Cecilia's Day*

Schweigt ihr Flöten, schweigt ihr Tönen Bach  
*O holder Tag, erwünschte Zeit, (Cantata) BWV 210*

INTERMISSION

The Pensive Traveller (Poems of Thoreau) (1981) Donald Crockett  
(b. 1951)  
1. I Was Born Upon Thy Bank River  
2. For Though The Caves Were Rabitted  
3. On The Sun Coming Out In The Afternoon  
6. I Was Born Upon Thy Bank River (II)

Songs of spring and summer Dominick Argento  
(b. 1927)  
*Spring (Nashe) (6 Elizabethan Songs)*

Thy fingers make early flowers (Cummings) Dan Welcher  
(b. 1948)

Der Sommer (Hölderlin) György Ligeti  
(b. 1923)

Sommertage (Hohenberg) (*Sieben Frühe Lieder*) Alban Berg  
(1885-1935)

Three songs Harold Arlen  
(1905-1986)  
*Last Night When We Were Young (Harburg) (1935)*  
*Lullaby (Mercer)*  
*St. Louis Woman (1946)*  
*Over the Rainbow (Harburg)*  
*The Wizard of Oz (film, 1939)*

## Margaret Lattimore, mezzo-soprano

Jake Heggie, piano

Rosemary Hyler Ritter, piano

What can we poor females do? Z. 429 Henry Purcell  
Music for a while, Z 583. no. 2 (1659-1695)  
Bess of Bedlam, Z. 370

Ch'io mi scordi di te? KV505 Wolfgang Amadeus Mozart  
(1756-1791)

Open all night – (Poem by James Agee, 1995) Ricky Ian Gordon  
Once I was – (Poem by Ricky Ian Gordon, 1990) (b. 1956)  
What The Living Do – (Poem by Marie Howe, 1998)  
Will there Really Be A Morning? – (Poem by Emily Dickinson, 1983)

### INTERMISSION

Prayer John Harbison  
from *Four Psalms* (b. 1938)

from *Mottetti di Montale* Harbison  
texts from *Le Occasioni* (1940) by Eugenio Montale

Libro 3  
XIII: La gondola che scivola in un forte  
XIV: Infuria sale o grandine?  
XVI: Il fiore che ripete

Libro 4  
XVII: Non recidere, forbice, quel volto  
XX: ...ma così sia

*Winter Roses* Jake Heggie  
The Wren (b. 1961)  
The Robin  
Sleeping  
Sweet light  
Late Fragment

## ❧ PROGRAM NOTES ❧

### Prayer

from *Four Psalms*

*Four Psalms* celebrates the fiftieth anniversary of the founding of the State of Israel. Composing such a piece at such a moment in Israel's history has been an honor and a heavy responsibility. *Four Psalms* opens with a prelude for mezzo-soprano and orchestra, a prayer composed by Amemar in 454 A.D., which states the major themes of the piece, both musical and philosophical. A rabbi and mystic in Babylon, Amemar studied the theological meaning of dreams. His prayer asks God for dreams of Israel that are true and enduring visions: "If they are good, strengthen them. . . . But if they require healing, heal them." There follow four psalms, in Hebrew, alternating with the voices, in English, of people now living.

—John Harbison

### Mottetti di Montale

Harbison's *Mottetti di Montale* is his breakthrough masterpiece of 1980. Harbison's astonishingly flexible, allusive music is directly responsive to image and to atmosphere. The cycle is a modern Winterreise, set in a bright Italian landscape, and the music is endlessly inventive in its responsiveness to detail in the text, endlessly subtle in its reflection of emotion. The piece is paralyzingly direct yet simultaneously distanced.

—Richard Dyer, *The Boston Globe*

### Winter Roses

*Winter Roses* was commissioned by Richard and Luci Janssen for Camerata Pacifica of Santa Barbara. Mezzo-soprano Frederica von Stade, for whom the piece was written, performed the world premiere in October 2004 in Santa Barbara with an ensemble that included string quintet, wind quintet and piano. The complete cycle of eight songs features poetry by Raymond Carver, Charlene Baldrige, Emily Dickinson and Frederica von Stade and tells the story of a winter journey of loss, grief, recovery and hope. It was initially inspired by letters from Von Stade's father, who was killed in WWII only months before she was born.

—Jake Heggie



Margaret Lattimore

## John Harbison (b. 1938)



John Harbison is one of America's most distinguished artistic figures. Among his principal compositions are four string quartets, four symphonies, the cantata *The Flight Into Egypt*, which earned him a Pulitzer Prize in 1987, and three operas including *The Great Gatsby*, commissioned by The Metropolitan Opera and premiered to great acclaim in December 1999.

Harbison's music is distinguished by its exceptional resourcefulness and expressive range. He has written for every conceivable type of concert performance, ranging from the grandest to the most intimate, pieces that embrace jazz along with the pre-classical forms. He is considered to be "original, varied, and absorbing – relatively easy for audiences to grasp and yet formal and complex enough to hold our interest through repeated hearings – his style boasts both lucidity and logic" (*Fanfare* 1993).

Harbison is also a gifted commentator on the art and craft of composition and was recognized in his student years as an outstanding poet (he wrote his own libretto for *Gatsby*). Today, he continues to convey, through the spoken word, the multiple meanings of contemporary composition.

Two major new works will anchor the 2005-06 season, *Milosz Songs*, commissioned by the New York Philharmonic for long-time Harbison champion Dawn Upshaw, and a *Concerto for Bass Viol* commissioned by The International Society of Double Bassists for a consortium of major orchestras. Also premiering this season are *Canonical American Songbook* for the Albany Symphony, three motets for the Cantata Singers of Boston, and chamber works for cello and piano, horn quartet, and percussion ensemble.

In the 2004-05 season Harbison composed an overture for the Boston Symphony, *Darkbloom*, celebrating James Levine's first season as music director, and *Songs America Loves to Sing* for the Atlanta Chamber players and Da Capo Chamber Players. Recent premieres include Symphony No. 4 for the Seattle Symphony, a *Piano Trio* for the Amelia Trio, and the motet *Abraham*, commissioned for the Papal Concert of Reconciliation in Rome in 2004, which was held in the presence of Pope John Paul II and televised internationally. Other recent works include his *Requiem* for the Boston Symphony Orchestra, *Piano Sonata No. 2* for Robert Levin, *String Quartet No. 4* for the Orion String Quartet, *The Violists' Notebook*, *Four Psalms* (commissioned by the Israeli Consulate for the Chicago Symphony to celebrate the 50th anniversary of the founding of the State of Israel), and *Partita*, a Minnesota Orchestra centennial commission. Major revivals of *The Great Gatsby* took place at the Lyric Opera of Chicago in October 2000 and at the Metropolitan Opera in May 2002.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro, and Santa Fe Chamber Music Festivals, and the American Academy in Rome. His music has been performed by many of the world's leading ensembles, and more than 30 of his compositions have been recorded on the Nonesuch, Naxos, Northeastern, Harmonia Mundi, New World, Decca, Koch, Albany, Musica Omnia, Centaur, Archetype, and CRI labels. Recordings of his *Cello Concerto*, *Four Psalms*, and *Emerson* in 2004, and *Ulysses* and *Partita* have recently been recorded for future release.

As conductor, Harbison has led a number of leading orchestras and chamber groups. From 1990 to 1992 he was Creative Chair with the St. Paul Chamber Orchestra, conducting music from Monteverdi to the present. In 1991, at the Ojai Festival, he led the Scottish Chamber Orchestra. Former music director of the Cantata Singers in Boston, Harbison has conducted many other ensembles, among them the Los Angeles Philharmonic, the Boston Symphony, and the Handel and Haydn Society. For many years he has been principal guest conductor of Emmanuel Music in Boston, leading performances of Bach cantatas, 17th-century motets, and new music.

Harbison was born in Orange, New Jersey on 20 December 1938 into a musical family. He was improvising on the piano by five years of age and started a jazz band at age 12. He did his undergraduate work at Harvard University and earned an MFA from Princeton University. Following completion of a junior fellowship at Harvard, Harbison joined the faculty at the Massachusetts Institute of Technology where, in 1984, he was named Class of 1949 Professor of Music, in 1994, Killian Award Lecturer in recognition of "extraordinary professional accomplishments;" and in 1995 named Institute Professor. He has also taught at CalArts and Boston University, and in 1991 he was the Mary Biddle Duke Lecturer in Music at Duke University.

In 1998, Harbison was named winner of the Heinz Award for the Arts and Humanities, a prize established in honor of the late Senator John Heinz by his wife Teresa to recognize five leaders annually for significant and sustained contributions in the Arts and Humanities, the Environment, the Human Condition, Public Policy and Technology, and the Economy and Employment. Among other awards Harbison has received are the Distinguished Composer award from the American Composer's Orchestra (2002), the Harvard Arts Medal (2000), the American Music Center's Letter of Distinction (2000), the Kennedy Center Friedheim First Prize (for his Piano Concerto), and a MacArthur Fellowship in 1989. He also holds four honorary doctorates. Much of his violin music has been composed for his wife, Rose Mary, and with her he serves as artistic director of the Token Creek Chamber Music Festival on the family farm in Wisconsin.

Furthering the work of younger composers is one of Harbison's prime interests, and he serves on the boards of directors of the Copland Fund (as president) and the Koussevitzky Foundation. His music is published exclusively by Associated Music Publishers.

# Composer's Choice I

## John Harbison

The Blessed Virgin's Expostulation  
*realization by Benjamin Britten*

Henry Purcell  
(1659-1695)

Sarah Davis, soprano  
Dana Scott, piano



Four Songs on poems of Heinrich Heine  
Lehn deine Wang', op. 142, no. 2

Robert Schumann  
(1810-1856)

Kyle Ferrill, baritone  
Joshua Grunmann, *piano*

Dein Angesicht, op. 127, no. 2

Kyle Siddons, baritone  
Jennifer Renée Snyder, *piano*

Es leuchtet meine Liebe, op. 127, no. 3

Michael Mentzel, baritone  
Jennifer Renée Snyder, *piano*

Mein Wagen rollet langsam, op. 142, no. 4

Michael Mentzel, baritone  
Joshua Grunmann, *piano*



The Flute of Interior Time (Robert Bly)

John Harbison  
(1938-)

Kyle Ferrill, baritone  
Jennifer Renée Snyder, *piano*

Vocalism (Whitman)

Mary Mackenzie, *soprano*  
Rosemary Hyler Ritter, *piano*

*continued*

from Das Buch der hängenden Gärten, op. 15 (George)

Arnold Schoenberg  
(1874-1951)

IV: Da meine Lippen reglos sind und brennen

Lorraine Yaros Sullivan, *mezzo-soprano*  
Carolyn Anne Herrington, *piano*

V: Saget mir

Pamela Terry, *mezzo-soprano*  
Eric Grigg, *piano*

VI: Jedem Werke bin ich führder tot

Lorraine Yaros Sullivan, *mezzo-soprano*  
Carolyn Anne Herrington, *piano*

VII: Angst und Hoffen wechselnd mich beklemmen

Lorraine Yaros Sullivan, *mezzo-soprano*  
Carolyn Anne Herrington, *piano*



Film and Theatre Songs

Richard Rodgers and Lorenz Hart  
(1902-1979) and (1895-1943)

Bewitched, Bothered and Bewildered  
*Pal Joey (1940)*

Elizabeth Grayson, *soprano*  
John Harbison, *piano*

Everything I've Got Belongs to You  
*By Jupiter (1942)*

Pamela Terry, *mezzo-soprano*  
John Harbison, *piano*

It Never Entered My Mind  
*Higher and Higher (1940)*

Argenta Walther, *mezzo-soprano*  
Eric Grigg, *piano*

Lover  
*Love Me Tonight (1932, film)*

Laura Anne Ayres, *soprano*  
John Harbison, *piano*

You Are Too Beautiful  
*Hallelujah, I'm A Bum (1933, film)*

Kyle Siddons, *baritone*  
John Harbison, *piano*

# Composer's Choice I

## John Harbison

Amore traditore, BWV 203

Johann Sebastian Bach  
(1685-1750)

Michael Mentzel, *baritone*  
Nancy Albrink, *piano*



Lieder, opus 107

Robert Schumann  
(1810-1856)

Herzeleid, no. 1 (Ulrich)

Joy Hunter, *soprano*  
Deborah Lee Hollis, *piano*

Die Fensterscheibe, no. 2 (Ulrich)

Jennifer Min-Young Lee, *soprano*  
Jennifer Tung, *piano*

Der Gärtner, no. 3 (Mörrike)

Ina Woods, *soprano*  
Molly Wood, *piano*

Die Spinnerin, no. 4 (Heyse)

Gabrielle Demers, *soprano*  
Jennifer Tung, *piano*

Im Wald, no. 5 (Müller)

Victoria Browsers, *soprano*  
Deborah Lee Hollis, *piano*

Abendlied, no. 6 (Kinkel)

Miranda Loud, *mezzo-soprano*  
Brett Hodgdon, *piano*



from Milosz Songs

John Harbison  
(b. 1938)

Prologue: from *Lauda*

Marion Samuel-Stevens, *soprano*  
Jennifer Tung, *piano*

When the Moon

Szilvia Schranz, *soprano*  
Deborah Lee Hollis, *piano*

What Once Was Great

Surè Eloff, *soprano*  
Katie Franklin, *piano*

On Old Women

Laura Anne Ayres, *soprano*  
Emily Helvey, *piano*

Epilogue: from *Winter*

Lorraine Yaros Sullivan, *mezzo-soprano*  
Carolyn Anne Herrington, *piano*

Post Epilogue: Rays of Dazzling Light

Aliana de la Guardia, *soprano*  
Brett Hodgdon, *piano*

*continued*

## Composer's Choice II

from The Heart's Assurance

Song (Alun Lewis)

Remember Your Lovers (Sidney Keyes)

Michael Tippett

(1905-1998)

Scott Mello, *tenor*  
Katie Franklin, *piano*



Film and Theatre Songs

Richard Rodgers and Lorenz Hart

(1902-1979) and (1895-1943)

Bewitched, Bothered and Bewildered

*Pal Joey (1940)*

Mary Moroney, *mezzo-soprano*  
Eric Grigg, *piano*

My Funny Valentine

*Babes in Arms (1937)*

Vince Vincent, *baritone*  
Eric Grigg, *piano*

It Never Entered My Mind

*Higher and Higher (1940)*

Tamora Pellikka, *mezzo-soprano*  
Emily Helvey, *piano*

You Took Advantage of Me

*Present Arms (1928)*

Diana Merek, *mezzo-soprano*  
Emily Helvey, *piano*

You're Nearer

*Too Many Girls (1939)*

Angela Price, *mezzo-soprano*  
John Harbison, *piano*





## Harbison Class I

### Simple Daylight (1990)

JOHN HARBISON (b. 1938)  
*Poems by Michael Fried*

Japan  
Jennifer Min-Young Lee, *soprano*  
Jennifer Renèe Snyder, *piano*

Your Name  
Grace Kang, *soprano*  
Brett Hodgdon, *piano*

Odor  
Marnie Brechenridge, *soprano*  
Jennifer Renee Snyder, *piano*

### North and South (1999)

JOHN HARBISON (b. 1938)  
*Song cycle on six poems of Elizabeth Bishop*

Book I:  
Ballad for Billie (I)  
Tamora Pellikka and Eric Grigg

Late Air  
Yong Kyung Park and Tyson Hankins

Breakfast Song  
Angela Price and Katie Franklin

Book II:  
Ballad for Billie (II)  
Heather Henderson and Ko Eun Park

### Milosz Songs (2005)

JOHN HARBISON (b. 1938)  
*Poems by Czeslaw Milosz (1911-2004)*

Prologue: from *Lauda*  
Hannah Clancy and Brett Hodgdon

A Task:  
Marnie Breckenridge and Deborah Lee Hollis  
Laura Anne Ayers and Tyson Hankins

So Little:  
Sarah Davis and Dana Scott

On Old Women:  
Surè Eloff and Emily Helvey

Post Epilogue: Rays of Dazzling Light  
Victoria Browers and Brett Hodgdon

## PROGRAM NOTES

### Simple Daylight (1990)

Poems by Michael Fried

It has been a source of satisfaction to me that the first performers and listeners of *Simple Daylight* have been especially struck by the poems, and by the strong musical responses elicited by the poems.

My ordering of his poems makes a sequence closer in tone to a Bach Cantata text than to a nineteenth-century song cycle, and evokes a kind of sub-cutaneous narrative very favorable for musical purposes, but no doubt unintended by the poet.

*Simple Daylight* was commissioned by Lincoln center. The dedication to its first singer, Dawn Upshaw, represents my complete confidence in sending her into uncharted waters, as well as my intuition that she would enjoy the complete, motet-like partnership with the pianist the cycle requires.

*continued*

## Harbison Class I

### ❧ PROGRAM NOTES ❧

#### North and South (1999)

*North and South* is a cycle of six settings of poems by Elizabeth Bishop. It is divided into two books, each of similar proportion. Book One, dedicated to Lorraine Hunt Lieberson, begins with the first of Bishop's *Four Songs for a Colored Singer*. In an interview with Ashley Brown, Bishop said, "I was hoping someone would compose the tunes for them. I think I had Billie Holiday in mind. I put in a couple of big words must because she sang big words well . . . As for music in general; I'd love to be a composer." After this rhetorical opening comes a setting of a typically elusive love-and-loneliness Bishop incantation, "Late Air." The third song, "Breakfast Song," was never published. It was transcribed, in progress, by Lloyd Schwarz during a visit to Bishop's hospital room during one of her last illnesses.

Book Two, dedicated to Janice Felty, begins with another, even more emphatic, declamation from *Songs for a Colored Singer*. It is followed by "Song," a poem from the time of *North and South*, Bishop's first book, but published later. Finally, another very private lyric, "Dear, My Compass...", which was discovered by Lloyd Schwartz in an inn in Ouro Preto, Brazil, an 18th century mountain town where Bishop bought a house in 1965. Schwartz writes, "Here is the unmistakable voice of Elizabeth Bishop, here the fairy-tale vividness and coloring-book clarity of images...; the geographical references – and restlessness – of the world traveler, the delicate yet sharply etched jokes ...the apparent conversational casualness disguising the formality of the versification; the understated yet urgent sexuality; even the identification with animals."

#### Milosz Songs (2005)

Poems by Czeslaw Milosz

*Commissioned by the New York Philharmonic for performance by Dawn Upshaw*

Czeslaw Milosz was born in Szetejnie, Lithuania in 1911. He worked with the Polish Resistance movement in Warsaw during World War II, and was then a cultural attaché from Poland, stationed in Paris. He defected to France in 1951. From 1960 he taught at the University of California, Berkeley. Milosz received the Nobel Prize for literature in 1980. He died in Krakow in January 2004.

I write these songs not as a literary commentator or "appreciator" of poetry. I write them because they suggest specific musical opportunities to me. In reading Milosz I am repeatedly drawn to his fierce, cunning, sweeping, mid-length poems - *Counsels*, *Ars Poetica*, *On Angels*, and above all, *Preparation*. As a composer I choose shorter lyrics which serve as emblems for some of his great themes.

My vocal music is shaped by my work as a performer of Bach cantatas. The Bach aria, with its combination of philosophical, dramatic, and sensuous texts, and its keep participation of the accompanying instruments, is more my ideal than the Schumann or Strauss Lied. The present piece is conceived as a concerto for voice and two concertino groups, one made up of flutes, the other from the percussion family.

This is the fourth piece I have written for Dawn Upshaw. Each is as different from the others as I could make them.

In the course of his near half-century in the U.S., Milosz became very involved in the English translations of his poems. Working with students and colleagues, and occasionally by himself, he arrived at English-language poems which attain an aliveness and rhythmic energy seldom found in translation.

*First performance: Dawn Upshaw, soprano; New York Philharmonic, Robert Spano, conductor; Alice Tully Hall, New York, February 2006*

— John Harbison

## Harbison Class II

### Mirabai Songs (1982) selections

(trans. by Robert Bly)

All I was doing was breathing  
Sure Eloff and Tyson Hankins  
Argantha Walther and Jennifer Tung

Why Mira can't go back to her old house  
Raeeeka Shehabi - Yaghmai and Deborah Lee Hollis  
Samantha Staton and Deborah Lee Hollis

The Clouds  
Diana Merck and Molly Wood

Where did you go?  
Pamela Terry and Jennifer Tung

### Flashes and Illuminations (2000)

JOHN HARBISON (b. 1938)

On the Greve (Montale)  
Kyle Siddons and Colleen Henry

Chemin de Fer (Bishop)  
Kyle Ferrill and Jennifer Renee Snyder

The Winds of Dawn (Fried)

Cirque d'Hiver (Bishop)  
Vince Vincent and Emily Helvey

December 1 (Milosz)  
Kyle Siddons and Colleen Henry

### Gatsby Songs

(popular songs from the opera *The Great Gatsby*)

JOHN HARBISON (b. 1938)

I Could End Up Loving You Tonight  
Mary Catherine Moroney and Dana Scott

Cool  
Joy Hunter and Ko Eun Park

I Can't Believe It  
Ina Woods and CJ Capen



## Harbison Class II

### ❧ PROGRAM NOTES ❧

#### Mirabai Songs (1982)

Mirabai's ecstatic religious poetry was written in sixteenth century India. When she was twenty-seven, her husband was killed in a war. Rather than sacrifice her own life, as custom required, she left her family compound, wrote poems to the god Krishna, ("the Dark One"), and sang and danced them in the street as an outcast. Her strength of character is a constant throughout this dramatic, ever-changing cycle.

The original version of the *Mirabai Songs* was for voice and piano. The instrumental version of the *Mirabai Songs* was made for practical reasons: the new music ensemble thrives, the voice and piano duo is disappearing. Each song is dedicated to a singer: I. It's True, I Went To the Market (Janice Felty) II. All I Was Doing Was Breathing (Jan DeGaetani) III. Why Mira Can't Go Back to Her Old House (Susan Larson) IV. Where Did You Go? (D'Anna Fortunato) V. The Clouds (Joan Heller) VI. Don't Go, Don't Go (Susan Quittmeyer.)

Robert Bly's beautiful translations are used with the permission of the poet and Red Ozier Press.

#### Flashes and Illuminations (1994)

*Flashes and Illuminations* was commissioned by reader's Digest/Meet the Composer for baritone Sanford Sylvan and pianist David Breitman. Honoring their long musical partnership, I composed a piece that falls equally to pianist and singer, from poets who invite sustained reflection.

