



SongFest

ROSEMARY RITTER
Director

THE COMPLETE RECITALIST MAY 25- JUNE 24, 2019

*"Bright is the ring of
words when the right
man rings them."*

—Robert Lewis Stevenson

SongFest 2019 is lovingly dedicated to Janet Loranger and John Ritter.

SongFest



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*“Tell me, what is it you plan to do with your
one wild and precious life?”*

—Mary Oliver

Welcome to SongFest 2019

*“Whatever you can do, or dream you can do, you can.
Boldness has a genius, magic and power to it.”*

– Goethe



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Our SONGFEST mission, under the all-encompassing Californian skies, is to bring together the old and new where the study of masterpieces from the past enhances the vitality and relevance of contemporary music. Many of the singers and pianists have come here because they already sense that art song has brought depth and refinement to their lives, both as musicians and human beings. Younger performers at Colburn find themselves crossing a summer threshold that will lead to lifelong fealty. Teachers and students share a devotion to a genre that is too easily labelled “elitist” or simply “boring”. These golden weeks, shining with youthful energy, purpose and enthusiasm, demonstrate that art song is impossible to belittle or dismiss – old hands inspired by fresh and questing talent pass on a tradition rich in the articulation of many of civilisation’s most precious values. If art can make men see things in a different way, one should never underestimate the power of great poetry from many countries in tandem with great music to touch a hitherto unresponsive heart and make a difference. I would like to believe that a world prepared to listen to more song recitals, and take to heart what they convey, would be less inclined to destroy the past with the reckless abandon that is sadly characteristic of present times.

–Graham Johnson

SongFest

Welcome

I gratefully dedicate this year's SongFest to the many people who make it possible but especially

To Rosalinda Monroy, who does this beautiful Program Book, the website and all the publicity always receiving the material yesterday but magically manages to get it done on time.

To Jackie Stevens, who works on all the many aspects of the program and translates my stream of consciousness style of writing!!!

To John Ritter, who was there behind the scenes from the beginning and without whom SongFest would not exist today.

These three people make me look better than I really am!

Rosemary Ritter
Director



John Ritter



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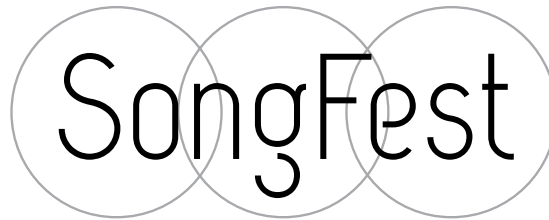


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“Vocalism, my only setting of Walt Whitman, pays homage to SongFest, the conclave of singers and pianists that gathers each summer under the direction of Rosemary Hyler Ritter. It is dedicated to Marc Stern, Chairman of the Board of the Los Angeles Opera, and his music-loving family, supporters of SongFest and of good singing. This “grand aria” (so says the title page) celebrates singing. It is about the power of the voice, as pure sound, to move and change hearers.”

—John Harbison

Eva and Marc Stern Fellowship Singers and Pianists



SHIRA BEN DAVID, soprano

Hometown: Caesarea, Israel

Education: The Conservatory of Music at Brooklyn College, New York. (M. mus); The Buchmann-Mehta school of music in Tel Aviv University, Israel. (B. mus)

Awards, Competitions, Festivals: The Israel Vocal Arts Institute's Buchholz Prize in 2018-19; Ronnen foundation of America's scholarship in 2016-present
Festivals: The IVAI in Tel-Aviv, Israel; SongFest, Los Angeles; Ravinia's Steans Music Institute Program



MARIA BREA, soprano

Hometown: Caracas, Venezuela

Education: Juilliard School of Music, Manhattan School of Music, Escuela, Superior de Música José Ángel Lamas.

Awards, Competitions, Festivals: Second Prize Opera Cultura Vocal Competition 2019; Finalist Art Song Preservation Vocal Competition 2018; First Prize Giulio Gari IVC 2017; Second Prize Gerda Lissner International Vocal Competition 2017; Encouragement Award Gerda Lissner Art Song Competition 2016; Encouragement Award Connecticut District Metropolitan Opera Competition

2016; First Prize New York Lyric Opera 2016; Finalist Violetta Dupont Vocal Competition 2016; Wolf Trap Opera Studio Artist 2016-2017; Martina Arroyo Foundation PTP 2013, 2015 and 2018



ALEXANDRA FLOOD, soprano

Hometown: Cowes, Australia

Education: Diploma of Music, Melbourne Conservatorium of Music, University of Melbourne (2011); Masters of Opera, Hochschule für Musik und Theater Munich; Theaterakademie August Everding

Awards, Competitions, Festivals: Wolf Trap Opera Studio Artist (2016); Salzburg Festival Young Singers Project (2014); Richard Strauss Festival (2017); Richard Strauss Competition 1st Runner-up prize (2015 & 2017); J. Sutherland & R. Bonyngne Foundation Bel Canto competition Riedel Award (2016); Australian Music Foundation Award (2016); National Liederfest Holt Memorial Award (2013)



BRYCE McCLEENDON, countertenor

Hometown: Greenville, SC

Education: BM Voice Performance - Furman University; MM Voice Performance - University of Michigan

Awards, Competitions, Festivals: District Encouragement Award from Metropolitan Opera National Council (2018); Encouragement Award from Heafner Williams Vocal Competition (2017); Apprentice Artist at Opera NEO (2018); Chicago Summer Opera Young Artist (2017); Harrower Summer Opera Workshop Young Artist (2016)



CHELSEA MELAMED, mezzo-soprano

Hometown: Ventura, CA

Education: Lawrence University, B.M., M.M.; San Francisco Conservatory of Music, D.M.A. CCM

Awards, Competitions, Festivals: Mildred Miller Competition; Semi-finalist (Pittsburgh Festival Opera, 2015); Opera League Competition; Phyllis Wattis Scholarship; Recipient (San Francisco Conservatory of Music)

Eva and Marc Stern Fellowship Singers and Pianists



SOHYUN PARK, piano

Hometown: South Korea

Education: Dongduk Women's University, Bachelor solo piano performance; Lynn University, PPC collaborative piano; Indiana University, Master collaborative piano

Awards, Competitions, Festivals: Full scholarship graduate assistantship; Indiana University, 2017-2020; 2nd Place, Piano Duo Association of Korea Competition, Seoul, Korea, 2005



WAYNE ARTHUR PAUL, baritone

Hometown: Starrett City, Brooklyn

Education: New England Conservatory (B.M '11); Bard College's Vocal Arts Program (M.M, '20)

Awards, Competitions, Festivals: SongFest 2010; Hawaii Performing Arts Festival 2010, CCM Spoleto 2011



BRUNO ROY, baritone

Hometown: Carignan, Québec

Education: Master of Music (Opera Performance) - McGill University; Bachelor of Music (Voice) - McGill University

Awards, Competitions, Festivals: Ruby Mercer Award (Toronto)- 2018, David and Anne Award (awarded by the Canadian Opera Company for a developing singer) - 2017; Centre Stage Competition (3rd Prize, Baritone position in the Canadian Opera Company's Ensemble studio) - 2015; Grand Concours de Chant (Bursary Awarded) - 2015; Martha Schiller Memorial Award (McGill University) - 2014