The title comes, in part, from the "Flashes and Dedications" section of Eugenio Montale's book *La Bufera* (The Storm), in which the poem "Sulla Greve" appears (the Greve is a small river near Florence). For Montale, the "flash" is a momentary perception of the natural world or a human interaction that brings sudden insight. Each poem suggested to me a Montalean flash: sudden, muted lightening on the horizon. — John Harbison

#### Gatsby Songs

In the opera *The Great Gatsby*, five songs are sung in the course of small or large gatherings, either over the radio or live by a Band Vocalist. These songs, with lyrics by Murray Horwitz, bear a resemblance to popular songs from the 1920s, but also share musical elements with the score as a whole. A number of other songs appear in the opera as instrumentals only. After the completion of the opera, Murray Horwitz wrote lyrics for these as well, completing the present collection, which reorders and rearranges the songs, making them presentable separately or as a sequence.

— John Harbison

## Jake Heggie (b.1961)



Jake Heggie is the composer of the operas *Dead Man Walking* (libretto by Terrence McNally), *The End of the Affair* (libretto by Heather McDonald, Leonard Foglia and Jake Heggie), and the musical scene *At the Statue of Venus* (libretto by Terrence McNally). The recipient of a 2005/06 Guggenheim Fellowship, he has also composed more than 200 songs, as well as concerti, orchestral works and chamber music. His songs, song cycles and operas are championed internationally by singers who include Renée Fleming, Audra McDonald, Susan Graham, Frederica von Stade, Kristine Jepson, Jennifer Larmore, Joyce DiDonato, Joyce Castle, Zheng Cao, and Bryn Terfel. He collaborates regularly with conductors Patrick Summers and John DeMain, and with director Leonard Foglia.

Upcoming commissions include a music theater work for the Metropolitan Opera in association with Lincoln Center Theater; a short lyric drama, *To Hell and Back* (libretto by Gene Scheer), for the Philharmonia Baroque Orchestra with singers Patti LuPone and Isabel Bayrakdarian, conducted by Nicholas McGegan; a three-person music theater work featuring Frederica von Stade for Houston Grand Opera and San Francisco Opera; a major new opera for Dallas Opera and San Francisco Opera; a work for chorus and orchestra for the Pacific Chorale; and a song cycle for tenor Vinson Cole about the persecution of gays during the Holocaust as part of Seattle's Music of Remembrance.

Heggie has been resident composer for the San Francisco Opera, EOS Orchestra, Vail Valley Music Festival, and the Orcas Island Chamber Music Festival, and has given lectures and master classes for singers and composers at universities and conservatories that include the Cincinnati Conservatory, NYU, Bucknell University, DePauw University, and UCLA, to name a few. He has also been a guest artist at Songfest in Malibu, the Steans Institute at the Ravinia Festival, and the Grandin Festival in Cincinnati.

His operas have been performed at the San Francisco Opera, New York City Opera, Houston Grand Opera, Seattle Opera, State Opera of South Australia, Cincinnati Opera, Austin Lyric Opera, Opera Pacific, Calgary Opera, Pittsburgh Opera, Madison Opera, Baltimore Opera and Michigan Opera Theatre. *Dead Man Walking* recently received its European Premiere in Dresden at the SemperOper in a new production by Nikolaus Lehnhoff. Future productions of the operas are scheduled for Malmö Opera (Scandinavian Premiere), Vienna's Klangbogen Festival, Sydney, and Kansas City Lyric Opera. An award-winning PBS documentary titled *And Then One Night: The Making of Dead Man Walking*, has been telecast internationally, and both operas have received live broadcasts on National Public Radio.

As a pianist, Heggie frequently accompanies Frederica von Stade in recital, and has also performed with sopranos Anna Netrebko, Dawn Upshaw, Kristin Clayton and Nicolle Foland; mezzos Joyce DiDonato, Lorraine Hunt-Lieberson, Jennifer Larmore, and Zheng Cao; tenor Paul Groves; countertenor Brian Asawa; and baritones Thomas Hampson and Bo Skovhus. Recordings of his work include *The Deepest Desire* (Eloquientia), *Dead Man Walking* (Erato), *The Faces of Love* (RCA), *My Native Land* (Teldec), and *Holy the Firm: Essay for Cello and Orchestra* (Oakland East Bay Symphony with cellist Emil Miland). He lives in San Francisco. For more information, visit [www.jakeheggie.com](http://www.jakeheggie.com).



## *Class I*

JAKE HEGGIE

### OF GODS AND CATS

*In the Beginning*

Angela Price, *mezzo-soprano*

Christopher Capen, *piano*

*Once Upon a Universe*

Miranda Loud, *mezzo-soprano*

Brett Hodgdon, *piano*

*Sophie's Song*

Argentha Walther, *mezzo-soprano*

Eric Grigg, *piano*

### EVE-SONG

*Even*

Mary Mackenzie, *soprano*

Molly Wood, *piano*

*The Farm*

Kathryn Grumley, *soprano*

Ko Eun Park, *piano*

*Snake*

Samantha Staton, *soprano*

Nancy Albrink, *piano*

*Good*

Hye Young Kang, *soprano*

Colleen Henry, *piano*



# *The Deepest Desire*

JAKE HEGGIE

## THE DEEPEST DESIRE (2002)

*Words by Sister Helen Prejean, CSJ*

*Prelude: The Call*

1. More is required
  - 1a. Love
2. I catch on fire
3. The Deepest desire
4. Primary Colors

Lorraine Yaros Sullivan, *mezzo-soprano*

Pamela Terry, *mezzo-soprano*

Joshua Grunmann, *piano*

Carolyn Herrington, *piano*

Sheryl Cohen, *flute*

## ❧ PROGRAM NOTES ❧

### The Deepest Desire

THE DEEPEST DESIRE was commissioned by Bravo! Vail Valley Music Festival and premiered in Vail, Colorado, in July 2002 by mezzo-soprano Susan Graham, flutist Eugenia Zukerman, and myself at the piano. The texts were written by Sister Helen Prejean, the prize-winning author of the books “Dead Man Walking” and “The Death of Innocents”. Whereas “Dead Man Walking” traced her physical journey to becoming an activist to abolish the death penalty, “The Deepest Desire” traces her spiritual – interior – journey. Each song tells a different aspect of that journey with the flute representing the spiritual calling that guided her to the truth of her life.

— Jake Heggie

## Class II

JAKE HEGGIE

### THE FACES OF LOVE

*Jake Heggie and Emily Dickinson (1830-1886)*

*I Shall Not Live in Vain*

Jennifer Min-Young Lee, *soprano*

Emily Helvey, *piano*

*If You Were Coming in the Fall*

Aliana de la Guardia, *soprano*

Brett Hodgdon, *piano*

*At Last, to Be Identified*

Gabrielle Demers, *soprano*

Katie Franklin, *piano*

### TWO SONGS FOR SOPRANO AND PIANO (1999)

*(Vachel Lindsay)*

*Ample Make This Bed*

Victoria Browsers, *soprano*

Carolyn Anne Herrington, *piano*

*The Sun Kept Setting*

Hannah Clancy, *soprano*

Carolyn Anne Herrington, *piano*

### THOUGHTS UNSPOKEN

*(John Hall)*

*You Enter My Thoughts*

Kyle Siddons, *baritone*

Brett Hodgdon, *piano*

## ❧ PROGRAM NOTES ❧

### The Faces of Love

What an amazing time it is for American art song! After years of being either ignored or squeezed into recitals as novelty items, songs by American composers are now celebrated and featured in concerts and recording it throughout the world. The three books of *Faces of Love* came into being at the suggestion of my dear friend and colleague, Frederica von Stade. We have collaborated in the creation of three song cycles. Orchestral songs, choral works and she has created a major role in the opera *Dead Man Walking*.

In these songs, the singer encounters the full gamut of the influences I grew up with: Folk music, jazz, pop, opera, rock and art song. The texts range from classic writers like Dickinson, Lindsay, Sidney, Rilke and Millay, to an exciting generation of contemporary American poets including Philip Littell, John Hall, Gini Savage and the multi-talented Frederica von Stade.

No matter what else you may find in them, my songs are about LOVE. They are about different kinds of love we experience in our lives – all the different facets, the different faces of love.

— Jake Heggie



## Class III

JAKE HEGGIE

### PAPER WINGS (Frederica von Stade)

*Bedtime Story*  
Argantha Walther, mezzo-soprano  
Eric Grigg, piano

*Mitten Smitten*  
Pamela Terry, mezzo-soprano  
Jennifer Tung, piano

*A Route to the Sky*  
Diana Merek, mezzo-soprano  
Molly Wood, piano

### SONGS TO THE MOON (Vachel Lindsay)

*Once More-To Gloriana*  
Heather Henderson, mezzo-soprano  
Colleen Henry, piano

*The Haughty Snail King*  
Yong Kyung Park, mezzo-soprano  
Eric Grigg, piano

*What the Rattlesnake Said*  
Tamora Pellikka, mezzo-soprano  
Ko Eun Park, piano

### WINTER ROSES

*Sweet Light*  
Lorraine Sullivan, mezzo-soprano  
Carolyn Anne Herrington, piano

### THE STARRY NIGHT

*Reflection*  
Mary Moroney, mezzo-soprano  
Dana Scott, piano

*The Starry Night*  
Joy Hunter, mezzo-soprano  
Ko Eun Park, piano

## PROGRAM NOTES

### Winter Roses

WINTER ROSES was commissioned by Richard and Luci Janssen for Camerata Pacifica of Santa Barbara. Mezzo-soprano Frederica von Stade, for whom the piece was written, performed the world premiere in October 2004 in Santa Barbara with an ensemble that included string quintet, wind quintet and piano. The complete cycle of eight songs features poetry by Raymond Carver, Charlene Baldridge, Emily Dickinson and Frederica von Stade and tells the story of a winter journey of loss, grief, recovery and hope. It was initially inspired by letters from Von Stade's father, who was killed in WWII only months before she was born.

— Jake Heggie

## Class IV

JAKE HEGGIE

### RISE AND FALL (2006)

*Poetry by Gene Scheer*

#### *The Phoenix*

Szilvia Schranz, *soprano*  
Deborah Lee Hollis, *piano*

#### *Incantation Bowl*

Sarah Davis, *soprano*  
Dana Scott, *piano*

#### *Water Stone (Noguchi)*

Laura Anne Ayers, *soprano*  
Katie Franklin, *piano*

#### *Angels' Wings*

Marnie Breckenridge, *soprano*  
Emily Helvey, *piano*

#### *The Shaman*

Sure Eloff, *soprano*  
Eric Grigg, *piano*

*What Lips my Lips have kissed*  
Raeeka Shehabi-Yaghai, *mezzo-soprano*  
Katie Franklin, *piano*



## ❧ PROGRAM NOTES ❧

### Rise and Fall

RISE AND FALL was commissioned by the University of Connecticut at Storrs for their faculty soprano, Constance Rock. The cycle will receive its official premiere later this year. Gene Scheer and I had collaborated on a cycle for mezzo Joyce Castle in 2005 titled "Statuesque." We had such a wonderful time bringing five fascinating statues to life -- allowing them to tell their stories -- that we decided to continue with "Rise and Fall." Since the work was commissioned with a grant from Beverly & Raymond Sackler, we decided to concentrate on sculptures and artifacts from the many Sackler galleries in New York. The set traces the life of a woman from the moment she decides to change her life and embrace marriage, through the twists of fear, love, childbirth, death, and ultimately, the role of a wise and timeless shaman.

— Jake Heggie

# Coaching: Here and Gone

JAKE HEGGIE

## HERE AND GONE (2005)

The Farms of Home (Housman)

Scott Mello, *tenor*; Michael Mentzel, *baritone*

Nancy Albrink, *piano*

In Praise of Songs that Die (Lindsay)

Kyle Ferrill, *baritone*

Nancy Albrink, *piano*

Stars (Housman)

Scott Mello, *tenor*

Nancy Albrink, *piano*

The Factory Window Song (Lindsay)

Scott Mello, *tenor*; Michael Mentzel, *baritone*

Nancy Albrink, *piano*

In the Morning (Housman)

Michael Mentzel, *baritone*

Nancy Albrink, *piano*

Because I Liked You Better (Housman)

Scott Mello, *tenor*

Nancy Albrink, *piano*

The Half-Moon Westers Low (Housman)

Scott Mello, *tenor*; Kyle Ferrill, *baritone*

Nancy Albrink, *piano*

## ❧ PROGRAM NOTES ❧

### Here & Gone

HERE & GONE was commissioned by the Ravinia Festival Steans Institute and premiered at Ravinia in July 2005. The singers were tenor Nicholas Phan and baritone Andrew Garland. The cycle uses the poetry of A.E. Housman (very British) and Vachel Lindsay (very American) to tell a story of unrequited love between two men, separated by time, circumstance and society.

— Jake Heggie

## Class V

JAKE HEGGIE

### SONGS AND SONNETS TO OPHELIA

#### *Ophelia's Song*

Marion Samuel-Stevens, *soprano*  
Jennifer Tung, *piano*

#### *Not in a Silver Casket*

Lauren Brown, *soprano*  
Jennifer Tung, *piano*

### NATURAL SELECTION

*(Gina Savage)*

#### *Animal Passion*

Ina Woods, *soprano*  
Christopher Capen, *piano*

#### *Joy Alone*

Marnie Breckenridge, *soprano*  
Jennifer Renee Snyder, *piano*

### FOLKSONGS

#### *Danny Boy*

*Frederick Weatherly*

Vince Vincent, *baritone*  
Christopher Capen, *piano*

#### *Dixie*

*Traditional*

Gayle Shay, *mezzo-soprano*  
Tyson Hankins, *piano*

*My True Love Hath My Heart*  
*Sir Philip Sydney*

Marnie Breckenridge, *soprano*  
Raeeka Shehabi-Yahmai, *mezzo-soprano*  
Jennifer Renee Snyder, *piano*

### THE STARRY NIGHT

*Epilogue – I would not paint a picture –*

Gayle Shay, *mezzo-soprano*  
Tyson Hankins, *piano*



## Ricky Ian Gordon (b. 1956)



Ricky Ian Gordon's credits include *My Life With Albertine*, with Richard Nelson at Playwrights Horizons (Cast Recording, PS Classics, Vocal Score, Williamson, Represented by RnH Theatricals), *Dream True*, with Tina Landau at The Vineyard Theater (Recorded on PS Classics), *The Tibetan Book Of The Dead*, with Jean Claude Van Itallie at Houston Grand Opera and The American Music Theater Festival, *Only Heaven*, with Langston Hughes for Encompass Opera (Recorded on PS Classics), *Stonewall/Night Variations*, with Tina Landau for En Garde Arts, *States Of Independence*, with Ms. Landau for The American Music Theater Festival, *Autumn Valentine*, with Dorothy Parker, for Opera Omaha's 1992 Fall Festival. As composer-in-residence at The Lyric Opera of Chicago in 2001, and 2002, he wrote *Morning Star*, with William Hoffman. March 13th, 2001, at Lincoln Center, he was presented as part of the American Songbook Series. *The New York Times* said, "If the music of Ricky Ian Gordon had to be defined by a single quality, it would be the bursting effervescence infusing songs that blithely blur the lines between art song and the high-end Broadway music of Leonard Bernstein and Stephen Sondheim...It's caviar for a world gorging on pizza." Mr. Gordon's songs have been performed and recorded by many internationally known singers including Renee Fleming, Dawn Upshaw, Audra McDonald, Kristin Chenoweth, Lorraine Hunt Lieberson, Deborah Voight, Andrea Marcovicci, Harolyn Blackwell, and Betty Buckley. Other recordings include two Nonesuch CD's: Audra McDonald's *Way Back To Paradise*, and, *Bright Eyed Joy: The Songs Of Ricky Ian Gordon*, and *Water Music/A Part Requiem* on *Of Eternal Light*, the Catalyst/BMG Classics CD with Musica Sacra conducted by Richard Westenberg. Harolyn Blackwell, for RCA Victor, on the CD entitled, *Strange Hurt*, recorded *Genius Child*, his cycle of ten Langston Hughes settings.

Current projects include an opera of *The Grapes Of Wrath* with Michael Korie for Minnesota and Utah, slated for a February 2007 premiere, and *For My Family*, for which he is also the book writer and lyricist, which has already had a developmental workshop at The Sundance Theater Lab. His orchestral song cycle *and flowers pick themselves...*, which uses 5 poems by e. e. cummings premiered October 29th in Michigan.

His collaboration with choreographer Sean Curran, *Art Song Dance* premiered at The Joyce Theater in June 2005, and *Orpheus and Euridice* premiered as part of Lincoln Center's New Visions Series American Songbook, and Great Performers Series, October 5th, 2005, with Todd Palmer as the clarinetist, Elizabeth Futral, soprano, and Melvin Chen as the pianist. Doug Varone directed and choreographed. Peter G. Davis in *New York Magazine* wrote "Both Gordon's text and music are couched in an accessible idiom of disarming lyrical directness, a cleverly disguised faux naïveté that always resolves dissonant situations with grace and a sure sense of dramatic effect—the mark of a born theater composer."

Published and represented by Williamson Music, the publishing company of The Rodgers and Hammerstein Organization, his publications include four songbooks, *A Horse With Wings*, *Genius Child*, *Only Heaven* and *Finding Home*. Three publications herald a new relationship with publisher Carl Fischer Music as well...*The Piano Music of Ricky Ian Gordon*, *Songs For Our Time*, and *Orpheus and Euridice*.

Awards include the National Institute For Music Theater Award, the Stephen Sondheim Award, The Gilman and Gonzalez-Falla Music Theater Foundation Award, the Jonathan Larson Foundation Award, the Constance Klinsky Award, a National Institute For Music Theater Award, an American Music Center Award, and numerous awards from ASCAP, of which he is a member. *Dream True* won a Richard Rodgers Production Award. *My Life With Albertine* won the 2002 AT&T Award.

April 28th and 29th, 2002, There were two sold out concerts of Mr. Gordon's music at The Guggenheim Museum as part of the Works and Process series, with Audra McDonald, Theresa McCarthy, Lewis Cleale, and Darius DeHaas...Ted Sperling conducting...Stephen Holden wrote,

"As the singers performed more than 20 of Mr. Gordon's songs, the majority arranged by the composer for a 10-member ensemble conducted by Ted Sperling, the music bubbled and cascaded like a mountain brook after a spring rain. Over and over, one had the image of a boy skipping ecstatically through fields and woods on a crisp April morning. Mr. Gordon's love of poetry is evident from the clarity and ease of flow of settings that rarely allow a word to get lost. Whether giving musical voice to Hughes's urban angst or to Parker's cynicism, the composer instinctively looks for the silver lining. He turns despair into sadness and softens bitter into wry. Several of his settings of Hughes's poems are inflected with Jazz Age flavors that suggest the blues, but as played by a jazz band at a Champagne reception on an ocean liner."

—The New York Times, April 30, 2002

# *Ricky Ian Gordon (b.1956)*

## *Class I*

Will there really be a Morning?

*A Horse with Wings*

Angela Price, *mezzo-soprano*

Katie Franklin, *piano*

The More Loving One

Victoria Browsers, *soprano*

Jennifer Renée Snyder, *piano*

Just an Ordinary Guy

*Finding Home*

Pamela Terry, *mezzo-soprano*

Eric Grigg, *piano*

White Haired Woman

*A Horse with Wings*

Kyle Ferrill, *baritone*

Brett Hodgdon, *piano*

What Shall We Remember?

*A Horse with Wings*

Yong Kyung Park, *mezzo-soprano*

Carolyn Anne Herrington, *piano*

Demand

*Genius Child*

Szilvia Schranz, *soprano*

Jennifer Renée Snyder, *piano*

Winter Moon

*Only Heaven*

Kathryn Grumley, *soprano*

Ko Eun Park, *piano*

Wild Swans

*Finding Home*

Sarah Davis, *soprano*

Dana Scott, *piano*

*Ricky Ian Gordon (b.1956)*  
*Class II*

Afternoon on a Hill  
*A Horse with Wings*

Marnie Breckenridge, *soprano*  
Tyson Hankins, *piano*

Once I Was  
*A Horse with Wings*

Marion Samuel-Stevens, *soprano*  
Jennifer Tung, *piano*

Port Town  
*Only Heaven*

Grace Kang, *soprano*  
Brett Hodgdon, *piano*

An Old Fashioned Song  
*A Horse with Wings*

Mary Moroney, *mezzo-soprano*  
Dana Scott, *piano*

Souvenir Woman  
*A Horse with Wings*

Ina Woods, *soprano*  
CJ Capen, *piano*

The Red Dress  
*A Horse with Wings*

Laura Anne Ayres, *soprano*  
Emily Helvey, *piano*

A Horse with Wings  
*A Horse with Wings*

Tamora Pellikka, *mezzo-soprano*  
Ko Eun Park, *piano*

If You Can  
*Songs of Our Time*

Samantha Staton, *soprano*  
Nancy Albrink, *piano*

*Ricky Ian Gordon (b.1956)*  
*Class III*

I Am Cherry Alive  
*A Horse with Wings*

Elizabeth Grayson, *soprano*  
Deborah Lee Hollis, *piano*

Otherwise  
*Finding Home*

Lorraine Yaros Sullivan, *mezzo-soprano*  
Carolyn Anne Herrington, *piano*

Let Evening Come  
*Finding Home*

Miranda Loud, *mezzo-soprano*  
Colleen Henry, *piano*

Kid in the Park  
*Genius Child*

Diana Merek, *mezzo-soprano*  
Molly Wood, *piano*

Finding Home  
*Finding Home*

Argenta Walther, *mezzo-soprano*  
Colleen Henry, *piano*

Aspen Tree  
*Songs of Our Time*

Joy Hunter, *mezzo-soprano*  
Brett Hodgdon, *piano*

Janet Underneath the Roses  
*A Horse with Wings*

Gayle Shay, *mezzo-soprano*  
Tyson Hankins, *piano*

Luck  
*Only Heaven*

Vince Vincent, *baritone*  
CJ Capen, *piano*



## Langston Hughes (1902-1967)

RICKY IAN GORDON (b. 1956)

Border Line

*Genius Child*

Mary Mackenzie, *soprano*

Eric Grigg, *piano*

Harlem Night Song

*Only Heaven*

Hye Young Kang, *soprano*

Deborah Lee Hollis, *piano*

When Sue Wears Red

*Only Heaven*

Kyle Siddons, *baritone*

Brett Hodgdon, *piano*

My People

*Genius Child*

Lauren Brown, *soprano*

Molly Wood, *piano*

Late Last Night

*Only Heaven*

Gabrielle Demers, *soprano*

Emily Helvey, *piano*

Recuerdo

*Only Heaven*

Raeeka Shehabi-Yaghmai, *mezzo-soprano*

Katie Franklin, *piano*

Spell Against Sorrow

*Only Heaven*

Surè Eloff, *soprano*

Jennifer Renée Snyder, *piano*

## Whose art song is it anyway?

JUDITH KELLOCK

Fleur jetée

Gabriel Fauré  
(1845-1924)

Samantha Staton, *soprano*  
Emily Helvey, *piano*

Mohnblumen (Dahn)  
Mädchenblumen, Op. 22

Richard Strauss  
(1864-1949)

Ina Woods, *soprano*  
Molly Wood, *piano*

Schliesse mir die Augen beide

Alban Berg  
(1885-1935)

Hanna Clancey, *soprano*  
Katie Franklin, *piano*

Der Neugierige (W. Müller), D795  
*Die Schöne Mullerin*

Franz Schubert  
(1797-1828)

Scott Mello, *tenor*  
Dana Scott, *piano*

Ouvre ton coeur (Louis Delatre)  
*Vasco de Gama*

Georges Bizet  
(1838-1875)

Angela Price, *mezzo-soprano*  
CJ Capen, *piano*

I Skogen  
*Gellerstedt*

Carl Sjöberg  
(1861-1900)

Raeeka Shehabi-Yaghmai, *mezzo-soprano*  
Jennifer Renée Snyder, *piano*

Nimmersatte Liebe  
*Mörrike-Lieder*

Hugo Wolf  
(1860-1903)

Gabrielle Demers, *soprano*  
Katie Franklin, *piano*



## Samuel Barber (1910-1981)

JUDITH KELLOCK

A Nun Takes the Veil (Hopkins), (1937)

*Four Songs, Op. 13*

Lorraine Yaros Sullivan, *mezzo-soprano*

Eric Grigg, *piano*

Sure on this Shining Night (Agee), (1938)

*Four Songs, Op. 13*

Ina Woods, *soprano*

Molly Wood, *piano*

The Secrets of the Old (Yeats), (1938)

*Four Songs, Op. 13*

Tamora Pellikka, *mezzo-soprano*

CJ Capen, *piano*

Monks and Raisins (J. Garcia Villa), (1943)

*Two Songs, Op. 18*

Diana Merek, *mezzo-soprano*

Molly Wood, *piano*

The Queen's Face on a Summery Coin (R. Horan), (1940)

*Two Songs, Op. 18*

Pamela Terry, *mezzo-soprano*

Nancy Albrink, *piano*

I Hear an Army

*Three Songs (Joyce: Chamber Music), Op. 10 (1936)*

Scott Mello, *tenor*

Katie Franklin, *piano*



## Franz Schubert (1797-1828)

CRAIG SMITH

Rastlose Liebe (Goethe), D138

Kathryn Grumley, *soprano* • Katie Franklin, *piano*

Suleika I (M. von Willemer), D720

Argenta Walther, *mezzo-soprano* • Eric Grigg, *piano*

Mein! (W. Müller), D795

*Die Schöne Mullerin*

Scott Mello, *tenor* • Nancy Albrink, *piano*

Der Kreuzzug (Leitner), D932

Michael Mentzel, *baritone* • Nancy Albrink, *piano*

Der Hirt auf dem Felsen (Müller, H. von Chézy), D965

Szilvia Schranz, *soprano* • Sheryl Cohen, *flute* • CJ Capen, *piano*

## Folk Songs

JUDITH KELLOCK

Zion's Walls

Aaron Copland  
(1900-1990)

Kyle Siddons, *baritone* • CJ Capen, *piano*

Noche Azul

Ernesto Lecuona  
(1895-1963)

Aliana de la Guardia, *soprano* • Brett Hodgdon, *piano*

Rooidag

Stephanus le Roux Marais

Suré Eloff, *soprano* • Jennifer Renée Snyder, *piano*

The last rose of summer

Benjamin Britten  
(1913-1976)

Ina Woods, *soprano* • Emily Helvey, *piano*

New Arirang

Korean folk song

Hye Young Kang, *soprano* • Ko Eun Park, *piano*

Village Scenes

Béla Bartók  
(1881-1945)

Szilvia Schranz, *soprano* • Emily Helvey, *piano*

## *New Voices*

JUDITH KELLOCK

Walt Whitman in 1989

Chris DeBlasio  
(1959-1993)

Michael Mentzel, *baritone*  
Nancy Albrink, *piano*

How to make Coq au Vin (2005) (Hoggard)

Dan Welcher  
(b. 1948)

Joy Hunter, *piano*  
Deborah Lee Hollis, *piano*

The other is called There Was a Sang

Christopher Montgomery

Miranda Loud, *mezzo-soprano*  
Colleen Henry, *piano*

One is called The Lilt

Montgomery

Miranda Loud, *mezzo-soprano*  
Colleen Henry, *piano*

Alone

John Adams  
(b. 1947)

Tamora Pellikka, *mezzo-soprano*  
Ko Eun Park, *piano*

Recuerdo (duet)

Jeff Blumenkrantz  
(b. 1965)

Sarah Davis, *soprano*; Scott Mello, *tenor*  
Dana Scott, *piano*

Echo's Song

Martin Hennessy  
(b. 1953)

Four Ben Johnson Songs

Marnie Breckenridge, *soprano*  
Jennifer Renée Snyder, *piano*

Love is not all

Jeff Blumenkrantz  
(b. 1965)

Scott Mello, *tenor*  
Nancy Albrink, *piano*

## Bach Cantatas

### ***Bach Cantatas: Class I*** CRAIG SMITH

Thursday, June 15, 2006  
9:00 – 11:30 a.m.  
Raitt Recital Hall  
Peggy Pearson, *oboe*  
Robert Vos, *cello*

### ***Bach Cantatas: Class II*** CRAIG SMITH

Saturday, June 17, 2006  
1:00 – 3:30 p.m.  
Raitt Recital Hall  
Sheryl Cohen, *flute*  
Robert Vos, *cello*

### ***Bach Cantatas: Class III*** CRAIG SMITH

Friday, June 16, 2006  
1:45 – 3:45 p.m.  
Raitt Recital Hall  
Sheryl Cohen, *flute*  
Peggy Pearson, *oboe*  
Robert Vos, *cello*

### ***Bach Cantatas: Class IV*** CRAIG SMITH

Saturday, June 18, 2006  
12:30 – 3:00 p.m.  
Raitt Recital Hall  
Sheryl Cohen, *flute*  
Peggy Pearson, *oboe*  
Robert Vos, *cello*



EMMANUEL MUSIC was founded in 1970 by Craig Smith to perform the complete cycle of over 200 sacred cantatas by J.S. Bach in the liturgical setting for which they were intended. For the last 27 years with Emmanuel Music, Craig Smith has conducted a cantata of J.S. Bach each week as part of the Sunday worship service at Boston's Emmanuel Church. John Harbison has been for many years principal guest conductor of Emmanuel Music, leading performances of Bach cantatas, 17th-century motets, and new music. Together Craig Smith and John Harbison have established an international reputation in the interpretation and presentation of the music of J.S. Bach.



Cellist **ROBERT VOS** performs with the Pacific Symphony and the Opera Pacific Orchestra. He has been a winner in several solo competitions, including first prize in the Mu Phi Epsilon National String Juries and prizes from the American String Teacher's Association Competition (Collegiate Division). Mr. Vos has also performed in a number of important summer festivals, including as recipient of the Gabor Rejto cello fellowship at the Music Academy of the West, Yale's Norfolk Chamber Music Festival, and the Pacific Music Festival in Sapporo, Japan. From 1995-98, he was a member of the New World Symphony where he toured extensively and recorded for the Argo Decca and BMG labels. He has appeared in solo and chamber music recitals throughout Southern California, including the *Classics Become Eclectic* series in Pasadena, and on the *Sundays Live* program on KUSC FM. Mr. Vos received his training at University of Southern California where he studied with Eleonore Schoenfeld.

## Bach Cantatas: Class I

CRAIG SMITH

PEGGY PEARSON, *oboe*, ROBERT VOS, *cello*

Endlich wird mein Joch

Johann Sebastian Bach  
(1685-1750)

*Ich will den Kreuzstab gerne tragen*, BWV 56

Kyle Ferrill, *baritone*  
Jennifer Renée Snyder, *piano*

Seufzer, Tränen

*Jesus nahm zu sich die Zwölf*, BWV 22

Laura Anne Ayres, *soprano*  
Deborah Lee Hollis, *piano*

Erfüllet, ihr himmlischen göttlichen Flammen

*Wie schön leuchtet der Morgenstern*, BWV 1

Lauren Brown, *soprano*  
Eric Grigg, *piano*

Hochgelobter Gottessohn

*Bleib bei uns, denn es will Abend werden*, BWV 6

Miranda Loud, *mezzo-soprano*  
Deborah Hollis, *piano*

Öffne dich, mein ganzes Herze

*Nun komm, der Heiden Heiland I*, BWV 61

Hannah Clancy, *soprano*  
Brett Hodgdon, *piano*

Mein gläubiges Herze

*Also hat Gott die Welt geliebt*, BWV 68

Mary Mackenzie, *soprano*



Peggy Pearson



Craig Smith

## Living Legacies

JUDITH KELLOCK

Spring <i>Six Elizabethan Songs</i>	Aliana de la Guardia, <i>soprano</i> Jennifer Tung, <i>piano</i>	Dominick Argento (b. 1927)
In a Gondola	Lauren Brown, <i>soprano</i> CJ Capen, <i>piano</i>	Ned Rorem (b. 1923)
He Never Misses <i>Songs from Letters</i>	Angela Price, <i>mezzo-soprano</i> Katie Franklin, <i>piano</i>	Libby Larsen (b. 1950)
A Man Can Love Two Women <i>Songs from Letters</i>	Angela Price, <i>mezzo-soprano</i> Katie Franklin, <i>piano</i>	Larsen
Winter Song <i>Songs of Leontyne</i>	Gabrielle Demers, <i>soprano</i> Jennifer Renée Snyder, <i>piano</i>	Lee Hoiby (b. 1926)
Diaphenia <i>Six Elizabethan Songs</i>	Kathryn Grumley, <i>soprano</i> Katie Franklin, <i>piano</i>	Argento
Otherwise	Victoria Browsers, <i>soprano</i> Colleen Henry, <i>piano</i>	William Bolcom (b. 1938)
Take My Mother Home <i>Honey and Rue</i>	Mary Mackenzie, <i>soprano</i> Colleen Henry, <i>piano</i>	André Previn (b. 1929)



## Robert Schumann (1810-1856)

CRAIG SMITH

from Liederkreis I, op. 24 (Heine)

*Mit Myrten und Rosen, no. 9*

Kyle Ferrill, *baritone*

Jennifer Renée Snyder, *piano*

from Liederkreis II, op. 39 (Eichendorff)

*Intermezzo, no. 2*

Mary Moroney, *mezzo-soprano*

Dana Scott, *piano*

*Waldesgespräch, no. 3*

Suré Eloff, *soprano*

Jennifer Tung, *piano*

*Schöne Fremde, no. 6*

Scott Mello, *tenor*

Nancy Albrink, *piano*

*Wehmut, no. 9*

Hannah Clancy, *soprano*

Brett Hodgdon, *piano*

Du bist wie eine Blume, op. 25, no. 4 (Heine)

Marnie Breckenridge, *soprano*

Ko Eun Park, *piano*

Die Löwenbraut, op. 31, no. 1 (von Chamisso)

Michael Mentzel, *baritone*

Nancy Albrink, *piano*



## *Franz Schubert (1797-1828)*

RUDOLF JANSEN

Gretchen am Spinnrade (Goethe), D118

Marnie Breckenridge, soprano • Jennifer Renée Snyder, piano

Dem Unendlichen (Klopstock), D291

Yong Kyung Park, mezzo-soprano • Colleen Henry, piano

Sehnsucht (Mayrhofer), D516

Michael Mentzel, baritone • Nancy Albrink, piano

Der Zwerg (M. von Collin), D771

Michael Mentzel, baritone • Jennifer Renée Snyder, piano

Im Freien (Seidl), D880

Suré Eloff, soprano • Jennifer Renee Snyder, piano

Nur wer die Sehnsucht kennt (Goethe), D877

Gesänge aus Wilhelm Meister

Laura Anne Ayers, soprano • Carolyn Anne Herrington, piano

## *Bach Cantatas: Bach III*

CRAIG SMITH,

SHERYL COHEN, *flute*, PEGGY PEARSON, *oboe*, ROBERT VOS, *cello*

Mein Freund ist mein

*Wachet auf, rusft uns die Stimme*, BWV 140

Hye Young Kang, *soprano*; Michael Mentzel, *baritone* • Carolyn Anne Herrington, *piano*

Herr, du siehst statt guter Werke

*Es ist das Heil uns kommen her*, BWV 9

Pamela Terry, *mezzo-soprano*; Marion Samuel-Stevens, *soprano* • Jennifer Tung, *piano*

Was willst du dich

*Liebster Gott, wenn werd ich sterben?*, BWV 8

Scott Mello, *tenor* • Nancy Albrink, *piano*

Ich folge dir gleichfalls

*St. John Passion*, BWV 245

Victoria Browsers, *soprano* • CJ Capen, *piano*

Wenn des Kreuzes Bitterkeiten

*Was Gott tut, das ist wohlgetan II*, BWV 99

Jennifer Min-Young Lee, *soprano*, Heather Henderson, *mezzo-soprano* • Jennifer Tung, *piano*

## Wolfgang Amadeus Mozart (1756-1791)

RUDOLF JANSEN

Abendempfindung, KV 523

Suré Eloff, *soprano* • Jennifer Renée Snyder, *piano*

Als Luise die Briefe, KV 520

Marion Samuel-Stevens, *soprano* • Eric Grigg, *piano*

An Chloe, KV 524

Kathryn Grumley, *soprano* • Molly Wood, *piano*

Dans un bois solitaire, KV 308/295b

Szilvia Schranz, *soprano* • Emily Helvey, *piano*

Ridente la calma, KV 152/210a

Lauren Brown, *soprano* • CJ Capen, *piano*

Trennungslied, KV 519

Ina Woods, *soprano* • CJ Capen, *piano*

Wie Unglücklich bin ich nit, KV 147/125g

Sarah Davis, *soprano* • Nancy Albrink, *piano*

## Charles Ives (1874-1954)

JUDITH KELLOCK

Songs my mother taught me

Yong Kyung Park, *mezzo-soprano* • Tyson Hankins, *piano*

Ann Street

Argenta Walther, *mezzo-soprano* • Tyson Hankins, *piano*

The Housatonic at Stockbridge

Lorraine Yaros Sullivan, *mezzo-soprano* • Carolyn Anne Herrington, *piano*

Two Little Flowers

Vince Vincent, *baritone* • Molly Wood, *piano*

West End

Mary Moroney, *mezzo-soprano* • Dana Scott, *piano*

West London

Yong Kyung Park, *mezzo-soprano* • Colleen Henry, *piano*

## Robert Schumann (1810-1856) *Frauenliebe und Leben*

RUDOLF JANSEN

Seit ich ihn Gesehen, op. 42, no. 1

Diana Merek, *mezzo-soprano* • Eric Grigg, *piano*

Er, der Herrlichste von allen, op. 42, no. 2

Aliana de la Guardia, *soprano* • Brett Hodgdon, *piano*

Ich kann's nicht fassen, op. 42, no. 3

Yong Kyung Park, *mezzo-soprano* • Tyson Hankins, *piano*

Du Ring an meinem Finger, op. 42, no. 4

Angela Price, *mezzo-soprano* • CJ Capen, *piano*

Helft mir, ihr Schwestern, op. 42, no. 5

Angela Price, *mezzo-soprano* • CJ Capen, *piano*

Süsser Freund, op. 42, no. 6

Raeeka Shehabi-Yaghmai, *mezzo-soprano* • Deborah Lee Hollis, *piano*

Nun hast du mir den ersten Schmerz getan, op. 42, no. 8

Raeeka Shehabi-Yaghmai, *mezzo-soprano* • Deborah Lee Hollis, *piano*

## Johann Sebastian Bach *Cantatas: II*

CRAIG SMITH

SHERYL COHEN, *flute*, ROBERT VOS, *cello*

Seele, deine Spezereien

*Easter Oratorio*, BWV 249

Sarah Davis, *soprano* • Dana Scott, *piano*

Gott versorgt alles Leben

*Es wartet alles auf dich*, BWV 187

Ina Woods, *soprano* • Eric Grigg, *piano*

Stephanie Adrian, *soprano* • Eric Grigg, *piano*

Lass, o Welt, mich aus Verachtung

*Liebster Immanuel, Herzog der Frommen*, BWV 123

Kyle Ferrill, *baritone* • Jennifer Renée Snyder, *piano*

Schweigt, ihr Flöten

*O Holder Tag, erwünschte Zeit*, BWV 210

Victoria Browsers, *soprano* • CJ Capen, *piano*

Was Gott tut, das ist wohlgetan III

*Was Gott tut, das ist wohlgetan III*, BWV 100

Aliana de la Guardia, *soprano* • Brett Hodgdon, *piano*

Ei! Wie schmeckt die Coffee süsse

*Schweigt stille, plaudert nicht (Coffee Cantata)*, BWV 211

Gabrielle Demers, *soprano* • Molly Wood, *piano*

## Claude Debussy (1862-1918)

RUDOLF JANSEN

Clair de lune

*Fêtes Galantes I*

Hannah Clancy, *soprano* • Brett Hodgdon, *piano*

Regret

Jennifer Min-Young Lee, *soprano* • Joshua Grunmann, *piano*

Fantoches

*Fêtes Galantes I*

Kathryn Grumley, *soprano* • Katie Franklin, *piano*

La chevelure

*Chansons de Bilitis*

Mary Moroney, *mezzo-soprano* • Emily Helvey, *piano*

Green

*Ariettes Oubliées*

Mary Mackenzie, *soprano* • Carolyn Anne Herrington, *piano*

Le faune

*Fêtes Galantes II*

Aliana de la Guardia, *soprano* • Brett Hodgdon, *piano*

## Francis Poulenc (1899-1963)

RUDOLF JANSEN

*Métamorphoses*, FP 121

*Reine des mouettes*, no. 1

Hye Young Kang, *soprano* • Eric Grigg, *piano*

*C'est ainsi que tu es*, no. 2

Hye Young Kang, *soprano* • Eric Grigg, *piano*

*Paganini*, no. 3

Suré Eloff, *soprano* • Jennifer Renée Snyder, *piano*

from *Fiançailles pour rire*, FP. 101 (Vilmorin)

*La Dame d'André*, no. 1

Marion Samuel-Stevens, *soprano* • Joshua Grunmann, *piano*

*Violon*, no. 5

Marnie Breckenridge, *soprano* • Jennifer Renée Snyder, *piano*

*Il vole*, no. 3

Marion Samuel-Stevens, *soprano* • Joshua Grunmann, *piano*

*Fleurs*, no. 6

Marnie Breckenridge, *soprano* • Jennifer Renée Snyder, *piano*

# Johann Sebastian Bach Cantatas: IV

CRAIG SMITH

SHERYL COHEN, *flute*, PEGGY PEARSON, *oboe*, ROBERT VOS, *cello*

Zerfließe, mein Herze

*St. John Passion*, BWV 245

Hye Young Kang, *soprano*

Deborah Lee Hollis, *piano*

Stumme Seufzer, stille Klagen

*Mein Herze schwimmt im Blut*, BWV 199

Raeeka Shehabi-Yaghmai, *mezzo-soprano*

Dana Scott, *piano*

Ach, wir bekennst unsre Schuld

*Du Friedefürst, Herr Jesu Christ*, BWV 116

Grace Kang, *soprano*; Scott Mello, *tenor*; Michael Mentzel, *baritone*

Emily Helvey, *piano*

Quia fecit

*Magnificat*, BWV 243

Kyle Siddons, *baritone*

Tyson Hankins, *piano*

Gottes Wort, das trüget nicht

*Ihr Menschen, rühmet Gottes Liebe*, BWV 167

Suré Eloff, *soprano*; Lorraine Yaros Sullivan, *mezzo-soprano*

Carolyn Anne Herrington, *piano*

Quia respexit

*Magnificat*, BWV 243

Marnie Breckenridge, *soprano*

Tyson Hankins, *piano*

Ich will auch mit gebrochnen Augen

*Mit Fried und Freud ich fahr dahin*, BWV 125

Angela Price, *mezzo-soprano*

CJ Capen, *piano*

Die ihr aus dunkeln grüften

Sylvia Schraz, *soprano*

Deborah Lee Hollis, *piano*



Sheryl Cohen

## German Lieder I

RUDOLF JANSEN

- Ein Traum, op. 48, no. 6 (von Bodenstedt) Edvard Grieg  
(1843-1907)  
Raeka Shehabi-Yaghami, *mezzo-soprano* • Joshua Grunmann, *piano*
- Die Männer sind méchant! (Seidl), D866 Franz Schubert  
(1797-1828)  
*Vier Refrainlieder*  
Ina Woods, *soprano* • CJ Capen, *piano*
- Die liebende Schreibt, op. 86, no. 3 Felix Mendelssohn  
(1809-1847)  
Marnie Breckenridge, *soprano* • Ko Eun Park, *piano*
- Freudvoll und leidvoll (Goethe) Franz Liszt  
(1811-1886)  
Laura Anne Ayres, *soprano* • Emily Helvey, *piano*
- Ging heut' morgen übers Feld (1883-5) Gustav Mahler  
(1860-1911)  
*Lieder eines fahrenden Gesellen*  
Heather Henderson, *mezzo-soprano* • Colleen Henry, *piano*
- In den Beeren, Op. 84, No. 3 Johannes Brahms  
(1833-1897)  
Pamela Terry, *mezzo-soprano* • Joshua Grunmann, *piano*

## Samuel Barber (1910-1981)

JUDITH KELLOCK

- A Last Song (Graves)  
*Despite and Still, Op. 41 (1968-69)*  
Gabrielle Demers, *soprano* • Colleen Henry, *piano*
- In the Wilderness (Graves)  
*Despite and Still, Op. 41 (1968-69)*  
Samantha Staton, *soprano* • Nancy Albrink, *piano*
- Despite and Still (Graves)  
*Despite and Still, Op. 41 (1968-69)*  
Elizabeth Grayson, *soprano* • Deborah Lee Hollis, *piano*
- Sleep Now, Op. 10, No. 2  
*Three Songs (Joyce: Chamber Music), Op. 10 (1936)*  
Kyle Siddons, *baritone* • Rokšana Zeinapur, *piano*
- Nuvoletta (Joyce), Op. 25 (1947)  
Jennifer Min-Young Lee, *soprano* • Eric Grigg, *piano*

## French Class

RUDOLF JANSEN

D'Anne qui me jecta de la neige  
D'Anne jouant de l'espinette  
*Épigrammes de Clément Marot*

Maurice Ravel  
(1875-1937)

Lorraine Yaros Sullivan, *mezzo-soprano*  
Carolyn Anne Herrington, *piano*

Toujours, op. 21, no. 2 (Grandmougin)  
*Poème d'un jour*

Gabriel Fauré  
(1845-1924)