ROBIN STEITZ, soprano

Hometown: Columbia, MD

Education: MM in Vocal Performance Eastman School of Music; BA in Linguistics from Reed College

Awards, Competitions, Festivals: 2018-19 Tanglewood Vocal Fellow; 2018 participant in The Song Continues vocal workshop at Carnegie Hall; 2019 Buffalo/Toronto District Metropolitan Opera National Council Auditions; Jessie Kneisel Lieder Competition at Eastman



JOHN TIBBETTS, baritone

Hometown: Tifton, Georgia

Education: MM Cincinnati College-Conservatory of Music; BM Georgia State University

Awards: Lotte Lenya Competition Finalist 2018; Carolyn Bailey and Dominick Argento Vocal; Competition Finalist 2015; Georgia District MONC Encouragement Award: 2015

COLBURN FELLOWS

Caitlin Aloia, soprano
Kristin Costello, soprano
Mishael Eusebio, tenor
Samuel Rosner, tenor
Carolyn Stanczek, soprano

SCHUBERT FELLOWS

Marley Anna Jacobson, soprano
Claire Latosinsky, soprano
Clara Reeves, soprano
Nathan Savant, baritone

SOREL FELLOW

Robin Steitz, soprano



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Friday, May 24

11 a.m.-5 p.m. Check in for pianist participants and faculty (Olive #rd Floor)
4 p.m. Meeting: All faculty and participant pianists

Saturday, May 25

Arrebola, Cho, Engle, Trawka, Verevkin

11 a.m.-5 p.m. Housing Check-In (Olive building, 3rd Floor)
11 a.m.-10 p.m. Rehearsals scheduled by participant pianists
(Check call board for pianist room assignment)
2-5 p.m. Bus to Target for supplies (Olive building, 3rd Floor)
6:30 p.m. Opening Meeting: All participants and faculty, including commuters (Olive Rehearsal Hall)

Sunday, May 26

Arrebola, Bennett, Cho, Engle, Ferrill, Knox, Manz, McGraw, Saffer, Trawka, Verevkin

8 a.m.-10 p.m. Rehearsals scheduled by participant pianists
(Check call board for pianist room assignment)
7-9 p.m. Introduction to German Song (Mayman Hall) Arrebola

Monday, May 27

Arrebola, Bowlin, Brown, Browers, Cho, Engle, Ferrill, Garrett, Guth, Knox, Manz, McGraw, Saffer, Trawka, Verevkin

7-8 p.m. Class - Studio Artist: Poetry in Song (Mayman Hall) Browers
8-9 p.m. Class - Young Artist: Poetry in Song (Mayman Hall) Browers

Tuesday, May 28

Arrebola, Bowlin, Browers, Brown, Cho, Engle, Ferrill, Garrett, Guth, Knox, Manz, McGraw, Moliterno, Ringo, Saffer, Trawka, Verevkin

8-9 a.m. Yoga (Dance Studio B) Moliterno
* 9:30-Noon Master Class - Opening Class (Thayer Hall) Garrett
1:30-3:30 p.m. Master Class - Studio Artist: Peach I (Mayman Hall) Guth/Engle
1:30-3:30 p.m. Master Class - Studio Artist: Purple II (Olive P242) Ferrill/Verevkin
1:30-3:30 p.m. Master Class - Young Artist: Red I (Thayer Hall) Saffer
4-6 p.m. Master Class - Studio Artist: Pink II (Mayman Hall) Knox/Engle
4-6 p.m. Master Class - Young Artist: Yellow I (Thayer Hall) Guth
7-9 p.m. Introduction to Spanish Song (Mayman Hall) Arrebola

Wednesday, May 29

Arrebola, Bowlin, Branom, Browers, Brown, Cho, Engle, Ferrill, Garrett, Guth, Heggie, Knox, Manz, McGraw, Moliterno, Saffer, Stepanova, Trawka, Verevkin

8-9 a.m. Breakfast meeting with Margo Garrett - all pianists (Colburn Cafe) Garrett
8-9 a.m. Yoga (Olive-P242) Moliterno
* 9:30 a.m.-Noon Master Class - Songs of Jake Heggie (Thayer Hall) Heggie
1:30-3:30 p.m. Master Class - Studio Artist: Purple I (Olive P242) Guth/Engle
1:30-3:30 p.m. Master Class - Young Artist: Blue I (Thayer Hall) Saffer
1:30-3:30 p.m. Master Class - Young Artist: Green I (O-229) Ferrill
4-6 p.m. Master Class - Studio Artist: Pink I (Olive P242) Browers/Cho
* 4-6 p.m. Master Class - Professional (Thayer Hall) Garrett
6:30-9 p.m. Master Class - Young Artist: Schubert I (Thayer Hall) Guth



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Thursday, May 30

Arrebola, Bennett, Bowlin, Branom, Browsers, Brown, Cho, Engle, Ferrill, Garrett, Guth, Heggie, Knox, Moliterno, Manz, McGraw, Ringo, Stepanova, Saffer, Trawka, Verevkin

8-9 a.m.	Yoga (Dance Studio B)	Moliterno
* 9:30 a.m.-Noon	Master Class - Lili Boulanger: Clairières dans le ciel (Thayer)	Garrett
Noon-1 p.m.	Dress Rehearsal: Stern Recital (Thayer Hall)	Brown
1:30-3:30 p.m.	Master Class - Young Artist: Orange I (Olive-P242)	Guth
1:30-3:30 p.m.	Master Class - Studio Artist: Peach II (O-270)	Knox/Verevkin
1:30-3:30 p.m.	Master Class - Men's Handel Arias (Thayer)	Ferrill/Engle
4-6 p.m.	Master Class - Young Artist: Schubert II (Thayer Hall)	Guth
* 6:30-9 p.m.	Master Class - Benjamin Britten: Les Illuminations (Thayer Hall)	Saffer
6:30-9 p.m.	Master Class - Robert Schumann: Dichterliebe (Olive-P242)	Garrett

Friday, May 31

Arrebola, Bowlin, Branom, Browsers, Cho, Engle, Ferrill, Garrett, Guth, Heggie, Knox, Manz, McGraw, Moliterno, Ringo, Smith, Stepanova, Saffer, Trawka, Verevkin

8-9 a.m.	Yoga (Olive Rehearsal Hall)	Moliterno
* 9:30 a.m.-12:30 p.m.	Master Class - Ein Liederstraus (Thayer Hall)	Smith
1:30-3:30 p.m.	Master Class - Young Artist: Schubert III (Thayer Hall)	Guth
4-6 p.m.	Master Class - Studio Artist: Schubert I (Mayman Hall)	Guth
4-6 p.m.	Master Class - Young Artist: Red II (Olive-P242)	Smith
4-6 p.m.	Master Class - Young Artist: Blue II (Olive Rehearsal Hall)	Garrett
7:30 p.m.	Concert: The Eva & Marc Stern Fellows in Recital (Thayer Hall)	Brown

Saturday, June 1

Arrebola, Bowlin, Branom, Browsers, Brown, Cho, Engle, Ferrill, Garrett, Guth, Heggie, Knox, Manz, McGraw, Moliterno, Ringo, Saffer, Smith, Stepanova, Trawka, Verevkin