Scott Mello, *tenor*  
Nancy Albrink, *piano*

Tyndaris (Leconte de Lisle)  
*Études Latines*

Reynaldo Hahn  
(1874-1947)

Raeeka Shehabi-Yaghmai, *mezzo-soprano*  
Joshua Grunmann, *piano*

Automne, op. 18, no. 3 (Silvestre)

Fauré

Angela Price, *mezzo-soprano*  
Katie Franklin, *piano*

La pintade (Renard)  
*Histoires naturelles*

Ravel

Vince Vincent, *baritone*  
Joshua Grunmann, *piano*

Le cygne (Renard)  
*Histoires naturelles*

Ravel

Vince Vincent, *baritone*  
Emily Helvey, *piano*

Le paon (Renard)  
*Histoires naturelles*

Ravel

Argenta Walther, *mezzo-soprano*  
Tyson Hankins, *piano*





## *Robert Schumann (1810-1856)*

RUDOLF JANSEN

Die Lotusblume, Op. 25, No. 7 (Heine)

Ina Woods, *soprano* • Molly Wood, *piano*

Schöne Wiege meiner Leiden, Op. 24, No. 5

*Liederkreis*

Kyle Ferrill, *baritone* • Joshua Grunmann, *piano*

Jeden Morgen, Op. 79, No. 7b

*Zigeunerliedchen II*

Sarah Davis, *soprano* • Deborah Lee Hollis, *piano*

Sehnsucht, Op. 51, No. 1 (Geibel)

Suré Eloff, *soprano* • Tyson Hankins, *piano*

Die beiden Grenadier, Op. 49, No. 1 (Heine)

Vince Vincent, *baritone* • Molly Wood, *piano*

Singet nicht in Trauertönen, Op. 98a, No. 7 (Goethe)

Victoria Browsers, *soprano* • Brett Hodgdon, *piano*

## *Franz Schubert (1797-1828)*

RUDOLF JANSEN

Cora an die Sonne (Baumberg), D263

Lauren Brown, *soprano* • CJ Capen, *piano*

Erlkönig (Goethe), D328

Scott Mello, *tenor* • Nancy Albrink, *piano*

Ganymed (Goethe), D544

Michael Mentzel, *baritone* • Brett Hodgdon, *piano*

Nacht und Träume (M. von Collin), D827

Laura Anne Ayers, *soprano* • Katie Franklin, *piano*

Im Frühling (Schulze), D882

Victoria Browsers, *soprano* • Joshua Grunmann, *piano*

## Hugo Wolf (1860-1903)

RUDOLF JANSEN

Auf ein altes Bild (Mörrike)

Grace Kang, *soprano* • Rokšana Zeinapur, *piano*

Elfenlied (Mörrike)

Marion Samuel-Stevens, *soprano* • Joshua Grunmann, *piano*

Auch kleine Dinge (*Italienisches liederbuch*)

Lorraine Yaros Sullivan, *mezzo-soprano* • Eric Grigg, *piano*

Erstes Liebeslied eines Mädchens (Mörrike)

Gabrielle Demers, *soprano* • Ko Eun Park, *piano*

Ich hab in Penna (*Italienisches liederbuch*)

Samantha Staton, *soprano* • Molly Wood, *piano*

Nachtzauber (Eichendorff)

Kyle Ferrill, *baritone* • Joshua Grunmann, *piano*

Verschwiegene liebe (Mörrike)

Kyle Ferrill, *baritone* • Dana Scott, *piano*

## Henry Purcell (1659-1695) George Frideric Handel (1685-1759)

MARGARET LATTIMORE

Music for awhile

Victoria Browers, *soprano* • Joshua Grunmann, *piano*

Henry Purcell

O Had I Jubal's Lyre

*Judas Maccabaeus*, HWV 63

Aliana de la Guardia, *soprano* • Jennifer Tung, *piano*

George Frideric Handel

Ah! How sweet it is to love

Jennifer Min-Young Lee, *soprano* • Joshua Grunmann, *piano*

Purcell

Angels ever bright and fair

*Theodora*

Miranda Loud, *mezzo-soprano* • Colleen Henry, *piano*

Handel

O Thou that tellest good tidings to Zion

*Messiah*, HWV 56

Yong Kyung Park, *mezzo-soprano* • Carolyn Anne Herrington, *piano*

Handel

Gentle Murmurs Will I Mourn

*Jephtha*, HWV 70

Tamora Pellikka, *mezzo-soprano* • Ko Eun Park, *piano*

Handel

Thursday, June 22 • 3:00-5:00 p.m. & Sunday, July 2 • 9:30-11:30 a.m.

## *Pianists: Creativity at the Keyboard*

MARTIN KATZ

Creativity at the Keyboard: The Accompanist as Composer

### Folksongs

The Ash Grove  
Molly Wood

Shall we gather at the river?  
Katie Franklin

Black is the color of my true love's hair  
Jennifer Snyder and Emily Helvey

Shenandoah  
Christopher Capen

Go Tell it on the Mountain  
Dana Scott

Aupres de ma Blonde  
Eric Grigg

### Special Problems

Im Fruhling (Schubert)  
Carolyn Herrington

Fruhlingsnacht (Schumann)  
Christopher Capen and Emily Helvey

Waldesgesprach (Schumann)  
Nancy Albrink

Helft mir, ihr Schwestern  
Colleen Henry

I Hear an Army (Barber)  
Katie Franklin and Tyson Hankins

The Daises (Barber)  
Molly Wood

Botschaft (Brahms)

Eric Grigg and Ko Eun Park

Liebst du um Schonheit (Mahler)  
Jennifer Snyder

Amor (Strauss)  
Brett Hodgdon

Allerseelen (Strauss)  
Deborah Lee Hollis and Dana Scott

Morgen (Strauss)  
Jennifer Tung

### Baroque Realizations

Sleep, why dost thou leave me?  
(Semele/Handel)  
Carolyn Herrington and Brett Hodgdon

Music for awhile (Purcell)  
Nancy Albrink and Colleen Henry

Amarilli (Caccini)  
Deborah Lee Hollis

Lasciateme morire (Monteverdi)  
Ko Eun Park and Jennifer Tung

Pur Dicasti  
Tyson Hankins

## *Playing Arias*

MARTIN KATZ

E sogno o realta (*Rigoletto*)  
Carolyn Herrington and Dana Scott

Cortigiani (*Rigoletto*)  
Nancy Albrink and Tyson Hankins

Recondita armonia (*Tosca*)  
Jennifer Tung

Voila donc la terrible cite (*Thais*)  
Kirk Severtson and Joshua Grunmann

Papers, papers! (*The Consul*)  
Eric Grigg and Brett Hodgdon

Mon coeur s'ouvre à ta voix (*Samson et Dalila*)  
Deborah Lee Hollis and Ko Eun Park

Do not utter a word (*Vanessa*)  
Katie Franklin and Colleen Henry

Lia's Aria (*L'Enfant Prodigue*)  
Jennifer Snyder and Molly Wood

The Letter scene (*Eugene Onegin*)  
Tyson Hankins



# John Harbison: *Mottetti di Montale* J.S. Bach: *Oratorio*

MARGARET LATTIMORE

L'anima che dispensa (Libro 2, No. XI)

John Harbison  
(b. 1938)

Lorraine Yaros Sullivan, *mezzo-soprano*  
Carolyn Anne Herrington, *piano*

Non recidere, forbice, quell volto (Libro 4, No. XVIII)

Laura Anne Ayres, *soprano*  
Molly Wood, *piano*

Il remarro (Libro 2, No. IX)

Pamela Terry, *mezzo-soprano*  
Tyson Hankins, *piano*

Ti libero la fronte (Libro 2, XII)

Marnie Breckenridge, *soprano*  
Tyson Hankins, *piano*

...ma così sia. Un suono di cornetta (Libro 4, No. XX)

Gabrielle Demers, *soprano*  
Katie Franklin, *piano*

Angus dei

*Mass in B Minor*, BWV 232

J.S. Bach  
(1685-1750)

Joy Hunter, *mezzo-soprano*  
Brett Hodgdon, *piano*

Et exultavit

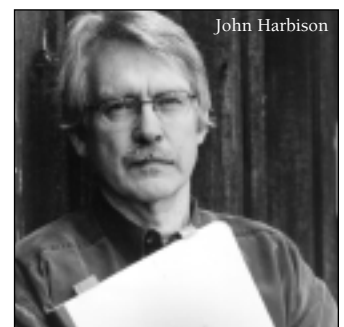
*Magnificat*, BWV 243

Raeeka Shehabi-Yaghmai, *mezzo-soprano*  
CJ Capen, *piano*

Buss und Reu

*St. Matthew Passion (Picander)*, BWV 244

Tamora Pellikka, *mezzo-soprano*  
Ko Eun Park, *piano*



## Richard Strauss (1864-1949)

MARTIN KATZ

Heimkehr, Op. 15, No. 5 (von Schack)

*Fünf Lieder (1884-86)*

Lauren Brown, *soprano* • Tyson Hankins, *piano*

Ständchen, Op. 17, No. 2 (von Schack)

*Sechs Lieder (1885-87)*

Mary Mackenzie, *soprano* • Emily Helvey, *piano*

All' mein Gedanken, mein Herz und mein Sinn, Op. 21, No. 1 (Dahn)

*Schliche Weisen (1887-88)*

Miranda Loud, *mezzo-soprano* • Brett Hodgdon, *piano*

Kornblumen, Op. 22 No. 1 (Dahn)

*Mädchenblumen*

Jennifer Min-Young Lee, *soprano* • Molly Wood, *piano*

Cäcilie, Op. 27, No. 2 (Hart),

*Vier Lieder (1894)*

Samantha Staton, *soprano* • Katie Franklin, *piano*

Heimliche Aufforderung, Op. 27, No. 3 (Mackay)

*Vier Lieder (1894)*

Pamela Terry, *mezzo-soprano* • Jennifer Renée Snyder, *piano*

Ich trage meine Minne, Op. 32, No. 1 (Henckell)

*Fünf Lieder (1898)*

Hye Young Kang, *soprano* • CJ Capen, *piano*

Das Rosenband, Op. 36, No. 1 (Klopstock)

*Vier Lieder (1897)*

Heather Henderson, *mezzo-soprano* • Ko Eun Park, *piano*

Hat gesagt - bleibt's nicht dabei, Op. 36, No. 3 (aus "Des Knaben Wunderhorn")

*Vier Lieder (1897)*

Laura Anne Ayers, *soprano* • Tyson Hankins, *piano*

Befreit, Op. 39, No. 4 (Dehmel)

*Fünf Lieder (1898)*

Suré Eloff, *soprano* • Jennifer Tung, *piano*

Ich wollt ein Sträusslein binden, Op 68, No. 2 (Brentano)

*Sechs Lieder (1918)*

Victoria Browsers, *soprano* • Carolyn Anne Herrington, *piano*

## Arias

MARGARET LATTIMORE

Non disperar  
*Giulio Cesare*

George Frideric Handel  
(1685-1759)

Lauren Brown, *soprano*  
CJ Capen, *piano*

In si Barbara sciagura  
*Semiramide*

Gioacchino Rossini  
(1792-1868)

Heather Henderson, *mezzo-soprano*  
Colleen Henry, *piano*

What a Movie  
*Trouble in Tahiti*

Leonard Bernstein  
(1918-1990)

Argenta Walther, *mezzo-soprano*  
Jennifer Renée Snyder, *piano*

Lullaby  
*The Consul*

Gian Carlo Menotti  
(b. 1911)

Joy Hunter, *mezzo-soprano*  
Roksana Zeinapur, *piano*

Vado, ma dove?

Wolfgang Amadeus Mozart  
(1756-1791)

Laura Anne Ayres, *soprano*



## Samuel Barber

MARTIN KATZ

The Daises (Stephens), (1927)

*Three Songs, Op. 2*

Victoria Browsers, *soprano* • CJ Capen, *piano*

Samuel Barber

(1910-1981)

With Rue my Heart is Laden (Housman), (1928)

*Three Songs, Op. 2*

Argenta Walther, *mezzo-soprano* • Jennifer Tung, *piano*

Bessie Bobtail (Stephens), 1934

*Three Songs, Op. 2*

Joy Hunter, *mezzo-soprano* • Deborah Lee Hollis, *piano*

Rain has Fallen

*Three Songs (Joyce: Chamber Music), Op. 10 (1936)*

Kyle Ferrill, *baritone* • Jennifer Renée Snyder, *piano*

Sleep now

*Three Songs (Joyce: Chamber Music), Op. 10 (1936)*

Yong Kyung Park, *mezzo-soprano* • Colleen Henry, *piano*

Nocturne (F. Prokosch), (1940)

*Four Songs, Op. 13*

Sarah Davis, *soprano* • Dana Scott, *piano*

## Claude Debussy (1862-1918)

MARTIN KATZ

Pantomime

*Quatre chanson de jeunesse*

Lauren Brown, *soprano* • Molly Wood, *piano*

Claude Debussy

(1862-1918)

En sourdine

*Fêtes Galantes I*

Aliana de la Guardia, *soprano* • Brett Hodgdon, *piano*

En sourdine (1st version)

Victoria Browsers, *soprano* • Joshua Grunmann, *piano*

Vasnier Songbook: VI. Coquetterie posthume

Szilvia Schranz, *soprano* • Emily Helvey, *piano*

Colloque sentimental

*Fêtes Galantes II*

Aliana de la Guardia, *soprano* • Brett Hodgdon, *piano*

Vasnier Songbook: XI. La Romance d'Ariel

Szilvia Schranz, *soprano* • Emily Helvey, *piano*

Apparition (Mallarme)

Elizabeth Grayson, *soprano* • Deborah Lee Hollis, *piano*



## Samuel Barber

MARTIN KATZ

Puisque tout passé

*Mélodies passagères (Rilke), Op. 27 (1950-51)*

Hye Young Kang, *soprano*

Eric Grigg, *piano*

Samuel Barber  
(1910-1981)

Un cygne

*Mélodies passagères (Rilke), Op. 27 (1950-51)*

Szilvia Schranz, *soprano*

Jennifer Tung, *piano*

Le clocher chante

*Mélodies passagères (Rilke), Op. 27 (1950-51)*

Mary Mackenzie, *soprano*

Carolyn Anne Herrington, *piano*

Départ

*Mélodies passagères (Rilke), Op. 27 (1950-51)*

Lauren Brown, *soprano*

Tyson Hankins, *piano*

Solitary Hotel (Joyce)

*Despite and Still, Op. 41 (1968-69)*

Gayle Shay, *mezzo-soprano*

Jennifer Renée Snyder, *piano*

Now I have Fed and Eaten Up the Rose, Op. 45, No. 1

*Three Songs, Op. 45 (1972)*

Marnie Breckenridge, *soprano*

Emily Helvey, *piano*

A Green Lowland of Pianos (J. Harasymowecz, trans. C. Milosz)

*Three Songs, Op. 45 (1972)*

Vince Vincent, *baritone*

Emily Helvey, *piano*

## España!

MARTIN KATZ

- El majo discreto  
*Tonadillas* Enrique Granados  
(1867-1916)  
Raeeka Shehabi-Yaghmai, *mezzo-soprano* • Deborah Lee Hollis, *piano*
- El mirar de la maja  
*Tonadillas* Granados  
Pamela Terry, *mezzo-soprano* • Jennifer Tung, *piano*
- La maja dolorosa 1  
*Tonadillas* Granados  
Aliana de la Guardia, *soprano* • Jennifer Tung, *piano*
- La maja dolorosa 3  
*Tonadillas* Granados  
Aliana de la Guardia, *soprano* • Brett Hodgdon, *piano*
- El vito Fernando J. Obradors (1897-1945)  
*Canciones clásicas españoles*  
Tamora Pellikka, *mezzo-soprano* • Ko Eun Park, *piano*
- ¿De dónde venís, amore? Joaquin Rodrigo (1901-1999)  
*Cuatro madrigales amorosos*  
Marnie Breckenridge, *soprano* • Ko Eun Park, *piano*
- Vos me matasteis Rodrigo  
*Cuatro madrigales amorosos*  
Kathryn Grumley, *soprano* • Molly Wood, *piano*
- Nana Manuel de Falla (1876-1946)  
*Siete canciones*  
Angela Price, *mezzo-soprano* • Katie Franklin, *piano*

## Aria Potpourri

MARTIN KATZ

- Tornami a vagheggiar George Frideric Handel  
*Alcina* (1685-1759)  
Victoria Browsers, *soprano* • Brett Hodgdon, *piano*
- Cruda sorte! Gioacchino Rossini  
*Litaliana in Algeri* (1792-1868)  
Yong Kyung Park, *mezzo-soprano* • Colleen Henry, *piano*
- Seien wir wieder gut! Richard Strauss  
*Ariadne auf Naxos, Op. 60* (1864-1949)  
Raeeka Shehabi-Yaghmai, *mezzo-soprano* • Joshua Grunmann, *piano*
- To This We've Come Gian Carlo Menotti  
*The Consul* (b. 1911)  
Samantha Staton, *soprano* • Eric Grigg, *piano*
- Bella siccome un angelo Gaetano Donizetti  
*Don Pasquale* (1797-1848)  
Kyle Siddons, *baritone* • Deborah Lee Hollis, *piano*
- Du bist der Lenz Richard Wagner  
*Die Walküre* (1813-1883)  
Laura Anne Ayres, *soprano* • Katie Franklin, *piano*



## American Classics - 20th Century

MARTIN KATZ

Pippa's Song

Ned Rorem  
(b. 1923)

Grace Kang, *soprano*  
Roksana Zeinapur, *piano*

Sleep

*Six Elizabethan Songs*

Dominick Argento  
(b. 1927)

Aliana de la Guardia, *soprano*  
Brett Hodgdon, *piano*

Robert Browning

*Casa Guidi (1983)*

Argento

Lorraine Yaros Sullivan, *mezzo-soprano*  
Carolyn Anne Herrington, *piano*

I can't be talkin' of love

John Duke  
(1899-1984)

Miranda Loud, *mezzo-soprano*  
Roksana Zeinapur, *piano*

David Mourns for Absalom

David Diamond  
(1915-2005)

Pamela Terry, *mezzo-soprano*  
Deborah Lee Hollis, *piano*

Sleep is supposed to be

Aaron Copland  
(1900-1990)

Marion Samuel-Stevens, *soprano*  
Jennifer Tung, *piano*

Love in the Dictionary

Celcius Dougherty (1902-1986)

Diana Merek, *mezzo-soprano*  
Eric Grigg, *piano*

## *Hermit Songs Class: Samuel Barber (1910-1981)*

MARTIN KATZ

At St. Patrick's Purgatory

Angela Price, *mezzo-soprano* • Ko Eun Park, *piano*

Promiscuity

Hannah Clancy, *soprano* • Brett Hodgdon, *piano*

Church Bell at Night

Raeeka Shehabi-Yaghmai, *mezzo-soprano* • Ko Eun Park, *piano*

St. Ita's Vision

Marion Samuel-Stevens, *soprano* • Jennifer Tung, *piano*

The Crucifixion

Mary Moroney, *mezzo-soprano* • Dana Scott, *piano*

The Monk and his Cat

Heather Henderson *soprano* • Ko Eun Park, *piano*

The Heavenly Banquet

Laura Anne Ayers, *soprano* • Carolyn Anne Herrington, *piano*

Sea-snatch

Miranda Loud, *mezzo-soprano* • Brett Hodgdon, *piano*

The Praises of God

Grace Kang, *soprano* • Tyson Hankins, *piano*

The Desire for Hermitage

Suré Eloff, *soprano* • Eric Grigg, *piano*



## French Romantic

MARTIN KATZ

Le Spectre de la Rose  
Hector Berlioz  
(1803-1869)

Laura Anne Ayres, *soprano*  
Emily Helvey, *piano*

Le temps des lilas  
Ernest Chausson  
(1855-1899)

Pamela Terry, *mezzo-soprano*  
Joshua Grunmann, *piano*

Chère nuit  
Alfred Bachelet  
(1864-1944)

Mary Mackenzie, *soprano*  
Emily Helvey, *piano*

La Caravan  
Ernest Chausson  
(1855-1899)

Heather Henderson, *mezzo-soprano*  
Colleen Henry, *piano*

Sur les lagunes (Gautier)  
*Les Nuits d'été*  
Berlioz

Miranda Loud, *mezzo-soprano*  
Colleen Henry, *piano*

O quand je dors  
Franz Liszt  
(1811-1886)

Samantha Staton, *soprano*  
Deborah Lee Hollis, *piano*

Au pays où se fait la guerre  
Henri Duparc  
(1848-1933)

Yong Kyung Park, *mezzo-soprano*  
Tyson Hankins, *piano*

Paysage  
Reynaldo Hahn  
(1874-1947)

Gabrielle Demers, *soprano*  
Ko Eun Park, *piano*

## German Lieder II

MARTIN KATZ

- |  |                              |
|--|------------------------------|
| Ich atmet' einen linden Duft (1901)<br><i>Fünf Rückert-Lieder</i>          | Gustav Mahler<br>(1860-1911) |
| Mary Mackenzie, <i>soprano</i><br>Emily Helvey, <i>piano</i>               |                              |
| Des Antonius von Padua Fischpredigt (1893)<br><i>Des Knaben Wunderhorn</i> | Mahler                       |
| Michael Mentzel, <i>baritone</i><br>Joshua Grunmann, <i>piano</i>          |                              |
| Urlicht (1893)<br><i>Des Knaben Wunderhorn</i>                             | Mahler                       |
| Mary Moroney, <i>mezzo-soprano</i><br>Dana Scott, <i>piano</i>             |                              |
| Wer hat dies Liedlein erdacht? (1892)<br><i>Des Knaben Wunderhorn</i>      | Mahler                       |
| Sarah Davis, <i>soprano</i><br>Deborah Lee Hollis, <i>piano</i>            |                              |
| Das irdische Leben (1892)<br><i>Des Knaben Wunderhorn</i>                  | Mahler                       |
| Gayle Shay, <i>mezzo-soprano</i><br>Tyson Hankins, <i>piano</i>            |                              |
| Nocturne (1911) (Hartleben)  | Joseph Marx<br>(1882-1964)   |
| Elizabeth Grayson, <i>soprano</i><br>Deborah Lee Hollis, <i>piano</i>      |                              |
| Lob des hohen Verstandes (1896)<br><i>Des Knaben Wunderhorn</i>            | Mahler                       |
| Gayle Shay, <i>mezzo-soprano</i><br>Jennifer Renée Snyder, <i>piano</i>    |                              |