* 9:30-11:30 a.m.	Master Class - Richard Strauss: Mädchenblumen (Thayer)	Smith
9:30-11:30 a.m.	Master Class - Young Artist: Yellow II (O-270)	Ferrill
1:30-3:30 p.m.	Dress Rehearsal: The Songs of Jake Heggie (Olive Rehearsal Hall)	Heggie
4-6 p.m.	Master Class - Young Artist: Green II (O-229)	Guth
4-6 p.m.	Master Class - Young Artist: Orange II (O-270)	Stepanova

Sunday, June 2

Bowlin, Browsers, Brown, Cho, Engle, Ferrill, Guth, Engle, Harbison, Knox, Manz, McGraw, Smith, Stepanova, Trawka

10 a.m.-Noon	Class - Pianists: Playing Arias (P-242) (only pianists)	Smith
Noon-1:30 p.m.	Dress Rehearsal: Essential Elements (Thayer Hall)	Browsers/Guth/Stepanova
3 p.m.	Concert: The Songs of Jake Heggie (Thayer Hall)	Heggie
7 p.m.	Rehearsal & Meeting: All Bach singers & pianists (Olive-P242)	Harbison

Monday, June 3

Arrebola, Bowlin, Brown, Cho, Engle, Ferrill, Garrett, Harbison, Knox, Manz, McGraw, Moliterno, Ringo, Stepanova, Saffer, Trawka, Verevkin

8-9 a.m.	Yoga (Olive Rehearsal Hall)	Moliterno
* 9-11:30 a.m.	Master Class - Germany in the XX Century (Mayman Hall)	Brown
Noon	Concert: Essential Elements (Thayer Hall)	Browsers/Guth/Stepanova
1:30-3:30 p.m.	Master Class - Young Artist: Green I (Mayman Hall)	Garrett
1:30-3:30 p.m.	Master Class - Young Artist: Blue I (Olive-P242)	Smith



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1:30-3:30 p.m.	Master Class - Studio Artist: Purple I (Olive Rehearsal Hall)	Browers
3:30-6 p.m.	Master Class - Young Artist: Schubert IV (Thayer Hall)	Guth
3:30-6 p.m.	Master Class - Professional: G. F. Handel I (Mayman Hall)	Saffer
* 7-9 p.m.	Master Class - Bach with a Side of Monteverdi (Thayer Hall)	Saffer/Bowlin/Cho

Tuesday, June 4 **Arrebola, Bennett, Bowlin, Browers, Brown, Cho, Conlon, Engle, Ferrill, Garrett, Guth, Harbison, Knox, Manz, McGraw, Moliterno, Ringo, Smith, Stepanova, Trawka, Verevkin**

8-9 a.m.	Yoga (Olive Rehearsal Hall)	Moliterno
+ 10 a.m.-Noon	Bach Cantata Class (Thayer Hall)	Harbison
+ 1-3:30 p.m.	Master Class - James Conlon: Opera Arias (Zipper Hall)	Conlon
* 4-6 p.m.	Master Class - Professional: G. F. Handel II (Thayer Hall)	Saffer/Verevkin
4-6 p.m.	Master Class - Young Artist: Red I (Mayman Hall)	Garrett
4-6 p.m.	Master Class - Studio Artist: Peach I (Olive-P242)	Bennett/Engle
7-9 p.m.	Master Class - Young Artist: Schubert V (Thayer Hall)	Guth

Wednesday, June 5 **Arrebola, Bennett, Bowlin, Browers, Brown, Cho, Engle, Ferrill, Garrett, Guth, Harbison, Johnson, Knox, Manz, McGraw, Moliterno, Ringo, Saffer, Smith, Stepanova, Trawka, Verevkin**

8-9 a.m.	Yoga (Olive Rehearsal Hall)	Moliterno
* 9:30 a.m. - Noon	Master Class - Alban Berg: Sieben frühe Lieder (Thayer)	Brown
9:30 a.m.-1 p.m.	Bach Cantata Concert Rehearsal with Orchestra (Olive Rehearsal Hall)	Harbison/Saffer
* 1-4 p.m.	Master Class - Schubert Series: The Goethe Songs (Thayer)	Johnson
4:15-6:15 p.m.	Master Class - Young Artist: Green II (Thayer Hall)	Smith
4:15-6:15 p.m.	Master Class - Young Artist: Yellow I (Mayman Hall)	Garrett
4:15-6:15 p.m.	Master Class - Studio Artist: Pink II (Olive Rehearsal Hall)	Saffer/Engle
7-9 p.m.	Master Class - Young Artist: Orange I (Mayman Hall)	Garrett
7-9 p.m.	Master Class - Young Artist: Red II (Thayer Hall)	Arrebola

Thursday, June 6 **Arrebola, Bowlin, Browers, Brown, Cho, Engle, Ferrill, Garrett, Graham, Guth, Harbison, Johnson, Knox, Manz, McGraw, Ringo, Smith, Saffer, Stepanova, Trawka, Verevkin**

8-9 a.m.	Yoga (Dance Studio B)	Moliterno
+ 9:30 a.m.-Noon	Master Class - Susan Graham (Zipper Hall)	Graham
Noon-1 p.m.	Dress Rehearsal - The Colburn Fellows (Thayer)	Stepanova
* 1:30-4:00 p.m.	Master Class - Schubert Series: The Poetry of Johann Mayrhofer (Thayer)	Johnson
4:15-6:15 p.m.	Master Class - Young Artist: Orange II (Mayman Hall)	Arrebola
4:15-6:15 p.m.	Master Class - Studio Artist: Peach II (Olive-P242)	Browers/Verevkin
4:15-6:15 p.m.	Master Class - Studio Artist: Purple II (Olive Rehearsal Hall)	Knox/Engle
7 p.m.	Dress Rehearsal: Evolutions (Thayer Hall)	Guth/Johnson
7-9 p.m.	Master Class - Bach Arias with Obbligato Oboe (Mayman Hall)	Saffer/Roussos

Friday, June 7 **Arrebola, Bennett, Bowlin, Browers, Brown, Cho, Engle, Ferrill, Garrett, Harbison, Johnson, Knox, Manz, McGraw, Ringo, Saffer, Smith, Stepanova, Trawka, Verevkin**

* 9:30 - 11:30 a.m.	Master Class - Richard Strauss (Mayman)	Smith
9:30 a.m.-1 p.m.	Bach Cantata Concert Rehearsal with Orchestra (Olive Rehearsal Hall)	Harbison/Brown
Noon	Concert: The Colburn Fellows (Thayer)	Stepanova



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1:30-3:30 p.m.	Master Class - Young Artist: Yellow II (Olive-P242)	Knox
1:30-3:30 p.m.	Master Class - Young Artist: Blue II (Mayman)	Smith
1:30-3:30 p.m.	Master Class - Studio Artist: Pink I (Olive Rehearsal Hall)	Saffer/Cho
4-6 p.m.	Dress Rehearsal - ¡España! From Iberia to Latin America (Thayer Hall)	Arrebola/Ringo
* 7:30 p.m.	Concert: Evolutions (Thayer)	Guth/Johnson
Saturday, June 8	Arrebola, Bowlin, Browsers, Brown, Cho, Engle, Ferrill, Garrett, Guth, Harbison, Johnson, Knox, Manz, McGraw, Saffer, Smith, Stepanova, Trawka, Verevkin	
*9:30 a.m.-Noon	Master Class - Claude Debussy: Ariettes oubliées	Garrett
1-4 p.m.	Dress Rehearsal: Sacred Cantatas of J.S. Bach (St. James)	Harbison/Saffer
1:30-5 p.m.	Meredith Monk Event (Meet Olive Lobby Floor 3, Music Center)	
7:30 p.m.	Concert: ¡España! From Iberia to Latin America (Thayer Hall)	Arrebola/Ringo
Sunday, June 9	Browsers, Brown, Burton, Engle, Garrett, Guth, Johnson, Musto, Saffer, Smith, Stepanova, Trawka, Verevkin	
Noon-2 p.m.	Class - German & Italian Diction (Mayman Hall)	Garrett
4 p.m.	Concert: Sacred Cantatas of J.S. Bach (St. James Episcopal Church)	Harbison
7-9 p.m.	Dress Rehearsal: Circle of Love (Thayer Hall)	Brown
Monday, June 10	Arrebola, Bennett, Browsers, Brown, Burton, Cho, Engle, Ferrill, Garrett, Guth, Harbison, Johnson, Knox, Manz, Moliterno, Murphy, Musto, Smith, Stepanova, Trawka, Verevkin	
8 -9 a.m.	Yoga (Olive Rehearsal Hall)	Moliterno
* 9:30-Noon	Master Class - Schubert Series: Schubert's Austrian Friends (Thayer Hall)	Johnson
* 1-3:15 p.m.	Master Class - Opera Composers in Song (Thayer)	Murphy
* 3:30-6 p.m.	Master Class - Schubert Series: Die schöne Mullerin (Thayer Hall)	Johnson
3:30-5:30 p.m.	Master Class - Studio Artist: Schubert II (Mayman Hall)	Guth/Engle
7:30 p.m.	Concert: Guest Artist Recital - Susan Graham & Malcolm Martineau (Zipper Hall)	
Tuesday, June 11	Arrebola, Bennett, Browsers, Cho, Engle, Ferrill, Garrett, Guth, Johnson, Knox, Manz, McGraw, Moliterno, Murphy, Smith, Stepanova, Trawka, Verevkin	
8-9 a.m.	Yoga (Dance Studio B)	Moliterno
* 9:30-Noon	Master Class - Malcolm Martineau (Thayer)	Martineau
12:30-1:30 p.m.	Dress Rehearsal: The Breaking of Nations - WWII (Thayer)	Stepanova
1:30-2:30 p.m.	Dress Rehearsal: The Breaking of Nations - WWI (Thayer)	Stepanova
* 3:30-6 p.m.	Master Class - Les Frères d'Outre Manche [Poulenc/Britten] (Thayer Hall)	Johnson
4-6 p.m.	Master Class - Henry Purcell (Mayman Hall)	Bennett
4-6 p.m.	Master Class - Studio Artist: Peach II (Mayman Hall)	Smith
7:30 p.m.	Concert: A Circle of Love - Robert, Clara, & Johannes (Thayer Hall)	Brown
Wednesday, June 12	Arrebola, Browsers, Burton, Cho, Engle, Ferrill, Garrett, Guth, Johnson, Knox, Manz, McGraw, Moliterno, Murphy, Musto, Smith, Stepanova, Trawka, Verevkin	
8-9 a.m.	Yoga (Dance Studio B)	Moliterno
* 9:30 a.m.-12:30 p.m.	Master Class - Schubert Series: Songs for Women (Thayer Hall)	Johnson
9:30-11:30 a.m.	Master Class - Studio Artist: Schubert III (Mayman Hall)	Ferrill
1:30-3:30 p.m.	Master Class - Studio Artist: Purple I (Olive-P242)	Garrett/Verevkin
1:30-3:30 p.m.	Master Class - Studio Artist: Peach I (Mayman Hall)	Murphy/Cho



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1:30-3:30 p.m.	Master Class - Romantic Italian Song (Olive Rehearsal Hall)	Smith
4-5 p.m.	Class - Songmakers' Almanac (Mayman Hall)	Johnson
7:30 p.m.	Concert: The Breaking of Nations: WWI & II & Recovered Voices (Thayer)	Stepanova
Thursday, June 13	Arrebola, Bennett, Browsers, Burton, Cho, Engle, Garrett, Guth, Johnson, Knox, Manz, McGraw, Moliterno, Murphy, Musto, Ringo, Sharp, Stepanova, Trawka	
8-9 a.m.	Yoga (Dance Studio B)	Moliterno
* 9:30 a.m.-12:30 p.m.	Master Class - Schubert Series: Selected Songs (Thayer Hall)	Johnson
* 1:30-4 p.m.	Master Class - Opera Arias (Mayman Hall)	Murphy
1:30-3:30 p.m.	Master Class - Young Artist: Orange II (Olive-P242)	Smith
4-6 p.m.	Master Class - Hermit Songs (Mayman Hall)	Garrett
4-6 p.m.	Master Class - Studio Artist: Pink II (Olive-P242)	Browsers/Cho
7-9 p.m.	Master Class - Opera Arias (Mayman Hall)	Trawka
Friday, June 14	Arrebola, Browsers, Burton, Cho, Engle, Johnson, Knox, Manz, McGraw, Moliterno, Musto, Sharp, Stepanova, Trawka	
8-9 a.m.	Yoga (Dance Studio B)	Moliterno
9:30-11:30 a.m.	Master Class - France in the 20th Century (Mayman Hall)	Smith
Noon	Concert: Thou art like a Flower, a Bouquet of German Lieder (Thayer Hall)	Stepanova
1:30-3:30 p.m.	Master Class - Young Artist: Yellow II (Mayman Hall)	Sharp
* 3-6 p.m.	Master Class - Schubert Series: A Winter's Journey (Thayer Hall)	Johnson
7:30 p.m.	Concert: Distinguished Alumna - Emily D'Angelo with Kevin Murphy (Zipper Hall)	
Saturday, June 15	Arrebola, Browsers, Burton, Cho, Engle, Johnson, Knox, Manz, McGraw, Moliterno, Murphy, Musto, Sharp, Stepanova, Trawka	
8-9 a.m.	Yoga (Dance Studio B)	Moliterno
* 10 a.m.-12:30 p.m.	Master Class - Schubert Series: The German Poets (Thayer Hall)	Johnson
1:30-4 p.m.	Master Class - Aaron Copland: Twelve Songs of Emily Dickinson (Mayman Hall)	Smith
1:30-3:30 p.m.	Master Class - Young Artist: Green I (Olive-P242)	Arrebola
4-6 p.m.	Master Class - Bach Arias & Recitative (Mayman Hall)	Sharp
Sunday, June 16	Arrebola, Browsers, Burton, Cho, Engle, Manz, Murphy, Musto, Sharp, Trawka	
* 10 a.m.-Noon	Master Class: Farewell Class (Thayer Hall)	Johnson
* 3 p.m.	Concert: A Journey Through Schubert Lieder (Thayer Hall)	Johnson
Monday, June 17	Arrebola, Bennett, Browsers, Cho, Engle, Knox, Larsen, Manz, McGraw, Moliterno, Murphy, Trawka	
8-9 a.m.	Yoga (Olive Rehearsal Hall)	Moliterno
9:30 a.m.-Noon	Master Class - French Romanticism (Thayer Hall)	Murphy
1:30-4 p.m.	Master Class - Italy in the XX Century (Thayer Hall)	Murphy
7:30 p.m.	Concert: The Songs of John Musto (Thayer Hall)	Burton/Musto/Sharp
Tuesday, June 18	Arrebola, Bennett, Browsers, Burton, Cho, Engle, Knox, Larsen, Manz, McGraw, Moliterno, Murphy, Musto, Sharp, Trawka	
8-8:45 a.m.	Yoga (Dance Studio B)	Moliterno
* 9-11:30 a.m.	Master Class - Libby Larsen: Selected Songs (Thayer Hall)	Larsen
1:30-3:30 p.m.	Master Class - Grant Gershon: Oratorio (Thayer Hall)	Gershon