## German Lieder III

MARTIN KATZ

- Dein blaues Auge, Op. 59, No. 8 (Groth) Johannes Brahms  
(1833-1897)  
*Acht Lieder und Gesänge (1873)*  
Mary Moroney, *mezzo-soprano*  
Emily Helvey, *piano*
- Lorelei, S. 273 (Heine) Franz Liszt  
(1811-1886)  
Laura Anne Ayres, *soprano*  
Tyson Hankins, *piano*
- Meine Liebe ist grün, op. 63, no. 5 (F. Schumann) Brahms  
*Neun Lieder und Gesänge (1873)*  
Marnie Breckenridge, *soprano*  
Ko Eun Park, *piano*
- Alte Liebe, op. 72, no. 1 (Candidus) Brahms  
*Fünf Gesänge (1876)*  
Yong Kyung Park, *mezzo-soprano*  
Carolyn Anne Herrington, *piano*
- Traüme (no. 5) Richard Wagner  
(1813-1883)  
*Wesendonck Lieder*  
Laura Anne Ayres, *soprano*  
Katie Franklin, *piano*
- Botschaft, op. 47, no. 1 (Daumer) Brahms  
*Fünf Lieder (1868)*  
Mary Moroney, *mezzo-soprano*  
Emily Helvey, *piano*
- Heimweh Hugo Wolf  
(1860-1903)  
*Mörrike-Lieder*  
Kyle Ferrill, *baritone*  
Jennifer Renée Snyder, *piano*





## Russian Song

MARTIN KATZ

- |   |                                       |
|---|---------------------------------------|
| Angil   | Nicolas Slonimsky<br>(1894-1995)      |
| Mary Moroney, <i>mezzo-soprano</i><br>Dana Scott, <i>piano</i>  |                                       |
| “Day to Night comparing went the Wind her way,” Op. 34, No. 4   | Sergei Rachmaninoff<br>(1873-1943)    |
| Heather Henderson, <i>mezzo-soprano</i><br>Dana Scott, <i>piano</i>                                   |                                       |
| “How fair this spot!” Op. 21  | Rachmaninoff                          |
| Victoria Browsers, <i>soprano</i><br>Brett Hodgdon, <i>piano</i>                                      |                                       |
| In the silent night, Op. 4, No. 3   | Rachmaninoff                          |
| Gabrielle Demers, <i>soprano</i><br>Katie Franklin, <i>piano</i>                                      |                                       |
| A Prayer, op. 8 no. 6   | Rachmaninoff                          |
| Aliana de la Guardia, <i>mezzo-soprano</i><br>Brett Hodgdon, <i>piano</i>                             |                                       |
| “O, do not grieve!” Op. 14, No. 8   | Peter Illyich Tchaikovsky (1840-1893) |
| Yong Kyung Park, <i>mezzo-soprano</i><br>Colleen Henry, <i>piano</i>                                  |                                       |
| The Soldier’s Wife, Op. 8, No. 4  |                                       |
| Lauren Lee, <i>soprano</i><br>Gayle Shay, <i>mezzo-soprano</i><br>Jennifer Renée Snyder, <i>piano</i> |                                       |
| Vocalise, opus 34, No. 14   | Rachmaninoff                          |
| Jennifer Min-Young Lee, <i>soprano</i><br>Jennifer Tung, <i>piano</i>                                 |                                       |

# A Song Sampler

MARTIN KATZ

- |   |  |                                |
|---|--|--------------------------------|
| If Music Be the Food of Love<br><i>3rd version</i>    | Marnie Breckenridge, <i>soprano</i><br>Jennifer Renée Snyder, <i>piano</i>             | Henry Purcell<br>(1659-1695)   |
| Wie Melodien zieht es nur, op. 105, no. 1             | Diana Merek, <i>mezzo-soprano</i><br>Eric Grigg, <i>piano</i>                          | Johannes Brahms<br>(1833-1897) |
| Sweeter than Roses                                    | Lorraine Yaros Sullivan, <i>mezzo-soprano</i><br>Carolyn Anne Herrington, <i>piano</i> | Henry Purcell<br>(1659-1695)   |
| Tonera (Geijer)                                       | Raeeka Shehabi-Yaghmai, <i>mezzo-soprano</i><br>Jennifer Renée Snyder, <i>piano</i>    | Carl Sjöberg<br>(1861-1900)    |
| Chanson romanesque<br><i>Don Quichotte à Dulcinée</i> | Kyle Siddons, <i>baritone</i>  | Maurice Ravel<br>(1875-1937)   |
| Come, Away Death<br><i>Let Us Garlands Bring</i>      | Kyle Ferrill, <i>baritone</i><br>Jennifer Renée Snyder, <i>piano</i>                   | Gerald Finzi<br>(1901-1956)    |
| Le Martin-Pêcheur<br><i>Histoires Naturelles</i>      | Argenta Walther, <i>mezzo-soprano</i><br>Tyson Hankins, <i>piano</i>                   | Maurice Ravel<br>(1875-1937)   |
| Air Romantique<br><i>Airs chantés, FP 46</i>          | Mary Mackenzie, <i>soprano</i><br>Carolyn Anne Herrington, <i>piano</i>                | Francis Poulenc<br>(1899-1963) |

July 17 & July 18 • 7:30 p.m.

## Songfest 2006 Young Artist Opera Scenes

### IDOMENEO - Act III

Ilia - Shauna Sivey  
Idamante - Diana Hernstein

### IDOMENEO – Quartet

Ilia - Carla Mamone  
Idamante - Merritt McElroy  
Elettra (dramatic soprano) - Jessica Walkup  
Idomeneo (tenor) - Clayton Carter

### COSI FAN TUTTE - Act I Duet

Dorabella (mezzo) - Kelley Mullican  
Fiordiligi - Sonja Krenck

### COSI FAN TUTTE - Act II, Aria and Duet

Despina - Ashley Smith  
Fiordiligi - Kelley Kimball  
Dorabella - Jacqueline Book

### COSI FAN TUTTE - Act II, Locket duet

Dorabella - Jacqueline Book  
Guglielmo - Scott Johnson

### MARRIAGE OF FIGARO - Act 1, Duet

Susanna - Tessa Laengart, Kelsey Stark  
Figaro - Scott Johnson

### MARRIAGE OF FIGARO - Act 1 Scene 2

Susanna - Smadar Levy  
Figaro - Scott Johnson

### MARRIAGE OF FIGARO - Act 1, Scene 5 duet

Marcellina - Abigail Levis, Elise Figa  
Susanna - Tessa Laengart, Rachel Spector

### MARRIAGE OF FIGARO – Act II, Scene 13 trio

Susanna - Margaret Pedlow  
Countess - Rachel Klippel  
Count - Scott Johnson

### MARRIAGE OF FIGARO – Act III, Scene 20 Sull'aria

Susanna - Collin McShirley, Natalie Emptage  
Countess - Claire Fortier, Mary Paxtitis

### THE MAGIC FLUTE - Act I, Quintet

Tamino - Clayton Carter  
Papageno - Julian Arsenault  
1st Lady - Chelsey Friedlander  
2nd Lady - Megan Alexander  
3rd Lady - Jacqueline Book

### THE MAGIC FLUTE - Act II finale “Pamina Suicide”

1st Spirit - Kalpa Bhattacharjee  
2nd Spirit - Meher Pavri  
3rd Spirit - Abigail Levis  
Pamina - Sonja Krenck

### THE MAGIC FLUTE - Act II “Papagena/Papageno”

Papageno - Julian Arsenault  
Papagena (soubrette) - Emily Ford

### LA CLEMENZA DI TITO – Act I, Scene 1 Duet

Vitellia - Merritt McElroy  
Sesto - Diana Hernstein

### DON GIOVANNI: Duet – La ci darem

Zerlina (soubrette) - Catherine Leech  
Don Giovanni - Julian Arsenault

### MARRIAGE by Lantern

Fanchette - Sarah Kornfeld, Rachel Smith  
Catherine - Pavri Meher, Leah Davis

### DER ROSENKAVALIER – Presentation of the Rose Scene

Sophie - Heather Karwowski  
Octavian - Kelley Mullican

### JESSONDA by Spohr

Jessonda - Rachel Smith  
Amazilli - Diana Hernstein

### LAKME – Flower duet

Lakme - Juliette Dwyer  
Mallika - Kelley Kimball

### SUSANNAH – aria and duet

Susannah - Sarah Kornfeld  
Blitch - Scott Johnson

### WEST SIDE STORY – “I feel pretty” scene

Maria - Hallie Randel/Leah Davis  
One - Sarah Geocarlis/Collin McShirley  
Two - Haley Fletcher/Jessica McIntyre  
Three (mezzo) - Emily Ford/Shauna Sivey

### DIE FLEDERMAUS – act I, trio

Rosalinda - Heather Karwowski  
Eisenstein (buffo-tenor) - Clayton Carter  
Adele (soubrette) - Christina Dee

### CARMEN: Act 2 Opening gypsy scene trio

Frasquita - Evanglina Leontis / Leah Davis  
Mercedes - Elise Figa / Jessica McIntyre  
Carmen - Kelley Mullican

### THE MERRY WIDOW GRISETTES + love duet + finale

6 girls (grisettes):  
Zozo (solo) - Chelsey Friedlander  
Lolo - Elise Figa  
Dodo - Evanglina Leontis  
Jou-Jou - Kelsey Stark  
Frou-Frou - Sarah Geocarlis  
Clo-Clo - Claire Fortier  
Margot - Haley Fletcher

Sonia - Kelley Kimball  
Danilo - Scott Johnson  
Popoff (small part) -  
CHORUS - ALL

# Biographies

## **SHERYL COHEN** *(Professional)*

SHERYL COHEN performs throughout the United States, Europe, South America, and Asia as a soloist, chamber artist, and teacher. A frequent guest soloist with orchestras in Peru, Ecuador, Brazil, and Argentina, she has also been featured at many of the National Flute Association national conventions, including those in Washington D. C., Chicago, San Diego, Los Angeles, St. Louis, and Phoenix. She has also performed in Carnegie Weill Recital Hall and has been a guest artist with Atlanta based Thamyris Contemporary Ensemble in Hans Werner Henzes *El Cimarron*.

Sheryl Cohen regularly gives master classes at home and abroad including classes in Sweden at the Royal College of Music and the Flötmani summer course in Arvika, in China at the Shanghai and Beijing Conservatories, throughout South America and the United States. Cohen's book, *Bel Canto Flute: The Rampal School*, chronicles her studies with Jean-Pierre Rampal and Alain Marion, and has been hailed as one of the most rigorously organized, well-thought-out and creatively written pedagogical books of the last half-century. A Professor Emerita at the University of Alabama, formerly she was principal flutist with the Toledo Symphony and the Toledo Opera Association.

## **MELANIE SMITH-EMELIO** *(Young Artist)*

MELANIE SMITH-EMELIO, soprano, completed the Doctor of Musical Arts degree from the University of Maryland in 2000, where she performed the lead role in Handel's *Susannah* with the Maryland Opera Studio. *The Washington Post* hailed her as "agile in her musical ornamentation and touching in her dramatic portrayal of the title role." Emelio earned a Bachelor of Music Education degree from Abilene Christian University and a Master of Music degree from Shepherd School of Music (Rice University) in Houston. She has recently studied with Dominic Cossa and Jeanette Lombard, and has performed in master classes with Gerard Souzay, Mignon Dunn, Richard Miller, Craig Bohmler, and Helen Yorke. She is a six-time first place winner in the National Association of Teachers of Singing competitions and an active soloist, performing oratorio works and numerous operatic roles. Previous roles performed with various university and repertory opera houses include Fiordiligi in *Così fan tutte*, Queen of the Night in *Die Zauberflöte*, Serpina in *La Serva Padrona*, Mother in *Amahl and the Night Visitors*, Frasquita in *Carmen*, Yum-Yum in *Mikado*, Lucy in *The Telephone*, and Zita in *Gianni Schicchi*. She also has performed numerous recitals throughout the United States and Germany.

Emelio taught at the University of Maryland and at Houston Baptist University as an Affiliate Artist of Voice and was a member of the teaching staff of the Preparatory School of Music at Houston Baptist University. She began a teaching appointment with Pepperdine University in the fall of 2000 and currently serves as the coordinator of music. In addition, she recently received a teaching grant from the National Association of Teachers of Singing, a fellowship from Pepperdine University, and the Graves Research Award with which she is preparing a recording of the songs of Jean Berger.

## **D'ANNA FORTUNATO** *(Professional & Young Artist)*

Mezzo-soprano, D'ANNA FORTUNATO has brought versatility to both her singing and teaching careers. In her lengthy singing career, she has won many awards, including those from the Metropolitan Opera Regional Auditions, the Naumberg Prize in Chamber Music, the C.D. Jackson prize at Tanglewood, and, most recently, Alumni Achievement Awards in the Vocal Field. Professionally, she has created leading roles for such companies as the New York City Opera, Boston Lyric Opera, Glimmerglass Opera, Kentucky Opera, Connecticut Grand Opera, Rochester Opera, and Opera San Jose. As a Concert and Oratorio Soloist, Fortunato has appeared internationally as a long-time member of the Bach Aria Group, and with the Chamber Music Society of Lincoln Center, St. Luke's Chamber Orchestra, New York's Musica Sacra, the Boston Camerata, Rome's Bach Festival Orchestra, the Telemann Chamber Orchestra of Japan, and Berlin's Spectrum Concerts, amongst many others. Her festival appearances are numerous, as are her singing engagements with major Symphony Orchestras, including the top 10 United States Symphonies. She has 40 CD's to her credit, including 8 premiere Handel Opera CD's (amongst them, the Grammy-nominated *Imeneo*), and award-winning recordings of the songs of *Amy Beach* and *Charles-Martin Loeffler*. First performances have included works of John Harbison, Roger Sessions, Stephen Albert, Elliot Carter, Milton Babbitt, Daniel Pinkham, and John Heiss, amongst others.

Fortunato has conducted masterclasses and clinics throughout the U.S., especially as an expert in American 20th Century Music, Baroque Performance Practice, and Women Composers. Summers have included teaching assignments at the Bach Aria Seminars at Stony Brook, N.Y., and Seminars at the Carmel Bach Festival, and the Mannes School of Music in N.Y. Her students presently are performing in prestigious Young Artist Programs, as well as extensively on the Concert and Opera Stages in the U.S., and abroad.

## **JOSHUA GRUNMANN** *(Young Artist)*

JOSHUA GRUNMANN is on staff as a vocal accompanist at the University of Western Ontario in London, Ontario. He holds degrees in piano performance and French.

Josh was the recipient of the Queen Elizabeth Silver Jubilee Scholarship as well as the Ontario-Quebec Exchange Fellowship. As a vocal accompanist, coach and repetiteur he has had the privilege of working with some of the finest singers in Canada including Theodore Baerg, Irena Welhasch Baerg, Mary Lou Fallis, Nathalie Paulin, Jackalyn Short, Sean Watson and Laura Whalen. He was the repetiteur for Orchestra London's presentation of Donizetti's *L'Elisir d'amore* in 2001, at the Banff Centre in 2002 and 2003 for the Opera as Theatre Program and for the Banff Centre production of *Filumena* by John Estacio in 2003. This past summer he premiered *Songs of Wood and Water* by Vancouver composer Dorothy Chang with soprano Khori Dastoor at *Songfest* in Malibu, California. In addition he was on Faculty as a vocal accompanist and coach at *Songfest* Icicle Creek in the Cascade Mountains outside of Seattle. He performed there with such artists as mezzo-soprano Gayle Shay, soprano Juliana Gondek and violinist Maria Newman.

Josh's upcoming performances in the 2004-2005 season include recitals at the Wolf Performance Hall in London, Ontario with the Madawaska String Quartet and soprano Monica Whicher with whom he will also appear in recital in New York City.

## KRISTOF VAN GRYSPEER *(Young Artist)*

KRISTOF VAN GRYSPEER, a native of Belgium, has won critical acclaim for his performances in Europe, Russia and the USA as a piano soloist, chamber musician, collaborator with leading instrumentalists and singers (such as violinist Maria Newman and sopranos Juliana Gondek and Ollie Watts Davis), and as a conductor. He participated in two CD recordings and also recorded for K-Mozart and the Flemish and Swiss Radio and Television. Van Gryspeer's repertoire includes many contemporary pieces. The *Orange County Register* recently hailed him as "gifted and stylistically impeccable."

In 2003, Van Gryspeer was named acting Music Director of the USC Opera, where he prepared and conducted *The Magic Flute*, *The Impresario*, *Gianni Schicchi* and *Così fan Tutte*. Last season, the Baltimore Opera appointed him as Music Director for their Young Artist program, which culminated in conducting *L'Elisir d'Amore*.

Van Gryspeer is the Music Director of the Trinity Presbyterian Church in Pasadena. He serves as vocal coach for the Bakersfield Symphony and as Music Director and conductor for SongFest's Young Artist opera program. As Music Director of the Angel's Vocal Arts Center, he was the accompanist for a workshop led by Italian tenor legend Carlo Bergonzi. Van Gryspeer recently worked as pianist and assistant conductor for the Long Beach Opera (*The Ring*), and as Music Director for the Intimate Opera Company (*Hansel and Gretel*), for which in the fall he will also be conducting Mozart's *The Abduction from the Seraglio* and Menotti's *Amahl and the Night Visitors*. Current projects include engagements with Opera Pacific.

As Music Director of the Belgian Royal Choir De Mandelgalm and founder of his own orchestra Arte Nobile, Van Gryspeer conducted Haydn's *The Creation* among others. He served as chorus master and associate conductor for *Volo di Notte*, *Il Tabarro*, *Jenufa*, *La Pêrichole* and *Trois Opéras Minutes* at the Long Beach Opera. In 2003 he returned as guest conductor and premiered Nicholas Chase's *Twenty-two (Taker of the Total Chance)*. Van Gryspeer was a pianist and chorus master at the Aspen Opera Center and also participated in the Tanglewood Music Center Vocal Program, where he coached Ligeti's *Grand Macabre*. He was on staff at the California Conducting Workshop where he taught vocal coaching.

Van Gryspeer has been honored with numerous awards and fellowships, including the prestigious Fulbright Grant. At the USC Thornton School of Music, he completed a Doctorate and two Master of Music degrees, all with highest honors, with major fields in keyboard collaborative arts and orchestral conducting.

## WILLIAM GUSTAFSON *(Young Artist)*

WILLIAM GUSTAFSON currently serves as Director of Opera Studies at University of Colorado at Boulder College of Music. Prior to his appointment in 2002, he held the same position at the New England Conservatory of Music. Recent professional engagements have included *Die Zauberflöte* for Sarasota Opera, *L'Elisir d'Amore* for Opera Birmingham, *Don Pasquale* for the Pine Mountain Music Festival, and *Treemonisha* at the Stern Grove Festival in San Francisco. Past engagements have included *L'Orfeo* for the Boston Baroque, *Ariodante* for the Handel and Haydn Society, *Hänsel und Gretel* for Sarasota Opera, *The Face on the Barroom Floor* for Central City Opera, *The Yeomen of the Guard* for Colorado Symphony, and both *Albert Herring* and *The Marriage of Figaro* for the New England Conservatory of Music Opera Theatre. Gustafson has worked as an Assistant Stage Director for both Michigan Opera Theatre and Boston Lyric Opera. Gustafson has also taught classes in opera workshop, scene analysis, and presented numerous opera scene programs. Gustafson served on the faculty of the La Musica Lirica Music Festival in Novafeltria, Italy for the 2004 and 2005 seasons. His CU Opera directing credits include *La Bohème*, *The Magic Flute*, *The Barber of Seville*, *L'Enfant et les Sortilèges*, and *Dailogues of the Carmelites* among others. Professor Gustafson received his BM from the University of Connecticut and his MM and DMA degrees from the University of Michigan.

## RUDOLF JANSEN *(Professional)*

RUDOLF JANSEN was born in Arnhem (the Netherlands). He studied piano, organ and harpsichord simultaneously at the Amsterdams Conservatorium with Nelly Wagenaar, his father Simon C. Jansen and Gustav Leonhardt.

In 1964 he won the Prix d'Excellence for organ, in 1966 the Prix for piano. He later graduated as an accompanist with Felix de Nobel. In 1965 he won the Toonkunst Jubileumprijs and in 1966 the Friends of the Amsterdam Concertgebouw awarded him with the Zilveren Vriendenkrans. In addition to his solo career Rudolf Jansen has concentrated more and more on Lied-accompaniment and chamber music. Concert tours took him all over the world to the main halls of prominent cities and the famous Music-Festivals, together with artists of great reputation: Elly Ameling, Robert Holl, Andreas Schmidt, Olaf Bär, Christiane Oelze, Barbara Bonney, Hans-Peter Blochwitz, Monica Groop, Tom Krause, Edith Wiens, Birgit Finnilä, Irina Arkhipova, Brigitte Fassbänder and Jean-Pierre Rampal.

Rudolf Jansen regularly gives masterclasses for singers and accompanists in, among others, the Netherlands, Austria, Great Britain, Germany, Russia, Denmark, Italy, the United States, Canada and Japan. In November 1996 he was invited by the Juilliard School of Music to give a masterclass in New York. He made more than a hundred recordings with songs and chamber music for, among others, Philips, DGG, EMI, CBS and Erato, two of which were awarded with an Edison: with oboe player Han de Vries (1973, EMI) and with Dorothy Dorow (Webern-Lieder complete, 1987, Etcetera).

In 1993 he completed the recording of all songs of Edvard Grieg, with four different singers, released on seven compact discs by Victoria (Norway). In 1996 a series of three CDs appeared at the Dutch label NM-Classics with the complete song-oeuvre by Alphonse Diepenbrock, for which Rudolf Jansen worked with five singers. In 1999 the label RCA released a cassette, including eight CDs with the complete songs with piano by Richard Strauss, with baritone Andreas Schmidt and soprano Juliane Banse. A compact disc with Dietrich Fischer-Dieskau and the Nederlands Kamerkoor received the Deutsche Schallplattenpreis 1992.

Rudolf Jansen is professor at the Conservatorium van Amsterdam and at the Musikhochschule of Nürnberg/Augsburg, Germany.

## **MARTIN KATZ** (*Professional & Young Artist*)

“MARTIN KATZ must surely be considered the dean of collaborative pianists,” said the *Los Angeles Times*, and Musical America was similarly convinced, creating a new award expressly for him: Accompanist of the Year. One of the world’s busiest collaborators, he has been in constant demand by the world’s most celebrated vocal soloists for more than thirty-five years. He is pleased to regularly partner Frederica von Stade, David Daniels, Denyce Graves, Karita Mattila, Kiri te Kanawa, Kathleen Battle, Sylvia McNair, Isabel Bayrakdarian and Jose Carreras, to name just a few. Season after season, the world’s musical capitals figure prominently in his schedule. Throughout his long career he has been fortunate to collaborate with some of the world’s most esteemed voices. Marilyn Horne, Renata Tebaldi, Cesare Siepi, Evelyn Lear, Katia Ricciarelli, Tatiana Troyanos, Nicolai Gedda, Regine Crespin, Grace Bumbry, Montserrat Caballe and many others have invited him to share the stage in recitals on five continents.