MAY 25-JUNE 24, 2019

The Complete Recitalist

Select master classes are open to the public with either a \$15 fee (those marked *) or free (those marked +)

Information: (213) 621-4720 • information.songfest@gmail.com

Programs subject to change

4-6 p.m.	Master Class - Master Class: G. F. Handel (Mayman Hall)	Bennett
4-6 p.m.	Master Class - Young Artist: Blue I (Olive-P242)	Murphy
7:30 p.m.	Concert: Untrodden Paths - The Stern Fellows (Thayer Hall)	Arrebola
Wednesday, June 19	Arrebola, Bennett, Browsers, Burton, Cho, Engle, Knox, Larsen, Manz, McGraw, Moliterno, Murphy, Musto, Sharp, Trawka	
8-8:45 a.m.	Yoga (Dance Studio B)	Moliterno
* 9-11:30 a.m.	Master Class - Libby Larsen: Try Me Good King (Thayer Hall)	Larsen
Noon	Concert: The Schubert Fellows (Thayer Hall)	Arrebola
1:30-3:30 p.m.	Master Class - Young Artist: Red I (Mayman Hall)	Murphy
1:30-3:30 p.m.	Master Class - Studio Artist: Purple II (Olive-P242)	Sharp/Cho
1:30-3:30 p.m.	Master Class - Studio Artist: Pink I (Olive Rehearsal Hall)	Knox/Engle
4-6 p.m.	Master Class - Young Artist: Green II (Mayman Hall)	Murphy
7-10 p.m.	Dress Rehearsal - Mon Pays et Paris! (Thayer Hall)	Burton/Musto
Thursday, June 20	Arrebola, Browsers, Burton, Cho, Engle, Knox, Larsen, Manz, McGraw, Moliterno, Murphy, Musto, Sharp, Trawka	
8-8:45 a.m.	Final Yoga Class (Dance Studio B)	Moliterno
* 9-11:30 a.m.	Master Class - Libby Larsen: Love After 1950 (Thayer Hall)	Larsen
4-6 p.m.	Master Class - Young Artist: Orange I (Mayman Hall)	Murphy
3-10 p.m.	Dress Rehearsal: New Voices in Song (Zipper Hall)	
7:30 p.m.	Concert: Mon Pays et Paris! (Thayer Hall)	Burton/Musto
Friday, June 21	Arrebola, Browsers, Burton, Cho, Engle, Knox, Larsen, Manz, McGraw, Murphy, Musto, Sharp, Trawka	
* 10 a.m.-Noon	Master Class - American Song (Thayer Hall)	Murphy
1:30-3:30 p.m.	Master Class - Young Artist: Red II (Mayman Hall)	Murphy
* 7:30 p.m.	Concert: New Voices in Song (Zipper Hall)	
Saturday, July 22	Arrebola, Browsers, Burton, Cho, Engle, Manz, McGraw, Knox, Murphy, Musto, Sharp	
* 10 a.m.-Noon	Master Class - Mixed Repertoire (Thayer Hall)	Murphy
1:30-3:30 p.m.	Master Class - Young Artist: Yellow I (Mayman Hall)	Knox
1:30-3:30 p.m.	Master Class - Young Artist: Blue II (Olive-P242)	Murphy
7-10 p.m.	Dress Rehearsal: The American Songbook (Thayer Hall)	Burton/Musto
Sunday, June 23	Browsers, Burton, Cho, Engle, Knox, Manz, McGraw, Musto, Sharp	
10 a.m.-Noon.	Master Class: Charles Ives (Thayer Hall)	Sharp
7 p.m.	Concert: The American Songbook (Thayer Hall)	Musto/Burton
Monday, June 24		
8 a.m.-Noon	CHECK OUT!	

“One’s mind, once stretched by a new idea, never regains its original dimensions.”

—Oliver Wendell Holmes

Graham Johnson Schubert Class Series

Celebrating Franz Schubert and Graham Johnson's publication of
A Companion to Schubert Song



Within the vast repertoire of piano-accompanied song the lieder of Franz Schubert, over six hundred in number, are a world in themselves – songs in every mood and tempo and of every length, songs with texts by over a hundred different poets and on scores of different themes. The plays of William Shakespeare, whether tragedies, comedies or histories, occupy a similar place in the theatrical realm where the reputation of any actor is immeasurably enhanced by his or her ability to enter confidently into the

world of the Bard. Hundreds of playwrights followed Shakespeare, developing and changing drama, while never excelling him; hundreds of song composers, inspired by Schubert's example, have taken music into new phases of harmonic modernity but they have never overtaken his genius. As Johannes Brahms wrote of Schubert: "he enters into regions where the rest of us cannot go."

One can be rich and famous in Hollywood while having nothing to do with Shakespeare, but those actors who successfully appear in these great plays at Stratford or on Broadway are members of an admired élite within their profession: they have mastered a style from which all other theatre derives. They are drawn into a world that at first seems arcane and difficult, but they soon begin to feel a reverence for these plays that is unequalled. This is as it should be: Shakespeare is the *fons et origo* – the fountainhead and origin – of modern theatre.

Schubert occupies an exactly parallel position in the history of art song and in the lives of singers and their pianists. The singer's art, no matter how virtuosic and entertaining, is neither complete nor entirely convincing if he or she fails to confront the depth and range of this life-changing music. In fact, bearing in mind all the other music available to the song recitalist, it can seem very tempting to avoid the confrontation altogether. The technical and emotional challenges of grappling with Schubert are no less formidable than mastering the intricacies of Shakespearian verse, but the rewards are enormous. Once the key is found to Schubert's style, his heart and his soul, the remainder of the art song repertoire falls into place precisely because it has all derived, in one way or another, from his example. Singers when first approaching Schubert feel an initial diffidence and uncertainty - exactly like actors with Shakespeare. This soon gives way to the kind of reverence and admiration that is reserved for only the very greatest of artists, the sense of wonder that a human being. Someone just like us, *and yet not at all like us*, could have achieved so much in a single short lifetime. For the true Schubertian even the sound of the composer's name prompts overwhelming feelings of gratitude.

–Graham Johnson, *SongFest* 2019

SCHUBERT MASTER CLASS SERIES

Thayer Hall

The Goethe Songs

June 5: 1-4 p.m.

The Poetry of Johann Mayrhofer

June 6: 1:30 4 p.m.

Schubert's Austrian Friends

June 10: 9:30 a.m.-Noon

Die schöne Müllerin

June 10: 3:30-6 p.m

The Women Songs

June 12: 9:30 a.m.-12:30 p.m.

Selected Songs

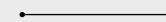
June 13: 9:30 a.m.-12:30 p.m.

A Winter's Journey

June 14: 3-6 p.m.

The German Poets

June 15: 10 a.m.-12:30 p.m.



CONCERT

June 16 • 3 p.m.

"A Journey through Schubert Lieder"

Devised and narrated by

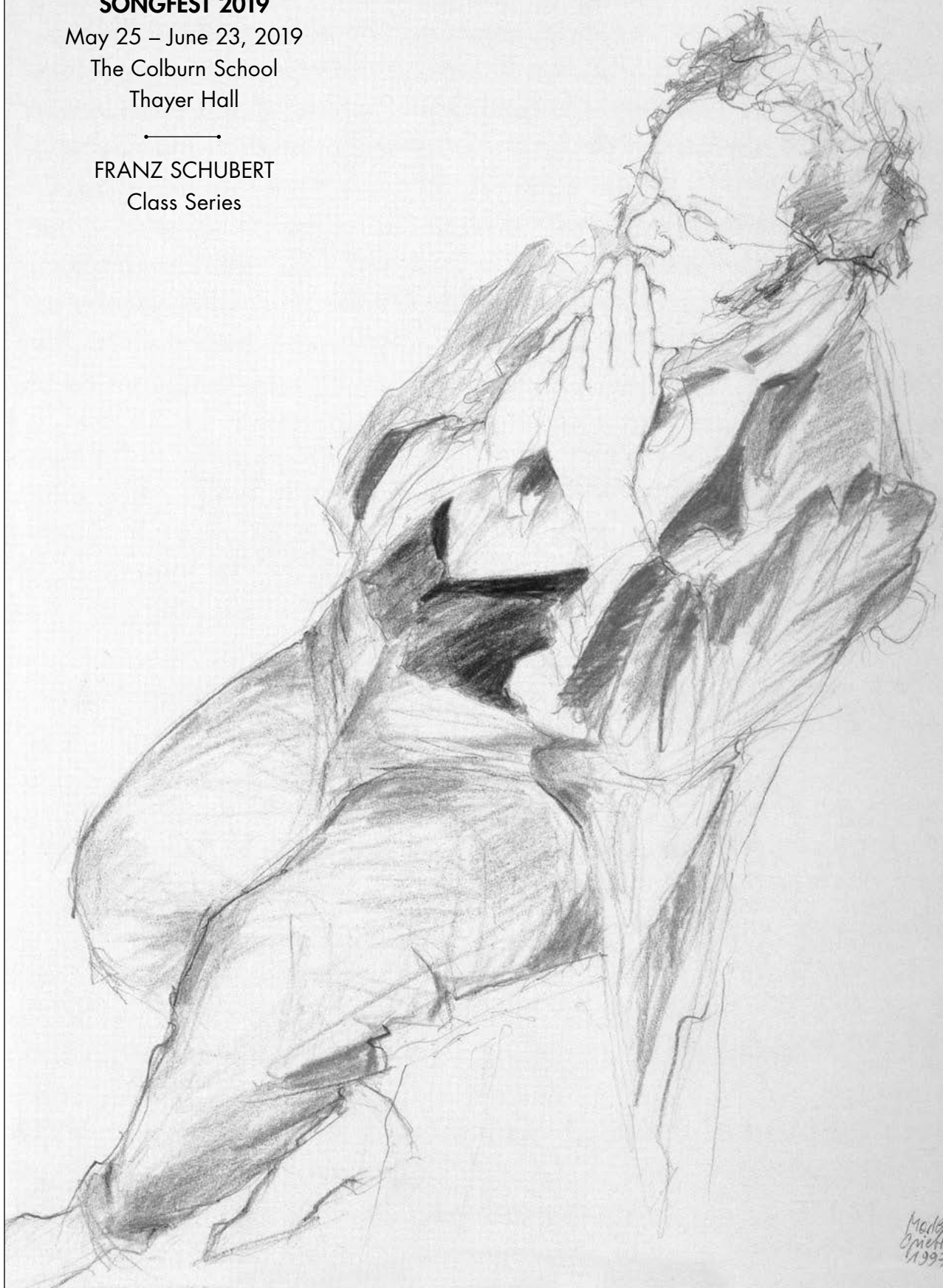
Graham Johnson

Performed by 2019 *SongFest*

singers and pianists

SONGFEST 2019
May 25 – June 23, 2019
The Colburn School
Thayer Hall

—
FRANZ SCHUBERT
Class Series



Madga
Cristofel
1997

Photo by Marthe Griebler

MASTER CLASS

Graham Johnson
June 5: 1–4 p.m.
Thayer Hall

Franz Schubert
(1797-1828)

Johann Wolfgang
von Goethe
(1749-1832)

THE GOETHE SONGS

Willkommen und Abschied, D767

John Tibbetts, baritone
Julian Garvue, piano

Rastlose Liebe, D138

Bryce McClendon, countertenor
Szu-Ying Huang, piano

from *4 Gesänge aus 'Wilhelm Meister,'* D877

3. Lied der Mignon: So lasst mich scheinen

4. Lied der Mignon: Nur wer die Sehnsucht kennt

Addy Sterrett, soprano
Micah Yui, piano

Auf dem See, D543

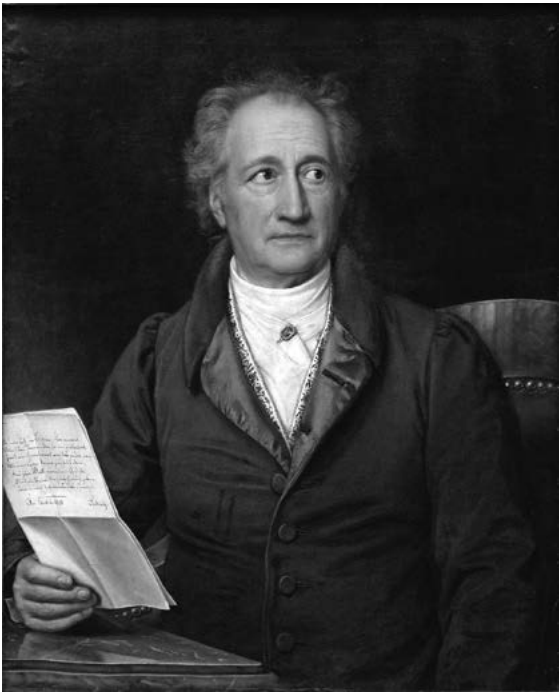
Claire McCahan, mezzo-soprano
Rebecca Golub, piano