Mr. Katz is a native of Los Angeles, where he began piano studies at the age of five. He attended the University of Southern California as a scholarship student and studied the specialized field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. While yet a student, he was given the unique opportunity of accompanying the master classes and lessons of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. Following his formal education, he held the position of pianist for the US Army Chorus in Washington, D.C. for three years, before moving to New York where his busy international career began in earnest in 1969.

In the last ten years, Mr. Katz has also added conducting to his skills, and has been pleased to accompany his soloists on the podium for Houston, Washington, DC, Tokyo, Miami and New Haven orchestras as well as the BBC in London. His ever-increasing repertoire as an opera conductor has been demonstrated at the Music Academy of the West, and the Opera Theatre at the University of Michigan. Drawing on his experience with baroque and bel canto repertoire as an accompanist and coach, he has prepared editions of operas by Handel and Rossini, which have been presented by the Metropolitan Houston Grand Opera and the National Arts Centre in Ottawa.

Finally, the professional profile of Martin Katz is completed with his commitment to teaching. For the past eighteen years, Ann Arbor has been his home, where he is chair of the School of Music’s program in accompanying and chamber music, and where he takes an active part in operatic productions. He has been a pivotal figure in the training of countless young artists, both singers and pianists, who are working all over the world. The University has recognized this important work, making him the first Arthur Schnabel Professor of Music. Mr. Katz is also in constant demand as a guest teacher in such important venues as the Merola Program of San Francisco Opera, the Steans Institute at Ravinia Festival, Tanglewood Music Center, and the National Opera Center in Tokyo. He has been an active participant in *Songfest* since its inception in 1996.

## **JUDITH KELLOCK** (*Professional & Young Artist*)

Soprano JUDITH KELLOCK has been described in the press as “a singer of rare intelligence and vocal splendor, with a voice of indescribable beauty.” A primary influence in her musical life was the late Jan DeGaetani, with whom she studied for many years. Other teachers have included Grace Hunter, Hazel O’Donnell, Phyllis Curtin at Tanglewood, and Wilma Thompson at Boston University. Ms. Kellock has been featured with the St. Louis Symphony, the Minnesota Orchestra, the Brooklyn Philharmonic, the Los Angeles Philharmonic Green Umbrella Series, the Honolulu Symphony, the Pro Arte Chamber Orchestra, the Greek Radio Orchestra, the Cayuga Chamber Orchestra, the West Virginia Symphony and orchestras throughout New England. At the Aspen Festival she has been featured with the Symphony Orchestra as well as in chamber music and oratorio. Other festival performances include Monadnock, Arcady and the Music Festival of the Hamptons. Highly acclaimed for her song recitals and chamber music performances, she is also sought after by composers for her interpretation of contemporary music. She is a founding member of the new music group “Ensemble X,” whose music director is composer Steven Stucky. Ms. Kellock’s recent residency in Prague included recitals of German Lieder and American art song with pianist Phillip Moll, as well as master classes and lectures at the Prague Conservatory. As a recipient of a National Endowment of the Arts recitalist fellowship, she toured the west coast with a variety of programs. Ms. Kellock has sung major operatic roles in Italy and Greece, toured with the Opera Company of Boston and performed with the Mark Morris Dance Company at the Theatre de la Monnaie in Brussels. Most recently, she created the role of The Woman in Poulenc’s *La Voix Humaine* to critical acclaim. She has recorded for the Koch International, turnabout, Sine Qua Non and Gasparo labels. Ms. Kellock makes her home in Ithaca, NY, where she serves on the performing faculty of Cornell University.

## **HYE-YOUNG KIM** (*Young Artist*)

Pianist HYE-YOUNG KIM is currently a doctoral student in the Keyboard Collaborative Arts Program at the University of Southern California Thornton School of Music, where she studies with Dr. Alan Smith. The Recipient of a Thornton Merit Fellowship as well as the Kodolfsky Scholarship, she has worked as an accompanist in various teaching studios at USC, as well as for the USC Thornton Opera Program. In addition, Ms. Kim has served as the accompanist to the USC Chamber Choir, conducted by Dr. William Dehning, since 2003. She is the winner of ensemble awards from the USC Keyboard Collaborative Arts Honors Convocation, and has attended master classes with the Eroica Trio and with Menahem Pressler of The Beau Arts Trio. Ms. Kim has given performances in Japan, Taiwan, Korea and Cuba, as well as the United States.

## MARGARET LATTIMORE *(Professional)*

Grammy nominated Mezzo-Soprano MARGARET LATTIMORE has sung with the Metropolitan Opera, New York City Opera, Washington Opera, Dallas Opera, Michigan Opera Theatre, Berkshire Opera, Florida Grand Opera, Central City Opera, San Diego Opera, Opera Festival of New Jersey, Austin Lyric Opera, and Netherlands Opera amongst others. After winning the Metropolitan Opera National Council Auditions in 1993, Miss Lattimore became a member of the Lindemann Metropolitan Opera Young Artist Development Program. In October of that same year, she made her Metropolitan Opera debut as Dorotea in *Stiffelio* with Placido Domingo. Other Metropolitan Opera roles include Meg Page in *Falstaff* and Jordan Baker in *The Great Gatsby*. In reviewing her performance for the *New York Times*, Anthony Tommasini wrote "The mezzo-soprano Margaret Lattimore as Jordan is ideal in voice and bearing for the character: stately, athletic, confident."

Ms. Lattimore's New York recital debut under the auspices of the Marilyn Horne Foundation led to her engagement by Carnegie Hall for her Weill Recital Hall debut in 1999. Other recital engagements include, appearances at Chicago's Ravinia Festival, the Covent Garden Festival in London, New York's Morgan Library and 92nd Street Y, the Library of Congress and her native Long Island. Ms. Lattimore has appeared with the New World Symphony, Indianapolis Symphony, New York Philharmonic, Boston Symphony Orchestra, The Orchestra of St. Lukes, Saint Paul Chamber Orchestra, Minnesota Orchestra and the Hong Kong Philharmonic and has performed with conductors that include James Levine, Bernard Haitink, Kurt Masur, James Conlon, Andrew Davis, Michael Tilson Thomas and Nicholas McGeagan to name just a few. In addition to the Metropolitan Opera National Council Auditions, Miss Lattimore has won the Eleanor McCollum Award from the Houston Grand Opera Studio, a Jacobson Study Grant from the Richard Tucker Foundation, the prestigious George London Award and most recently became a 2006 Grammy Nominee for the Koch International recording of John Harbison's *Motetti di Montale*.

In the fall of 2002, Ms. Lattimore sang Rosina in *Il Barbiere di Siviglia* for the Boston Lyric Opera. In his review of the production for *The Boston Globe*, Richard Dyer wrote, "Singing with opulent tone and creating a womanly characterization more interesting than your usual minx. Her voice is in full, fragrant and provocative bloom." Dyer has also written of her work, "The undisputed star of the occasion was mezzo-soprano Margaret Lattimore, who has it all – looks, intelligence, musicianship, personality, technique, and a voice of bewitching amber color. She sang the rondo finale from Rossini's *Cenerentola* with high spirits and dazzling virtuoso aplomb." Past engagements include, Sister Helen Prejean in *Dead Man Walking* for Austin Lyric Opera, Zerlina in *Don Giovanni* at Opera Colorado and Tamiri in a production of *Il Re Pastore* with The Mostly Mozart Festival in New York. In the spring of 2003 Ms. Lattimore appeared with The Fleet Celebrity Series in recital at Boston's Jordan Hall and was the mezzo soloist in the world premiere of John Harbison's *Requiem* with the Boston Symphony Orchestra at Symphony Hall and at Carnegie Hall. Recently Ms. Lattimore performed Erika in Samuel Barber's *Vanessa* for the San Diego Opera and Angelina in Rossini's *La Cenerentola* for the Dallas Opera and Arizona Opera and appeared with the Boulder Bach Festival, The San Diego Symphony and The Cathedral Choral Society in Washington D.C. The 2005/2006 season included debut performances of Ottone in Handel's *Agrippina* with Boston Baroque, Verdi's *Requiem*, Mahler's *Songs of the Wayfarer* and Prokofiev's *Alexander Nevsky*. Future engagements include performances of the title role in Rossini's *La Cenerentola* with Calgary Opera and Opera Birmingham, mezzo soloist in Handel's *Messiah* with the Pittsburgh Symphony Orchestra and Colorado Symphony Orchestra, Rossini's *Stabat Mater* with the London Symphony Chorus, Mendelssohn's *Elijah* and recitals at the Windham Chamber Music Festival and Songfest in Malibu, California. Ms. Lattimore attended the Crane School of Music at the State University of New York at Potsdam where she studied with Patricia Misslin. Ms. Lattimore resides in Boulder, Colorado where she is an Assistant Professor of Voice at the University of Colorado College of Music.

## VIVIAN I-MIAO LIU *(Young Artist)*

The Taiwanese Pianist VIVIAN I-MIAO LIU has worked with Aspen Opera, Lyric Opera of Chicago, Opera Idaho, Opera Nova, Sun Valley Opera, Tamarind Opera, USC Opera, Bakersfield Symphony, Classical Singers Association, Merrywood Singers, National Association of Teachers of Singing, Wagner Society of Southern California, Calico Winds and Pasadena Showcase House of Design for the Arts. She has performed in Taiwan, Russia, Austria and the U.S., as well as appearing on television and radio. In 1998 she toured in Taiwan as a Young Artist winner of the National Taiwan Symphony Orchestra and in 2002 she gave her New York debut at the Carnegie Hall's Weill Recital Hall as a Chamber Music award recipient of the Artists International. Her language trainings include German, French, Italian, Spanish and Russian. She obtained a master of music in Piano from the Manhattan School of Music and a master's in Keyboard Collaborative Arts from the University of Southern California, where she is currently pursuing her doctoral studies. This summer she will perform a concert with four Los Angeles Opera residence singers in Sun Valley, Idaho, and attend the Tyrolean Opera Program in Austria.

## KAREN MORROW *(Young Artist)*

Award winning actor/singer Karen Morrow starred on Broadway in *I Had A Ball*; *A Joyful Noise*; *I'm Solomon*; *Music, Music*; *The Selling of The President*; *The Grass Harp*; *They Mystery of Edwin Drood* and most recently in the national tour of *Showboat*.

On T.V. she starred as a regular on "The Jim Nabors Hour"; "Friends"; "Tabitha"; "Ladies Man"; "Goodnight Beantown"; "Song By Song"; "Great Performances" for PBS. She guest starred on "Sabrina The Teenage Witch"; "Too Close For Comfort"; "Love Boat"; "Falcon Crest"; "Murder She Wrote"; "Night Court"; "Trapper John, M.D." and Garrison Keillor's "A Prairie Home Companion" radio show..Just to name a few.

Among her many Los Angeles appearances, Karen was seen in LACLO's *Oliver*; *The Taper's Breched: Sacred and Profane* and most recently starred in *Call Me Madam* and *A new Brain* for Reprise L.A.

Karen continues to be a well sought after teacher, conducting master classes in performance and audition skills across the United States, as well as in the Los Angeles area.

## PEGGY PEARSON *(Professional)*

PEGGY PEARSON is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. Lloyd Schwartz, who received the 1994 Pulitzer Prize for Criticism, called her "my favorite living oboist." Ms. Pearson gave her New York debut with soprano Dawn Upshaw in 1995, a program featuring the premier of John Harbison's *Chorale Cantata* which was written specifically for them.

*continued*

She has performed solo, chamber and orchestral music throughout the United States and abroad. A member of the Bach Aria Group, Ms. Pearson is also solo oboist with the Emmanuel Chamber Orchestra, an organization that has performed the complete cycle of sacred cantatas by J.S. Bach. According to Richard Dyer of the *Boston Globe*, "Peggy Pearson has probably played more Bach than any other oboist of her generation; this is music she plays in a state of eloquent grace." Ms. Pearson is Director of Winsor Music, Inc.; she is also Artistic Director of, and oboist with the Winsor Music Chamber Series in Lexington, Massachusetts, and the Greenleaf Chamber Players, currently in residence at Purchase College, NY. She is a founding member of the newly formed chamber group, La Fenice, with performances at Winsor Music, the Skaneateles Festival in New York, Maryland's Eastern Shore Chamber Music Festival, and the Union College Series in Schenectady, New York. Ms. Pearson has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra as principal oboist, the Chamber Music Society of Lincoln Center, and Music from Marlboro.

In addition to her freelance and chamber music activities, Peggy Pearson has been an active exponent of contemporary music. She was a Fellow of the Radcliffe Institute in contemporary music, and has premiered numerous works, many of which were written specifically for her. She is featured on a recording of John Harbison's music entitled *First Light*, with Dawn Upshaw and Lorraine Hunt (Archetype Records). She has premiered and recorded *Quartetto* for oboe and strings by Mario Davidovsky (Bridge Records), John Harbison's *Snow Country* (Archetype Records), Peter Child's *Sonatina* (CRI), and Ivan Tcherepnin's *Flores Musicales* (CRI). As director of Winsor Music, Inc., Ms. Pearson organized the Winsor Music Consortium (a project to commission works for oboe) and in 2000, premiered its first commissioned work, *Quartet for Oboe and String Trio*, by Yehudi Wyner. She was a founding member of the Emmanuel Wind Quintet, an ensemble formed to study and perform the Schoenberg Wind Quintet, and winner of the Naumburg Award in 1981. The Emmanuel Quintet collaborated with the Guild of Composers, and worked with other composers including Milton Babbitt, Mario Davidovsky, Gunther Schuller, John Harbison, Fred Lerdahl, and John Heiss. She has been on the faculties at the Tanglewood Music Center (Bach Institute), Purchase College, the Conservatory of Music (University of Cincinnati), the Tanglewood Institute, the Boston Conservatory, Wellesley College, the Composers Conference, and the Longy School of Music

## **JOHN SCHAFFER** *(Professional)*

JOHN SCHAFFER is Director of the School of Music and Professor of Music Theory at the University of Wisconsin-Madison. He began playing the guitar and bass at the age of 12 in dance bands and for touring shows in Detroit. Dr. Schaffer's early formal training in music led to his attaining a professional degree in classical guitar, followed by intensive study with Michael Lorimer, a protege of famed guitarist Andre Segovia. Following a stint as Artist-in-Residence at the University of Windsor, he returned to school and earned the Ph.D. in Music Theory from Indiana University, and joined the faculty at Wisconsin in 1986. Dr. Schaffer has published widely, is the co-author of two books on computers and music, and he founded the international journal *Computers in Music Research*. For the last eight years he has been actively freelancing in the Madison and Milwaukee areas as jazz bassist. In addition to his performing outlets, Dr. Schaffer also freelances as a recording engineer, working primarily with live jazz and classical venues. He is currently the staff engineer with the Token Creek Chamber Music Festival every summer.

## **CRAIG SMITH** *(Professional)*

CRAIG SMITH is the Founder and Artistic Director of Boston's Emmanuel Music, where he conducts a Bach Cantata each Sunday as part of a popular and critically acclaimed concert series. He currently serves as Professor of Music at Boston University and is a former faculty member of Juilliard, MIT, and the New England Conservatory of Music.

From 1988 to 1991, he was the Permanent Guest Conductor of the Theatre Royal de la Monnaie in Brussels where he collaborated with choreographer Mark Morris in numerous productions that have since been presented in Boston, Minneapolis, New York City's Lincoln Center, Hong Kong, Los Angeles, Holland, Israel, and New Zealand. He has also collaborated with stage director Peter Sellars in opera productions presented in PepsiCo Summerfare, Brooklyn Academy of Music, Chicago Lyric Opera, Guthrie Theater in Minneapolis, American Repertory Theatre, and the Opera Company of Boston. Their productions of the three Mozart/da Ponte operas, *Così fan Tutte*, *Le Nozze di Figaro*, and *Don Giovanni* were premiered at PepsiCo Summer fare, performed throughout the US and Europe, filmed with the Vienna Symphony for European and American television, and later recorded on video for Decca Records.

Mr. Smith made his Houston Grand Opera debut conducting Handel's *Giulio Cesare*, directed by Nicholas Hytner. In Boston, he has conducted *Così fan Tutte*, *The Barber of Seville*, and *Don Giovanni* with Opera Aperta.

## **FRANCES YOUNG** *(Young Artist)*

The *LA Times* described FRANCES YOUNG as "A soprano of gossamer sheer purity." Her concerts include the Mozart *Requiem*, and *Mass in C*; Haydn's *Creation*; Bach's *Christmas Oratorio*, *Saint Matthew Passion*, *B minor Mass* and *Jauchzet Gott In Allen Landen*; Handel's *Samson*, Poulenc's *Gloria*; and Mendelssohn's *Elijah*. In Europe she sang in the Young Songmakers' Almanac with Graham Johnson; and in recital at the American Embassy, Paris.

Local concerts include *Messiah* with San Diego Chamber Orchestra and *Musica Angelica*, *Music from the Heart* at Royce Hall, Songfest recital at the Colburn School, and Sundays at 4 on KUSC radio.

Frances was awarded a Fulbright Scholarship for study at London's Guildhall School of Music and the Britten/Pears School in Aldeburgh, England. She was awarded International Young Singer of the Year at the Llangollen Musical Eisteddfod, Wales, and has won first prize in the Los Angeles NATS vocal competition.

Her operatic roles include: Anne Trulove in *The Rake's Progress*, the Countess in *The Marriage of Figaro*, Rosalinda in *Die Fledermaus*, Rosina in *The Barber of Seville*, Yum-Yum in *Mikado*, and Pamina in *The Magic Flute*. She also sang Pamina's aria in the IMAX film *Top Speed*.

Frances was a member of the voice faculty at Pomona College for 10 years, and has taught at the Idyllwild School of Arts Summer Song and Dance program for 13 years. Currently she teaches voice and diction at the University of California, Irvine. This is Frances' third summer with Songfest.



# 2006 Participants

## THE SINGERS

**LAURA AYRES**, soprano, is a student of Patricia Misslin (voice) and Warren Jones (studio) at the Manhattan School of Music and a former student of Virginia Dupuy and the late Grant Williams. In the summer of 2005, Miss Ayres was a young artist for La Musica Lirica with whom she performed Drusilla in *Lincoronazione di Poppea* and revisited Contessa Almaviva in *Le nozze di Figaro*. Her performed roles also include Musetta in *La Bohème*, Euridice in Gluck's *Orfeo ed Euridice*, and the Squirrel in *L'Enfant et les Sortilèges*. Her oratorio repertoire includes Beethoven's *Mass in C Major*, Mendelssohn's *Elijah*, Vaughan Williams' *Dona nobis pacem*, and Bach's *Mass in B minor*.

Soprano **MARNIE BRECKENRIDGE**, hailed as the "leading light on stage" by the *San Francisco Chronicle*, has established herself as a rising young American artist. Recently she made her European opera debut as Cunegonde in Bernstein's, *Candide* with the Prague State Opera and sang Mozart's *Exsultate, Jubilate* with the Moscow Chamber Orchestra. In 2004 and 2005, she was a featured soloist in the San Francisco Festival of Song. Her commitment to singing music of modern composers has fostered relationships with Jake Heggie, David Conte, and many other American composers. Ms. Breckenridge is a regional finalist in the Metropolitan Opera National Council Auditions, a Loren L. Zachary National Grand Finalist, and a MacAllister Awards Regional Finalist. She received her master's degree from the San Francisco Conservatory of Music where she studied with Jane Randolph. She furthered her studies with AVAI in Tel Aviv and as an apprentice artist with the Santa Fe Opera.

**VICTORIA BROWERS**, soprano, recently completed her master of music degree at Westminster Choir College in Princeton, NJ. At Westminster, she sang in three art song recitals with pianist JJ Penna featuring works by Cipullo, Schoenberg, Webern and Bolcom. She also sang the role of Gretel in *Hansel and Gretel*. Most recently, Victoria performed the role of Susanna (*Le nozze di Figaro*) produced by the Martina Arroyo Foundation and conducted by Willie Anthony Waters. Victoria also earned a bachelor of music degree from Ohio Wesleyan University in 2003 where she sang the roles of Norina (*Don Pasquale*) and Cosette (*Bohemios*).

**LAUREN BROWN** is a 23-year-old student at Wichita State University in Wichita, Kansas. She is currently working on a bachelor of music in vocal performance. She has recently performed Susanna in *Le nozze di Figaro*, Antonia in *Les Contes d'Hoffmann*, and the title role in *The Merry Widow*. Lauren has also been actively involved in Opera Kansas since 2002. She is a winner of the 2005 Naftzger young artist award in voice, as well as a national alternate for the 2006 MTNA voice competition and a winner of the 2004 NATS competition in the category of senior women in voice. Lauren has been a student of Vernon Yenne for 4 years.

Chicago native **HANNAH CLANCY** graduated from Smith College in May, with a B.A. in music. At Smith she was a student of Jane Bryden, sang in the Glee Club, participated in chamber music ensembles, and sang in the festival "John Harbison and His World" in 2004. In 2005 Hannah studied, sang, and did research in Vienna. This spring she gave the world premiere of Donald Wheelock's "Winter Lyrics: Five Songs on Poems of Richard Wilbur," and wrote an honors thesis on German Romantic song cycles (with particular concentration on Schumann's *Dichterliebe* and *Liederkreis* (Eichendorff)), and the ways in which they have been defined and understood.

A native Texan, soprano **SARAH JOANNE DAVIS** is a recent recipient of an M.M. degree from the Peabody Conservatory. Her performed roles include: Anne Trulove, Echo in *Ariadne auf Naxos*, Nannetta in *Falstaff* and the title role in *Cendrillon*. Ms. Davis has been a soloist in Bach's *Magnificat*, Poulenc's *Gloria*, Vivaldi's *Gloria*, Mendelssohn's *St. Paul*, and Fauré's *Requiem*. She had the honor of representing Peabody in The Conservatory Project Series at the Kennedy Center. She received her B.M. from Trinity University in San Antonio.

Cuban-American soprano **ALIANA DE LA GUARDIA** has an affinity for contemporary music that continues to grow with every experience. Ms. de la Guardia has performed several new works with The Ludovico Ensemble, a contemporary music ensemble at The Boston Conservatory. Her credits include Frasquita in Bizet's *Carmen* (2002), Maria Luisa, Countess de Paredes in *With Blood and with Ink* (2004), Meretaten in Phillip Glass's *Akhmat* (2005), and Helena in Britten's *A Midsummer Night's Dream*. Ms. de la Guardia graduated from the Boston Conservatory with a bachelor's degree in vocal performance with an emphasis in opera; she has returned as a graduate student, studying with William Cotton, and majoring in vocal performance. Her goal as an artist is to always strive for strong, natural, moving performances with emotional versatility.

**GABRIELLE DEMERS**, soprano, just completed her junior year at the University of Southern California. Most recent operatic work includes Nerone in Handel's *Agrippina* at USC, the Page in Festival Opera's *Rigoletto*, Mrs. Ford in *The Merry Wives of Windsor*, Countess in *The Marriage of Figaro*. She has won numerous competitions and awards, placing first in the Opera 100 competition, the Russian Music Competition, and Beach Blanket Babylon's Scholarship for the Arts; she has received voice scholarships from the Santa Barbara Foundation, Young Musician's Foundation, and the Y.E.S. Foundation for the Arts. She has appeared in several articles in the *San Francisco Chronicle* and was profiled in *San Jose Magazine*, which focused on her young singing career.

**SURÉ ELOFF** was born in South Africa where she grew up. After graduating with a B.A. in political science, she moved to London, studied voice with Marita Napier and Gudrun Barrella, and in 2000 received her ATCL diploma from Trinity College. Apart from numerous recitals and oratorio performances, Ms Eloff has also performed in master classes conducted by Graham Johnson, Elly Ameling, Carol Richardson, Georg Biller, Pam Frank and Fabio Bidini. She will complete her FTCL diploma in 2006 under the direction of Nancy Elledge.

An avid recitalist, baritone **KYLE FERRILL** was a finalist in the art song category of the 2006 Liederkrantz competition and a semi-finalist in the 2006 Joy in Singing competition. Ferrill's recital experience includes performances of Brahms's *Die schöne Magelone*, Britten's *Songs and Proverbs of William Blake*, Schumann's *Dichterliebe*, and Finzi's *Before and After Summer*. Dr. Ferrill's passion for new music was well served by two summers as a vocal fellow at the prestigious Tanglewood Music Center, where he performed Ligeti's *Le grand Macabre* under Stefan Asbury, Berio's *Sinfonia* under Robert Spano, Bernstein's *Benediction* under John Williams, Rorem's *Aftermath* as part of the composer's 80th birthday celebration. An alumnus of Butler University, Dr. Ferrill went on to receive his master's degree and doctorate in vocal performance from Florida State University under Stanford Olsen and Timothy Hoekman. Also deeply committed to teaching, Dr. Ferrill is assistant professor of voice at Mercer University in Macon, Georgia.

# 2006 Participants

**KATHRYN GRUMLEY**, soprano, received her bachelor of music degree with an emphasis in opera performance from California State University Long Beach. While at CSULB she has performed in numerous operas and musical theater reviews. Kathryn has also been the recipient of numerous scholarships while in attendance at CSULB. Kathryn is a student of Brian Farrell, and has studied with Elisabeth Pehlivanian and Arpine Pehlivanian.

**ELIZABETH WILLIAMS-GRAYSON** is a graduate of Converse College with a B.M. in vocal performance. Elizabeth has lived and worked professionally in NYC in theatre and TV. Her favorite roles: Guenevere, Broadway National Tour of *Camelot* starring opposite Richard Harris; Eliza in *My Fair Lady*; Laurie in *Oklahoma*; and Maria in *The Sound of Music*, to name a few. Operatic roles played: Valencienne in *The Merry Widow*; Jackie in *Jackie O*; Ariel in *The Tempest* and upcoming Kate Pinkerton in *Madame Butterfly*. In concert, Elizabeth has been featured soloist with orchestras in popular, operatic, and classical works.

**HEATHER HENDERSON** (mezzo-soprano) has sung several solo works with orchestra including Berlioz's song cycle *Les Nuits d'été*, Mendelssohn's *Elijah*, Mozart's *Mass in C minor*, *Coronation Mass* and *Missa Brevis*, and Rossini's *Petite Messe Solennelle*. She has made small singing appearances with the Los Angeles Bach Festival, the Pasadena Symphony, and the Pasadena Pops. Heather completed her undergraduate work at Occidental College where she was a concerto competition winner. She currently studies voice with Michael Dean and will enroll in the masters program at UCLA this fall.

**JOY HUNTER**, mezzo-soprano, received a Ph.D. in Physical Chemistry from the University of Michigan and worked as a Research Scientist at the Du Pont Co. for several years. However, music (piano, then voice) has always been a compelling part of her life. In the last few years, she has presented a number of vocal programs in her community, singing works by Brahms, Loeffler, Dvorak, Haydn, Handel and others. Joy has been driven by the desire to improve herself as a performer, to give solo performances at every opportunity, and to learn as much as she can from her vocal coach, Judith Kellock.

Korean-American Soprano **GRACE KANG** has recently achieved Master's in Music degree from Boston University and actively performing in Northeastern. She has performed various operatic roles such as Adina (*Leisir d'amore* – Donizetti) and Hero (*Beatrice et Benedict* – Berlioz). She has frequently appeared as a recitalist and also as a concert soloist; she was Mozart's *Coronation Mass* soprano soloist for Boston University Concert Choir, and soloist for various selections at Boston Conservatory Chorale and Women's chorus. She is semi-finalist for 2006 Orpheus competition. Miss Kang has studied with voice teachers/directors of great renown, Ms. Sheri Greenawald and Ms. Sharon Daniels.

**HYE YOUNG KANG**, soprano, hails from Korea. Ms. Kang earned her master's degree at the Manhattan School of music and bachelor's degree from Hanyang University as a full scholarship student. She has performed in master classes with Fedora Barbieri, Ubaldo Fabbrì, and Martin Katz. As a concert singer, Ms. Kang has sung Haydn's *Creation* and Handel's *Messiah* at the SeJong Concert Hall, and Beethoven's *Symphony No. 9* at the Seoul Arts Center. Ms. Kang performed Pamina in *Die Zauberflöte*, Zerlina in *Don Giovanni*, and Sophie in *Der Rosenkavalier* with Opera Gala, and Dew Fairy in *Hansel and Gretel* with Rockland Opera.

Soprano **JENNIFER (MIN-YOUNG) LEE** completed her bachelor of music degree at University of Western Ontario under tutelage of renowned Canadian soprano, Monica Whicher, and recently completed the bachelor of education degree to become a music teacher. Last summer, Jennifer participated in Summer Opera Lyric Theatre's production of *The Magic Flute* in Toronto and also participated in master classes with great Canadian singers and coaches at the Orford Art Centre. During 2004-2005 season, Jennifer has performed in *Così fan tutte* and sung Queen of the Night in *Die Zauberflöte* for an Opera Gala—all presented by UW Opera.

Mezzo-soprano **MIRANDA LOUD** is very happy to back at Songfest. Since turning her focus from the organ to singing, she has had the good fortune to make a recording of Bach's *Lutheran Masses* with the Publick Musick in Rochester, NY, and premiere two works by composers Forrest Pierce and James Woodman. She was recently awarded a Banff Fellowship to create a multi-media performance piece about reconnecting to nature and has founded a new not-for-profit called Rialto Arts in order to bridge her love and concern for the environment with concert production.

**MARY ELIZABETH MACKENZIE** (soprano) is currently a master of music candidate at the Manhattan School of Music. Opera roles include Susanna (*The Marriage of Figaro*), Laetitia (*The Old Maid and the Thief*), and Beth (*Little Women*). Concert appearances include Mozart's *Exultate Jubilate* with the Cleveland Institute of Music Orchestra, Handel's *Messiah* with the Green Bay Symphony Orchestra, and Mahler's *Symphony No. 4* with Ensemble 212 in New York City. An advocate for contemporary music, Ms. Mackenzie has performed in several new music concerts in Cleveland and New York.

Young American tenor **SCOTT JOSEPH MELLO** has appeared on the concert, recital, and operatic stages with Akron Symphony, Apollo's Fire, Oberlin Baroque and Chamber Orchestras, Cleveland's Trinity Chamber Orchestra, the West London Sinfonia, New England Symphonic Ensemble at Carnegie Hall, Aspen Opera Theater Center and Oberlin Opera Theater among others. As an educator, Mr. Mello maintains a private studio and serves on the voice faculty at Seton Hall University. He holds degrees from Oberlin Conservatory and currently lives in New York City where he is a student of Brian Gill. Later this summer, Mr. Mello will appear in performances at the Carmel Bach Festival as a Virginia Best Adams Fellow.

**MICHAEL MENTZEL**, along with his duo partner Leopoldo Erice was recently a semi-finalist at the Hugo Wolf Academy Art Song Competition in Stuttgart, Germany. Since then, he has been a finalist for an IIE Fulbright music grant and is currently a finalist in the Discovery Series Vocal Arts Society Competition. Having completed the B.M. and M.M. at Indiana University, he is currently pursuing a D.M.A. in vocal pedagogy at the University of Maryland. Equally comfortable on the opera stage, Michael has performed roles such as Schaunard in *La Bohème*, John Brooke in *Little Women*, Maximilian in *Candide*, among others.

## 2006 Participants

**DIANA MEREK** is thrilled to be at Songfest this year. She is going into her junior year at Manhattan School of Music where she studies with Cynthia Hoffman. She has participated in the young artist program at Dicapo Opera Theater in New York City where she played Hansel in *Hansel and Gretel* and Giovanna in *Rigoletto*. She has also been in numerous musical theater productions including *West Side Story*, *Anything Goes* and *Les Miserables*. She enjoys running, reading and spending time with her friends in her hometown of Carmel, Indiana.

**MARY CATHERINE MORONEY**, mezzo-soprano, holds a master of music degree from Peabody Conservatory, and a bachelor of music from DePauw University. While at Peabody, she gained a deeper knowledge and interest in the art of song recitals and the music of contemporary composers through studying with Phyllis Bryn-Julson. She recently returned from a performance tour of St. Petersburg and Moscow, where she participated in concerts and master classes celebrating a collaboration of Russian and American song repertoire. Ms. Moroney is currently developing her career as a solo recitalist, as well as continuing her studies in the venues of opera and oratorio.

**YONG KYUNG PARK**, mezzo-soprano, earned her master of music degree from Manhattan School of Music and her bachelor of music from Yonsei University, Republic of Korea. She was a recipient of MSM scholarship in both years studying vocal technique with Hilda Harris and song repertoire with Raymond Beegle. During that time, she was selected to participate in the master classes given by Metropolitan Opera baritone, Bo Schovus, and the world-renowned accompanist, Dalton Baldwin. Her operatic experience includes *Die Zauberflöte*, *Così fan tutte*, and *Zemire und Azor*. Miss Park performed *Messiah* at Carnegie Hall, and appeared in the Trinity Wall Street Schumann Festival as soloist with the New York Vocal Arts Ensemble, first prizewinner of the Geneva International Competition. Recently, she became a winner David Adams Art Song Competition.

Mezzo-soprano **TAMORA PELLIKKA** was immersed in music at a very early age as both her parents worked at the Royal Opera House in Covent Garden. She began singing at the age of six and performed with numerous choirs in Europe before moving to the United States at age 15 to attend Interlochen Arts Academy where she majored in voice. She graduated from the San Francisco Conservatory of Music with a B.M. in opera/vocal performance. Opera roles performed in Italy, England and the United States, include Orfeo in *Orfeo ed Euridice*, Belinda in *Dido and Aeneas*, and Mercedes in *Carmen*. She recently made her musical theater debut as Sally Bowles in *Cabaret* at the Helen Yunker Auditorium in Ventura.

Mezzo-soprano **ANGELA PRICE** holds a B.A. in vocal performance from Pepperdine University and an M.M. from the University of Southern California. Ms. Price has been featured in full operatic productions of *Gianni Schicchi* (La Ciesca), *Hansel and Gretel* (Hansel), *The Marriage of Figaro* (Cherubino), *Die Fledermaus* (Prince Orlovsky), *Così fan tutte* (Dorabella) and *Dialogues of the Carmelites* (Mother Jeanne) as well as various opera scenes programs and musical theatre productions. She has concentrated most of her professional career pursuing her love of teaching at Pepperdine and California Lutheran Universities.

Canadian **MARION SAMUEL-STEVENS** has been called a young soprano with a "voice of exceptional clarity and warmth with an engaging and captivating stage presence." Marion had her professional debut in 2004 with the National Ballet of Canada when she was called to perform as soprano soloist in David Del Tredici's *Alice* on less than twenty-four hour's notice. Ms. Samuel-Stevens has also performed with the Guelph Chamber Choir, Menno Singers, Toronto Classical Singers, The Orpheus choir of Toronto, Toronto International Chamber Music Festival, Tryptych Productions, and in the Guelph Spring Festival. This fall Marion will be performing the Queen of the Night in Mozart's *Magic Flute*.

Hungarian-American soprano, **SZILVIA SCHRANZ**, was born into a family of professional musicians and exhibited great interest in music and theatre from a young age. She has studied at the Guildhall School of Music and Drama and received her master's degree from the Manhattan School of Music. She has performed with the Takacs and Columbine Quartets, the London Chamber Soloists and numerous other orchestras. Her upcoming performances include the role of the Queen of the Night at the Hungarian National Opera and Beethoven's *Ninth Symphony* with the Hungarian National Orchestra. She is thrilled to be a participant in Songfest 2006!

Mezzo soprano, **GAYLE SHAY**, has performed with companies such as the Washington (DC) Opera, the Maryland Handel Festival, the Des Moines Metro Opera Guild, OpenStage Theatre (Fort Collins, CO), Colorado Lyric Theater, and Nautilus New Music Theatre Company (Minneapolis). Professional direction and production with Wolf Trapp Opera, Maryland Opera Studio, Opera/Omaha, Des Moines Drama Workshop, Dorian Opera Theatre, Colorado Children's Opera Theatre, New England Light Opera, Icicle Creek Young Artist Program, and Nashville Opera. Dr. Shay is an Associate Professor of Voice and Director of the Vanderbilt Opera Theatre at the Blair School of Music, Vanderbilt University. She and her husband, Daryl Phillips, live in Nashville, Tenn.

Iranian mezzo-soprano **RAEKA SHEHABI-YAGHMAI** was a finalist for the San Francisco Opera Center's Merola auditions, and was consequentially engaged to perform with the San Francisco Opera Center. Operatic credits have included the title role and Ottavia in *L'incoronazione di Poppea*. She has also taken the stage in *Semele* (Ino), Scarlatti's *Il trionfo dell'onore* (Rosina), *Le nozze di Figaro* (Cherubino), *Così fan tutte* (Dorabella), *Hansel and Gretel* (Hansel), *Amahl and the Night Visitors* (the Mother), *Trouble in Tahiti* (Dinah), *Albert Herring* (Nancy), and the title roles in *Carmen* and Gilbert & Sullivan's *Iolanthe*. Oratorio credits include Mozart's *Coronation Mass*, Haydn's *Mass for Prince Nicholas* and Bach's *Magnificat*. As winner of the 1999 CSUN concerto competition, Ms. Shehabi-Yaghmai was selected to perform Mahler's *Songs of the Wayfarer*. She currently studies with Jane Randolph.

**KYLE SIDDONS**, baritone, is a student at the Manhattan School of Music where he is a student of Neil Rosenshein. He is an active recitalist performing both in NYC and in his home town in PA, and a frequent soloist with various ensembles including the Pennsylvania Sinfonia and MSM Choruses. Upcoming engagements include performances with Tactus, a new music ensemble in NYC, and chamber music with Satori in Pennsylvania. In addition to his singing, Kyle is also an active conductor. He is the assistant conductor of Camerata, the auditioned male choir at MSM, and the director of Parallel Motion, which is a student a cappella ensemble that works with composers in NYC premiering many new works. Outside of music, Kyle is also a professional ice dancer.

**SAMANTHA STATON**, soprano, graduated from Gardner-Webb University in 2003 with a bachelor of arts degree in sacred music. She is now attending the College Conservatory of Music in Cincinnati. Mrs. Staton's oratorio work as a soloist includes Mozart's *Requiem*, Handel's *Messiah*, and Beethoven's *Ninth Symphony*. In 2003, Mrs. Staton appeared with Operafestival di Roma (Rome) as Badess in Puccini's *Sour Angelica*. During the summer of 2004, Mrs. Staton studied at the Harrower Opera Workshop in Atlanta. Recently, Mrs. Staton was the winner of the Metropolitan Opera National Council Auditions (North Carolina District), and the Heafner/Williams Vocal Competition.

# 2006 Participants

**LORRAINE YAROS SULLIVAN**, mezzo-soprano, has just completed her doctoral coursework at the University of Michigan, where she studies with Freda Herseth and has coached with Martin Katz. Recent performance credits include Ottavia in *L'incoronazione di Poppea*, alto soloist in Bach's *Magnificat*, Schoenberg's *Das Buch der hängenden Gärten*, and Argento's *From the Diary of Virginia Woolf*. She will perform the role of Dorabella in *Così fan tutte* this fall. She holds a B.M. in voice from Millikin University and a double M.M. in voice and choral conducting from the University of Northern Colorado. She lives in Michigan with her composer husband, five cats, and two dogs.

**PAMELA TERRY**, a native of Kalamazoo, Michigan, is pursuing her master's degree in vocal performance and literature from the Eastman School of Music as a student of Carol Webber. Since beginning studies at Eastman, Ms. Terry has performed as soloist for Zelenka's *Te Deum* with the Eastman Repertory Singers, Vivaldi's *Gloria* and Mendelssohn's *Elijah* with St. Paul's Episcopal Church of Rochester, and Haydn's *Harmoniemesse* with the Eastman School Symphony Orchestra. Ms. Terry is a graduate of Indiana Wesleyan University where she performed the world premier of Korban Miller's *Glorified*, a work for mezzo-soprano and orchestra, and commissioned by the University. Her experiences on the operatic stage include the roles of "Mother" in IWU's production of *Menotti's Amahl and the Night Visitors*, the emperor "Nero" in Eastman Opera Theater's production of *The Coronation of Poppea*, and Prince Charmant in EOT's mainstage production of *Cendrillon*.

**VINCE B. VINCENT**, baritone, is currently a member of the class of 2008 at Vassar College where he is pursuing a Bachelors of Arts in music. He is currently conductor of the Vassar College Camerata Choir, assistant conductor of the Vassar College Choir and founder/director of the Vassar College Vocal Jazz Ensemble. In the fall 2006 Vince will also become the assistant conductor of Cappella Festiva, a local community choir. Aside from conducting, Vince belongs to various vocal groups on campus and recently played the role of Le Baron de Pictordu in Pauline Viardot's *Cendrillon*. After recently attending the American Choral Directors Association master class with Jerry Blackstone as an alternate student conductor Vince hopes to one day receive a doctorate in choral conducting while actively studying vocal performance and opera.

**ARGENTA WALTHER** completed her B.M. at UC Santa Cruz, where she studied voice with Patrice Maginnis. Her roles with UCSC Opera Theatre have included Cherubino, Zerlina and Oberon. Other roles have included Bradamante in Handel's *Alcina* with the California Music Festival and The Bird Seed Vendor in Charpentier's *Louise* with San Francisco Opera. The daughter of violist Geraldine Walther, Argenta has performed vocal chamber music in the newly founded Ruby Mountain Chamber Music Festival in Elko, Nevada for the past two summers.

**INA WOODS**, soprano, studies voice performance at the Eastman School of Music with Carol Webber. Her most recent Eastman production was Massenet's *Cendrillon* (title cover/chorus). With the Full Circle Opera Project, Ina's performances include Britten's arrangement of *A Beggar's Opera* (Polly Peachum) and *Cendrillon* (title role). In 2002, Ina was a semi-finalist in the Los Angeles Spotlight Awards. Most recently, Ina has been awarded the MPE Scholarship and the Roger Scholar Award.

## THE PIANISTS

**NANCY ALBRINK**, pianist, is founder and artistic director of the Academy of Music at St. Francis in the Fields in Louisville, Ky. She holds a M.M. in piano performance, and major teachers include William Masselos and Lee Luvisi. Ms. Albrink was Lee Luvisi's teaching assistant at the University of Louisville from 1988 until his retirement in 2002.

**CJ CAPEN** is currently pursuing a master's degree in piano accompanying under Dr. Andrew Harley at UNCG. He received a B.F.A. in piano performance from Indiana University of Pennsylvania in 2003. In the fall of 2002, CJ studied abroad in Croatia, and from 2003-2005, he served as choral director for a high school in Fairfax, Virginia, leading his choirs to win two competitions in Orlando, Florida. CJ will be attending the American Institute of Musical Studies in Graz, Austria this summer.

**KATIE FRANKLIN** earned her bachelor's degree in piano performance from UC Irvine, and her master's degree from Queens College (CUNY). She regularly performed for the Long Island Composer's Alliance in New York, and on the West Coast, she has been a featured pianist with the Long Beach Chorale, the South Coast Symphony, and the Orange County Women's Chorus. Katie can be heard accompanying Metropolitan Opera headliner Erika Sunnegardh on the CD "Who Might Sing in All the Muted Woods." Katie is also active as a vocal coach, teacher, and organist.

**ERIC GRIGG** is the full-time staff accompanist at Oklahoma Christian University, where his busy schedule encompasses any number of coaching, choral, musical theatre and opera activities. He spends most of his summers as an assistant music director/keyboardist with Lyric Theatre of Oklahoma, one of the top musical theatre companies in the country. Eric's other professional credits include a stint as an accompanist/coach with the Music Theatre Bavaria workshop in Oberaudorf, Germany. He also enjoys playing jazz piano when the opportunity arises, which isn't nearly often enough.

**TYSON HANKINS** received his bachelor of music in piano performance and composition & theory from Jacksonville University in 2004 studying with Mary Lou-Wesley Krosnick and Dr. William Schirmer, respectively. He is currently pursuing his Masters of music in piano accompanying and chamber music from the University of North Carolina-Greensboro, studying with Dr. Andrew Harley. He is also a member of Mu Phi Epsilon, Pi Kappa Lambda, and ASCAP.

**EMILY HELVEY** is pursuing her D.M.A. in collaborative piano as a student of Eckart Sellheim at Arizona State University, where she is a graduate assistant. After completing her M.M. in piano performance at UCLA as a student of Vitaly Margulis, she served as staff pianist for the theatre and dance department at California State University, Fullerton. Previously, she was the staff pianist at Biola University in La Mirada, California, where she received her B.M. in piano performance under Lina Baranov.

**COLLEEN HENRY** has worked extensively as a collaborative pianist with vocalists, instrumentalists and choral groups in all genres and styles for more than 25 years. She is currently staff accompanist at Boston Conservatory and Regis College. Her degrees include a B.S. in mathematics from Wheaton College, a B.M. from Berklee College of Music, and an M.M. in collaborative piano at Longy School of Music. A native of Southern California now living in Boston, she is elated to spend her summer back at home.

# 2006 Participants

Originally from Regina, Saskatchewan, **CAROLYN HERRINGTON** holds a master of music degree in collaborative piano performance from the University of Western Ontario, where she studied with John Hess. She is currently enrolled in the D.M.A. program in collaborative piano at the University of Michigan, where she studies with Martin Katz. Carolyn has also worked with renowned collaborative pianists Rudolph Jansen, Rena Sharon, Michael McMahon, and Robert McDonald, and performed in master classes with sopranos Elly Ameling and Edith Wiens.