Ganymed, D544

Samuel Rosner, tenor
Jason Byer, piano

Der Musensohn, D764

Katherine Lerner Lee, soprano
Yu-Hsin Teng, piano



Johann Wolfgang von Goethe

THE POETRY OF JOHANN MAYRHOFER

Auflösung, D807

Laure-Catherine Beyers, mezzo-soprano
Sonny Yoo, piano

Freiwilliges Versinken, D700

Christopher Anderson, baritone
Linzi Li, piano

Abendstern, D806

Mishael Eusebio, tenor
Bronwyn Schuman, piano

Erlafsee, D586

Caroline Stanczyk, soprano
Danielle Guina, piano

Nachtstück, D672

Laure-Catherine Beyers, mezzo-soprano
Micah Yui, piano

Memnon, D541

Thomas Valle-Hoag, baritone
Christian Poppell, piano

Nachtviolen, D752

Theodosia Roussos, soprano
Szu-Ying Huang, piano

MASTER CLASS

Graham Johnson
June 6: 1:30–4 p.m.
Thayer Hall

Franz Schubert
(1797-1828)

Johann Mayrhofer
(1787-1836)



Johann Mayrhofer

SCHUBERT'S AUSTRIAN FRIENDS

MASTER CLASS

Graham Johnson

June 10:

9:30 a.m.–Noon

Thayer Hall

Franz Schubert

(1797-1828)

Im Freien (Seidl), D880

Caitlin Aloia, soprano

Gloria Engle, piano

Die Taubenpost (Seidl), D965a

Schwanengesang

John Tibbetts, baritone

Hanzheng Li, piano

Der Zwerg (Collin), D771

Wayne Arthur Paul, baritone

Szu-Ying Huang, piano

Licht und Liebe (Collin), D352

Chelsea Fingal DeSouza, soprano

Mishael Eusebio, tenor

Bronwyn Schuman, piano

Nacht und Träume(Collin), D827

Ying Jin, soprano

Jason Byer, piano

*“And we are put on this earth a little space that
we might learn to bear the beams of love.”*

–William Blake from *Songs of Innocence*



DIE SCHÖNE MÜLLERIN, D795

1. Das Wandern
Samuel Rosner, tenor
Yu-Hsin Teng, piano

3. Halt!
Wayne Arthur Paul, baritone
Szu-Ying Huang, piano

4. Danksagung an den Bach
Cooper Kendall, tenor
Phillip Matsuura, piano

5. Am Feierabend
John Tibbetts, baritone
Danielle Guina, piano

6. Der Neugierige
Hugh Davis, baritone
Christian Poppell, piano

11. Mein!
Tyrese Byrd, tenor
Szu-Ying Huang, piano

18. Trockne Blumen
John Tibbetts, baritone
Bronwyn Schuman, piano

MASTER CLASS

Graham Johnson
June 10: 3:30–6 p.m.
Thayer Hall

Franz Schubert
(1797-1828)

Wilhelm Müller
(1794-1827)



Wilhelm Müller

*“When I wished to sing of love, it turned to sorrow.
And when I wished to sing of sorrow, it was
transformed for me into love.”*

–Franz Schubert

THE WOMEN SONGS

MASTER CLASS

Graham Johnson

June 12:

9:30 a.m.–12:30 p.m.

Thayer Hall

Franz Schubert

(1797-1828)

Suleika I (Goethe), D720

Maria Brea, soprano

Julian Garvue, piano

Suleika II (Goethe), D717

Irina Medvedeva, soprano

Sonny Yoo, piano

Die junge Nonne (Craigher), D828

LeOui Rendsburg, soprano

Sohyun Park, piano

Lied der Anne Lyle (May), D830

Sophie Delphis, mezzo-soprano

Hannah Harnest, piano

Gretchen am Spinnrade (Goethe), D118

Ahyoung April Jeong, soprano

Danielle Guina, piano

Lied der Mignon:

Heiss mich nicht reden (Goethe), D877/2

Angela De Venuto, soprano

Jessica Arnold, piano

Mignon: Kennst du das land (Goethe), D321

Youjin Cho, soprano

Hanzheng Li, piano

*“Happy is the man who finds a true friend,
and far happier is he who finds that
true friend in his wife.”*

–Franz Schubert

SELECTED SONGS

from *Schwanengesang*, D957
Liebesbotschaft (Rellstab)
Alexandra Flood, soprano
Sandy Lin, piano

Der Atlas (Heine)
Bruno Roy, Baritone
Sohyun Park, piano

Im Abendrot (Lappe), D799
Margaret Taylor Woods, soprano
Sandy Lin, pianist

Verklärung (Pope, after Herder), D59
Avery Lafrentz, soprano
Sonny Yoo, piano

Der Tod und das Mädchen (Claudius), D531
Dominie Boutin, mezzo-soprano
Rebecca Golub, piano

Die Allmacht (Pyrker), D852
Maria Brea, soprano
Micah Yui, piano

Delphine (Schütz), D857
Robin Steitz, soprano
Micah Yui, piano

MASTER CLASS

Graham Johnson
June 13:
9:30 a.m.–12:30 p.m.
Thayer Hall

Franz Schubert
(1797-1828)

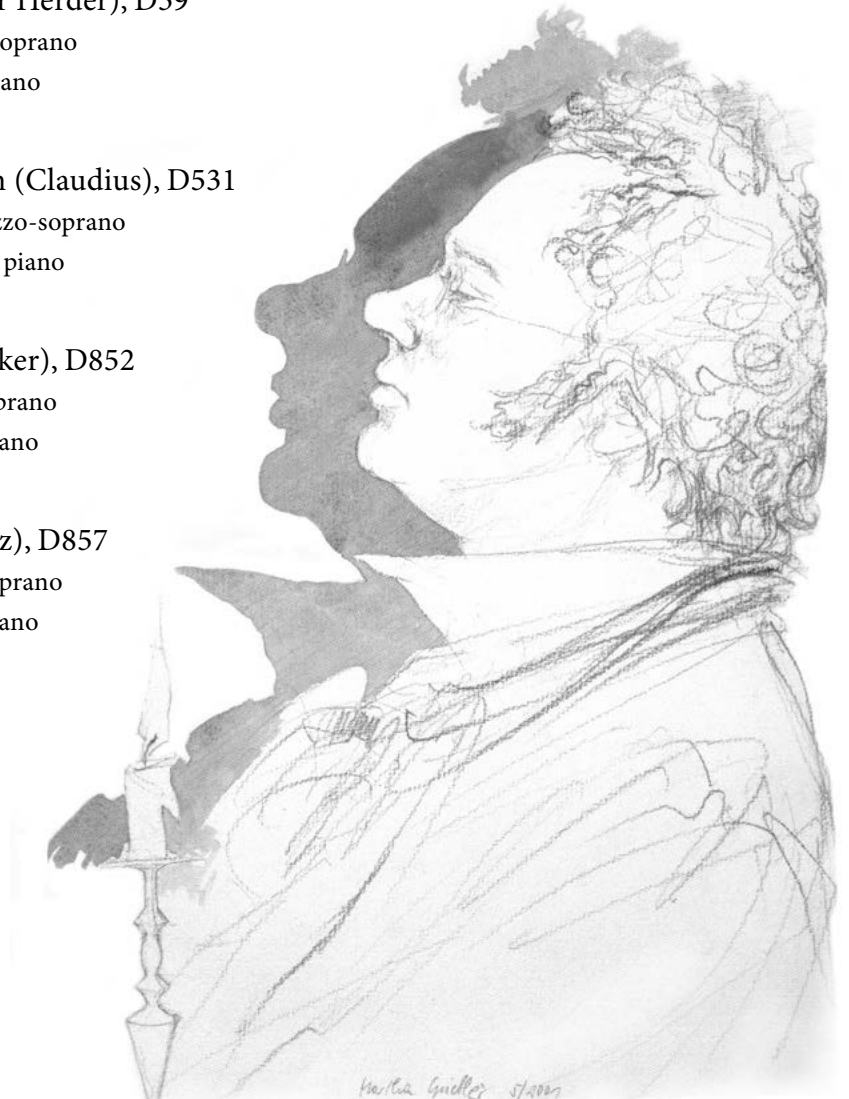


Photo by Martha Griebler

Franz Schubert

MASTER CLASS

Graham Johnson
June 14: 3–6 p.m.
Thayer Hall

Franz Schubert
(1797-1828)