A native of New Hampshire, **BRETT HODGDON** is a doctoral student in collaborative piano at the New England Conservatory. Before moving to Boston, he received the M.M. and B.M. from the University of North Carolina at Greensboro, where he studied under Andrew Harley and Andrew Willis. He is currently a student of Irma Vallecillo and John Greer.

**DEBORAH LEE HOLLIS**, pianist, received performance degrees from Oberlin Conservatory and the University of Illinois. She was pianist for the Chicago Symphony First Chair Series, has performed with faculty and ensembles at the University of Chicago and Northeastern University, and was on the music staff at Duke University as vocal and instrumental accompanist. She is an active member of the Mallarme Chamber Players, and frequently collaborates with the Opera Company of North Carolina and Long Leaf Opera. Ms. Hollis has performed in Norway, Austria, Switzerland, and Mali, West Africa. She is currently pursuing the doctor of musical arts degree in collaborative piano at UNC-Greensboro where she studies with Andrew Harley.

**KO EUN PARK** was born in South Korea. She received a B.A. in Korean literature from Kyung Hee University in Seoul before joining her family in the U.S. Eventually, she came to see music as her primary focus, and received a B.M. in piano performance at California State University, Northridge, and a M.M. in collaborative piano from the University of California, Santa Barbara under the guidance of Anne Epperson and Yael Weiss. She has worked as an accompanist at Santa Monica College, and at UC Santa Barbara. She lives in Los Angeles with her husband and their three-year-old son, and is actively pursuing a career as collaborative pianist and a teacher.

**DANA SCOTT** is a pianist and vocal coach, studying with Ms. Eileen Cornett at the Peabody Conservatory. Ms. Scott holds an assistantship in opera accompanying.

**JENNIFER RENÉE SNYDER** is a vocal coach and instrumental accompanist at Florida International University in Miami. She holds a bachelor of music degree in piano performance from the Eastman School of Music, studying with Nelita True. She continued graduate studies in accompanying and chamber music with Jean Barr. Jennifer received Eastman's *Excellence in Accompanying Award* in 2001 and 2002. She takes a particular interest in new music and is the pianist for the Miami-based contemporary music ensemble NODUS.

A native of Hong Kong, **JENNIFER AU-TUNG** graduated from the Eastman School of Music with a bachelor of music degree in vocal performance and a master of music in piano accompanying and chamber music. Relocated to Toronto in 1998, Tung is a sought after vocal coach, accompanist and soprano. Recent performances include Handel's *Messiah* (soprano soloist) with the St. Paul's Orchestra in Hong Kong and the Canadian Sinfonietta. Jennifer was music director of the production of *Magic Flute*, *Don Giovanni* and *La vie Parisienne* with the Summer Opera Lyric Theatre (SOLT) in Toronto.

**MOLLY WOOD** earned her bachelor of music degree in piano performance this past spring from Butler University in Indianapolis, Indiana. She was an active pianist in the University Choir, Lyric Theatre, New Music Ensemble, and Glee Club. She is also an accompanist for the Indianapolis Children's Choir and a teacher in the Butler Community Arts School. This fall she will begin a master's degree in collaborative piano at Boston University.

**ROKSANA ZEINAPUR** recently completed a B.A. in Piano Performance at Pepperdine University where she participated in numerous chamber music groups and accompanied vocal ensembles and soloists. Most recently she served as an accompanist for the 2006 Pepperdine production of Mozart's *Marriage of Figaro*. In the fall of 2006 she will begin her Master's Degree studies at the California Institute of the Arts Collaborative Arts program.

## YOUNG ARTISTS

**MEGAN ALEXANDER** is entering her third year of vocal studies at the University of Western Ontario. She currently trains with Canadian Soprano Gwenlynn Little. Before transferring to the University of Western Ontario, Megan studied composition at the University of Toronto (UTSC) for a year. In 2004, she placed first in the NATS competition in Toronto. She has also participated in various other Ontario competitions, such as the Pickering Music Festival, the Kiwanis Music Festival, the Davenport Music Festival, and the OMFA (Ontario Music Festival Association) provincial competition for both voice and piano, winning several awards.

**JULIAN ARSENAULT**, 17 years old, has just graduated high school in Lafayette. Music has always been a part of his life, but it was only five years ago that he started studying classical singing with Carol Kessler and Jim Meredith. In the summer of 2005, Julian went to the Boston University Tanglewood Institute and made great progress as a singer. This fall he will be entering UCLA as a Vocal Performance major.

**KALPA BHATTACHARJEE**, soprano, is currently studying voice privately in the Los Angeles area while also pursuing a double major at the University of California at Los Angeles in psychobiology and English literature. She has studied piano for over ten years and voice for over five. In high school, she performed in productions with Peninsula Teen Opera, and since then she has performed with the UCLA Early Music Collegium. Last summer she attended the Vancouver Baroque Vocal Programme and the Amherst Early Music Festival, where she worked with eminent coaches and singers. She hopes to eventually pursue singing professionally.

# 2006 Participants

**JACQUELINE BOOK**, mezzo-soprano, currently studies at the Eastman School of Music in the studio of Dr. Constance Haas. She has appeared in Eastman Opera Theater's productions of *LEtoile* and *Company*, and recently performed as a soloist with the Rochester Philharmonic Orchestra.

**CLAYTON CARTER**, tenor, is from Arlington, Texas. He has been singing since second grade. He has sung in the Texas All State Choir (2 years), in the Texas Private School All State Choir (4 years), and won first chair for two successive years in the Dallas/Fort Worth region choir. Clayton has acted and sung in the Theater Arlington, CATS, and Dallas Children's Theater. At Pepperdine University he has performed in *Così fan tutti* and *The Marriage of Figaro*.

**LEAH DAVIS**, soprano, of Philadelphia, is a sophomore vocal performance major at Louisiana State University in the studio of Dr. Lori Bade. Ms. Davis has studied under Ms. Holly Phares of Philadelphia and trained under Herr Wolfgang Jensen of the Musikhochschule Saarbruecken Conservatory in Germany. Ms. Davis recently performed in the chorus of *La Bohème* with the Louisiana State University Opera Program. Her opera theater experience includes Kate in *Pirates of Penzance* and Paquette in *Candide* with the Louisiana Opera Outreach Program.

**CHRISTINA DEE**, soprano, has just completed her first year as an undergraduate at the University of Southern California's Thornton School of Music. She is currently studying under the instruction of Dr. Vicki Muto and plans to pursue both a B.M. in Vocal Performance and pre-med courses. At 19 years old, this Los Angeles native has already had 11 years of classical training and enjoys volunteer work through her church.

**JULIETTE DWYER** is a Trustee Scholar on full academic scholarship at the University of Southern California in the Thornton School of Music. While on the East Coast, she performed at The Kennedy Center in Washington, DC, and won both the Virginia Bland Classical Music Competition and the Washington, DC Regional Classical Music Competition. She has also trained at select summer programs including the Cincinnati Conservatory of Music (training with Barbara Honn), Oberlin Conservatory of Music, and Eastman School of Music. Currently, she is playing Balthasar, in the Los Angeles Shakespeare Company's premiere performance of *Much Ado About Nothing*.

**NATALIE EMPTAGE**, soprano, is a vocal performance major at Otterbein College in Westerville, OH. This past year, she was seen in *Le Nozze di Figaro* (Barbarina) as well as opera scenes from *Il Matrimonio Segreto* (Elisetta) and *Don Giovanni* (Donna Anna) at Otterbein. Natalie is a student of Dr. Janet Proodian.

**ELISE FIGA**, soprano, is an upcoming senior at the Eastman School of Music in Rochester, NY. This past year, she performed in the Eastman Opera Theater's production of Massenet's *Cendrillon* (a fairy, ensemble), and Sondheim's *Company* (Jenny). She looks forward to working with the faculty and students at Songfest this summer, and will be auditioning for graduate programs in the upcoming year.

**HALEY FLETCHER** began singing at the age of nine for small school performances. Now at age sixteen and a sophomore at Malibu High, Haley has been a feature performer in LA Children's Opera, the Dolphin Ball benefiting cystic fibrosis and the lead in her high school musical. Haley's voice teachers, Garnet Basile and Janice McVeigh, are helping her realize her dream of becoming a professional opera singer.

**EMILY FORD**, soprano, comes from Calgary, Alberta, Canada. In concluding her last year of high school, she is looking forward to starting an undergraduate degree at McGill University in Montréal, Quebec. Heavily involved in the Performing Arts program at her high school, Emily was a member of the Concert and Jazz Choirs. She also danced everyday in an advanced program, to further develop her dance abilities. For the past five years, Emily has been very focused on her private singing lessons. She is *ecstatic* to be apart of this program!

**CLAIRE FORTIER** will be a senior at Dana Hills High School in Dana Point, CA this fall. Before moving to Orange County, CA, Claire was praised in an article in the San Luis Obispo Tribune in May 2005 as one of "the most promising local talents in the county who might one day be famous." At DHHS, Claire is in the top two performing choirs. Her choir, which toured Europe in April, competed at the Festival at the Royal Academy of Music in London and was awarded two Silver Trophies. As a member of the South Orange County School of Fine Arts, she is majoring in Voice. Claire has recently sung in *Amahl and the Night Visitors*, and performed *Se tu m'ami* and *Voi che sapete* in several benefit concerts.

**CHELSEA ROSE FRIEDLANDER**, 18, is delighted to be a Young Artist in Songfest 2006. Last summer she attended Interlochen Arts Camp Advanced Vocal Program. In 2005, she sang in New Jersey Ridge Light Opera Company's *Orpheus in the Underworld* singing the role of Cupid. This year she was a Merit Award Winner for the NFAA ARTS Awards. In the fall, Chelsea will be attending The Cleveland Institute of Music for Vocal Performance and hopes to pursue a professional vocal career.

**SARAH GEOCARIS**, 17, will be a senior at Sage Hill School in Newport Coast, CA. She studies privately with Christin Cornell. She was a classical voice semi-finalist for both the Orange County Performing Arts Stars of Tomorrow (2006) and the Los Angeles Music Center's Spotlight Award (2004-05). She also sang the role of Schwertleite in Opera Pacific Opera Camp's production of *Das Puppel* (2005). As a member of the Sage Hill Choraliers, the Sage Hill Concert Choir, and the Sage Hill Singers (ensemble), all under the direction of Megan Eddy, she has performed in numerous recitals and adjudications, including as a soloist.

**DIANA HERSTEIN** is a mezzo-soprano currently studying at the Manhattan School of Music in New York City. A native of Ann Arbor, Michigan, Diana first became involved in classical music when she performed the title role in *Amahl and the Night Visitors*, directed by Anthony Elliott. Since then, Diana has performed in various operas, operettas, and ensembles. A great fan of new and modern music, Diana has also premiered numerous pieces by up and coming New York composers. This is her first time at Songfest.

# 2006 Participants

**SCOTT JOHNSON**, baritone, is a native of Madison, WI. He is a student at the University of Southern California, where he studies with Professor Gary Glaze. Scott has been actively involved in the USC opera productions for the past three years, including roles in Stravinsky's *The Rake's Progress*, Massenet's *Cendrillon* and most recently Mozart's Idomeneo. Mr. Johnson has been the recipient of numerous awards, most notably the NATS-LA Young Artist Award Apprentice Division.

**HEATHER R. KARWOWSKI** is a soprano from Hanford, California. She is an alumna of Biola University and studies voice with Dr. Jeanne Robison. While at Biola she performed leading roles in *The Magic Flute*, *Hansel and Gretel*, *Don Giovanni*, and *Carousel*. This year Heather was a Western Regional Semi-Finalist in the Metropolitan Opera National Council Auditions, and won the American Educators of Italian Origin Unite Opera Scholarship Auditions among other competitions. This fall she will continue her studies in opera at Boston University.

**KELLEY KIMBALL**, soprano, will begin her third year at the University of Michigan School of Music this fall, where she studies with John Charles Pierce. A native of Seal Beach, CA, Kelley took First Place at the NATS-Michigan competition, and went on to win Second Place at the NATS-Great Lakes Regional competition. At Michigan, she has had additional studies with Lydia Qiu, Timothy Cheek, and Martin Katz, and was in the chorus of the UM Opera Department's production of *L'incoronazione di Poppea*. Kelley looks forward to completing degrees in both Vocal Performance and French as well as a wonderful summer in Malibu.

**RACHEL ANNE KLIPPEL** hails from the University of Illinois at Urbana Champaign where she has just finished her third year of study. Just last fall Rachel began the pursuit of a second degree in vocal performance, in addition to choral music education, under the guidance of Dr. Ollie Watts Davis. Most recently, Rachel appeared as a chorus member in *Carmen* at College of DuPage Opera Theatre. She is excited to be entering her (first!) senior year this fall, and is looking forward to presenting her degree recital.

**SARAH KORNFELD**, soprano, will enter Westminster Choir College in September 2006 to pursue a master of music degree in vocal performance, where she will study with Lindsey Christiansen. A native of Boston, Sarah currently resides in New York, where she studies with Michael Paul. She recently learned the role of Oscar (*Un Ballo in Maschera*) for Martina Arroyo's Role Class. Other roles performed include Zerlina (*Don Giovanni*), The Second Spirit (*Die Zauberflöte*), and Cinderella (*Into the Woods*). Sarah holds a B.A. in English and Italian from Brandeis University.

**SONJA KRENEK**, soprano, is currently pursuing her bachelor's degree in vocal performance at the University of California, Irvine. In her first two years at the university she has performed the role of La Ciesca in *Gianni Schicchi*, and Musetta from *La Bohème*. In the summer of 2005 she traveled to Italy to attend the Operafestival di Roma where she appeared in *Le Nozze di Figaro*, performed in a solo recital, and played the role of the Prima Conversa in *Suor Angelica*. In pursuing her passion, Sonja will concentrate her efforts on opera, oratorio, and art song repertoire through her continued studies and performances.

**TESSA TALBOT LAENGERT**, 17, is currently performing and training with the Canadian Youth Opera Chorus and the Young Artists Performance Academy at the Glenn Gould School in Toronto, Canada. Tessa has also had the opportunity to perform in several productions with the Canadian Opera Company. After high school, Tessa plans to study voice performance in the United States or Canada. She is honoured to be a part of Songfest 2006.

**CATHERINE LEECH** has been a member of the Los Angeles Children's Chorus from 1998 onward, performing with the Los Angeles Philharmonic, the L.A. Opera, and the L.A. Chamber Orchestra. She made her debut solo performance with the LA Master Chorale at Disney Hall in April of last year in the world premiere of Billy Childs' work, *Voices of Angels*. She is an honor student at Westridge School for Girls in Pasadena, where she is a member of the Westridge Glee Club and participates in the Drama program.

**EVANGELIA LEONTIS**, soprano, grew up in Bowling Green, Ohio where she began studying voice at the age of 15. She just finished her junior year at the Eastman School of Music where she studies with Professor Connie Haas. This past year she performed in the ensemble of the Eastman Opera Theater's production of *LEtoile* and she appeared as Cinderella in scenes from *Into the Woods*. For the past three years Evangelia has sung in the early music ensemble Collegium Musicum under the direction of lutenist Paul O'Dette. She has attended the University of Rochester's *Italian in Italy* program, the Michigan Opera Theater's Opera Camp, and the Eastern Music Festival.

**ABILGAIL LEVIS**, mezzo-soprano, is 19 years old, and a freshman at the Eastman School of Music. She studies with Karen Holvik. A native of Maine, Abigail has received many awards, including the Portland (Maine) Rossini Club Scholarship. She is excited to be one of the select group of young artists chosen to participate at Songfest 2006.

**SMADAR LEVY** has been studying voice for three years, but her parents could tell you that her mouth was continuously emitting some sort of racket from the moment of birth. This past winter she participated in her first musical, *Into the Woods*, and performed in various opera scenes as part of Wellesley College's Opera Workshop. She is currently a first-year at Wellesley College where she hopes to double major in music and English while continuing her study in both voice and harp.

**CARLA MAMONE** is a voice major at the University of Western Ontario, studying under Gwenlynn Little. She won the Flora Everett Scholarship in the Kiwanis Music Festival and has performed in various recitals. Carla is very excited to be participating in Songfest 2006.

**MERRITT MCELROY** is an upcoming senior at Austin Peay State University in Clarksville, TN, majoring in vocal performance. She is an active member of the university's ensembles including their Opera Workshop. Merritt hopes one day to have a career singing professionally around the world.

# 2006 Participants

**JESSICA MCINTYRE**, soprano, from Portland, Oregon, is currently finishing her undergraduate studies in Vocal Arts at the Flora L. Thornton School of Music at the University of Southern California. A regular recitalist at Portland's Old Church, she has also performed in Thornton's opera chorus, a Veraikon/Cirque du Soleil production, and in the Emmy Awards. Recently she performed Mozart's *Requiem* with the USC Concert Choir and the Los Angeles Philharmonic. She has been invited to perform as an ambassador to Suzhou China, Portland's sister city, in summer 2006. She is studying with Dr. Vicki Muto at USC.

**COLLIN CHRISTINE MCSHIRLEY**, soprano, is 19 years old and currently resides in Santa Barbara, CA. She has studied voice at the University of Denver and the Instituto Europeo in Florence, Italy. Collin is very excited to be a participant in the Young Artist program at Pepperdine.

**KELLY MULLICAN**, mezzo-soprano, will be completing her B.M. this coming year as a vocal performance major at the University of California, Irvine. Studying under the direction of Robin Buck, she sang as an Alto Soloist in Handel's *Messiah* last winter, completed the opera production of *Gianni Schicchi* (Zita), and sang in the ensemble of *La Bohème*. She placed as a finalist in the Opera 100 competition in Orange County this year and has won many scholarships to the Idyllwild Arts Academy in past summers. She also works professionally as a Music Theory/Piano Teacher and is honored to be able to join others who share her passion for music.

**MEHER PAVRI**, 18, is entering her second year at the University of Western Ontario and is studying under Gwenlynn Little. Past performances include *Godspell* and the title role of *Snow White and the Seven Dwarfs: The Musical*. She looks forward to pursuing vocal performance and opera.

**MARY PAXITZIS**, a native of Cincinnati, is a senior at Wright State University in Dayton, Ohio, majoring in vocal performance. Mary has performed several roles in Wright State Opera productions including *The Medium*, *La Traviata*, *The Gondoliers*, and *La Calisto*. In 2005, Mary was invited to tour Germany with the Dayton Philharmonic Chorus. Mary's ensembles include Chamber Singers, Colleague Chorale, and Women's Chorale. Her choral solo repertoire includes the Vivaldi *Gloria*, Mozart's *Regina Coeli*, and Handel's *Messiah*.

**MARGARET PEDLOW** will be returning to Indiana University in the fall. Her most current role was Mae in Andrew Lipka's *The Wild Party*, at Saddleback College. She has performed in master classes with Ruth Golden, Rodney Gilfry, Bernard Uzon, Richard Troxell, and John Hall. She played the lead in *Anni* in 2000. She attended Songfest at Chapman University in 2000 and 2001, and Boston University's Tanglewood Institute in 2003. She has appeared in opera scenes from *Sour Angelica*, *La Traviata*, *Pirates of Penzance* and *La Bohème*. In 2004, Margaret received the director's award at the Orange County High School for Performing Arts. She won the VOCE competition in 2003, and was a semi-finalist in the Los Angeles Philharmonic Spotlight Awards in 2004.

**HALLIE RANDEL**, soprano, recently graduated from Scripps College in Claremont, California. She is grateful to her college voice teacher, Jennifer Goltz, for encouraging her to pursue performance and be an active musician, even as a non-music major. To date she has sung in English, French, Italian, German, Spanish, Russian, and Czech, and would love to expand that list.

**SHAUNA SIVEY** is making her Songfest debut and is excited to be participating. She is currently a sophomore at Manhattan School of Music as a classical percussion major and studies voice with Maitland Peters. Ms. Sivey attended the Preparatory Division at Manhattan School for seven years, studying both voice and percussion. She has appeared in prestigious concert venues such as Carnegie Hall, Symphony Space and Alice Tully Hall at Lincoln Center.

**ASHLEY SMITH** is currently a graduate student in vocal performance at Illinois State University. She received her B.M. in vocal performance also from ISU in 2005. While at ISU, she has performed as Lily in *The Secret Garden*, Lola in *Gallantry*, Madame Goldentrill in *The Impresario*, and Bastienna in *Bastien and Bastienna*. She is pursuing a career in opera and is thrilled with the opportunity to be performing at this festival.

**RACHEL SMITH**, a recent graduate of San Jose State University, has performed in a variety of venues throughout the Bay Area. Her opera scene roles include: Sister Constance in *Dialogues of the Carmelites*, Flora in *Turn of the Screw*, Susanna in *Le Nozze di Figaro*, Mabel in *Pirates of Penzance*, and Camille in *Louise*. Last summer, Miss Smith sang Barbarina in *Le Nozze di Figaro* at the Black Hills Summer Vocal Institute in Spearfish, South Dakota. She recently sang in the west coast premiere of Ralph Vaughn Williams *The Pilgrims Progress* with Trinity Lyric Opera. In the fall of 2006, Miss Smith will attend the University of Northern Colorado to pursue a master's degree in voice. While obtaining her degree at SJSU, Miss Smith studied with Professor Erie Mills.

**RACHEL ANN CARUSO SPECTOR**, age 20, was born and raised in Connecticut. She began playing the violin at age 6 and continued her formal studies through high school. Rachel began voice lessons at age 12 and entered the classical vocal performance program at the New England Conservatory of Music in 2004 where she just completed her sophomore year. She has studied with Janna Baty, D'Anna Fortunato and currently is in Mark St. Laurent's studio.

**KELSEY STARK**, 18, has participated in many classical voice programs, including Oberlin Conservatory's 2003 summer academy, Oklahoma City University's 2004 summer musical theatre and Opera in the Ozarks' 2005 season. She recently won third place in the Texoma region's NATS (National Association of Teachers of Singing) competition. She has performed at many local and statewide events and opened for the 2004 Oklahoma State Republican Convention. Kelsey is still in high school where she performed the lead in *The Sound of Music* and plans to continue her vocal training at a conservatory with aspirations of becoming an opera singer.

Soprano **JESSICA WALKUP** is from northwest Arkansas and has just completed successful performances as Juno in *La Calisto* and the Countess in *Le Nozze di Figaro* with the Wichita State University Opera Theater. Professional credits include performances with Opera Kansas in *Amahl and the Night Visitors* and Light Opera Oklahoma in *HMS Pinafore*, *Guys and Dolls* and *Three Penny Opera*. Soloist work includes *Requiem* – Mozart and *The Seven Last Words of Christ* – Dubois.



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faculty, singers and pianists  
to*

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2006



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