Wilhelm Müller
(1794-1827)

A WINTER'S JOURNEY *Winterreise D911*

1. Gute Nacht

Bruno Roy, baritone
Bronwyn Schuman, piano

3. Gefrorne Tränen

John Tibbetts, baritone
Sandy Lin, piano

4. Erstarrung

Christopher Anderson, baritone
Linzi Li, piano

11. Frühlingstraum

Christopher Anderson, baritone
Bronwyn Schuman, piano

12. Einsamkeit

Carlos Arcos, baritone
Linzi Li, piano

14. Der greise Kopf

Christopher Anderson, baritone
Hannah Harnest, piano

20. Der Wegweiser

Matthew Christopher, baritone
Hannah Harnest, piano

23. Der Nebensonnen

24. Der Leiermann

John Tibbetts, baritone
Robert Thies, piano



Franz Schubert

“No one feels another’s grief, no one understands another’s joy. People imagine they can reach one another. In reality they only pass each other by.”

–Franz Schubert

THE GERMAN POETS

Im Frühling (Schulze), D882
Katherine Lerner Lee, soprano
Hannah Harnest, piano

Auf dem Wasser zu singen (Stolberg), D774
Gabrielle Haigh, soprano
Phillip Matsuura, piano

Der Einsame (Lappe), D800
Veronica Pollicino, mezzo-soprano
Gloria Engle, piano

Du bist die Ruh (Rückert), D776
Alexandra Flood, soprano
Sandy Lin, piano

Die Gebüsche (Schlegel), D646
Margaret Taylor Woods, soprano
Jessica Arnold, piano

Dass sie hier gewesen (Rückert), D275
Timothy Lupia, tenor
Phillip Matsuura, piano

MASTER CLASS

Graham Johnson
June 15:
10 a.m.–12:30 p.m.
Thayer Hall

Franz Schubert
(1797-1828)

*“Youth, enthusiasm, and tenderness are like the days
of spring. Instead of complaining, O my heart, of their
brief duration, try to enjoy them.”*

–Friedrich Rückert

All CONCERTS require a ticket.

+ Please note five paid concerts.

All remaining performances are **FREE** and require an all-access pass. Please register once by visiting songfest.us/concerts

Master Class auditing fee
\$15 per class.



Information:
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songfest.us • (213) 621-4720
Dates and programs subject to change

Rosemary Hyler Ritter
Founder/Director

Concert Series

All concerts feature the *SongFest* participants, faculty and guest artists.

Friday, May 31 • 7:30 p.m. • Thayer Hall

Eva and Marc Stern Fellows**

Featuring SongFest Stern Fellows
Lydia Brown, piano

Sunday, June 2 • 3 p.m. • Thayer Hall

The Songs of Jake Heggie

SongFest 2019 Distinguished Composer
With guest artist and alumna Ann Moss and
featuring SongFest singers and pianists

Monday June 3 • Noon • Thayer Hall

Essential Elements**

Featuring faculty Victoria Browsers, soprano;
Martha Guth, soprano; Liza Stepanova, piano
*This captivating duet recital examines the “essential
elements” of life from the new beginnings in spring, to
love lost and found.*

Friday, June 7 • Noon • Thayer Hall

The Colburn Fellows**

Featuring SongFest Colburn Fellows
Liza Stepanova, piano

Friday, June 7 • 7:30 p.m. • Thayer Hall

Evolutions+

Martha Guth, soprano • Graham Johnson, piano
*In words and music, Martha Guth and Graham
Johnson trace the metamorphoses of four composers
from their youthful to their later creations. Songs by
Schubert, Faure, Poulenc and Britten demonstrate how
young composers gradually evolve from their early
beginnings to mature mastery.*

Saturday, June 8 • 7:30 p.m. • Thayer Hall

¡España! from Iberia to Latin America

A fiery recital of songs in Spanish
Curated by Jennifer Ringo, soprano and
Javier Arrebola, piano

Sunday, June 9 • 4 p.m. • St. James Episcopal Church

Sacred Cantatas of J.S. Bach with String Ensemble

John Harbison, Director and Conductor

Monday, June 10 • 7:30 p.m. • Zipper Hall

Distinguished Guest Artist Recital+

Featuring Susan Graham, mezzo-soprano*
Malcolm Martineau, piano

Tuesday, June 11 • 7:30 p.m. • Thayer Hall

A Circle of Love: Robert, Clara, & Johannes

Featuring SongFest singers
Lydia Brown, piano

Wednesday, June 12 • 7:30 p.m. • Thayer Hall

The Breaking of Nations: WWI & II & Recovered Voices

*A recital commemorating the Treaty of Versailles,
which ended World War I and featuring composers
suppressed by the Nazi regime. In collaboration with
the Ziering-Conlon Initiative for Recovered Voices*
Featuring the US premiere of *Fata Morgana* by
Pavel Haas (1923) for tenor and piano quintet.
With Grant Knox, tenor and Gloria Engle, piano
SongFest singers and pianists
Curated by Liza Stepanova

All CONCERTS require a ticket.

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Master Class auditing fee
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Rosemary Hyler Ritter
Founder/Director

Concert Series

continued

Friday, June 14 • Noon • Thayer Hall

Thou Art Like a Flower, A Bouquet of German Lieder**

Featuring SongFest singers and pianists
Curated by Liza Stepanova

Friday, June 14 • 7:30 p.m. • Zipper Hall

Distinguished Alumna Recital+

Featuring SongFest alumna Emily D'Angelo,
mezzo-soprano* and Kevin Murphy, piano

Sunday, June 16 • 3 p.m. • Thayer Hall

A Journey Through Schubert Lieder+

Featuring SongFest singers and pianists
Devised and narrated by Graham Johnson

Monday, June 17 • 7:30 p.m. • Thayer Hall

The Songs of John Musto

Songfest 2019 Distinguished Composer
Featuring the Stern Fellows with guest artist
William Sharp, baritone

Tuesday, June 18 • 7:30 p.m. • Thayer Hall

Untrodden Paths

A journey through old traditions from Sephardic
music to tangos and spirituals
featuring Stern Fellows with Javier Arrebola, piano

Wednesday, June 19 • Noon • Thayer Hall

The Schubert Fellows**

Featuring the Schubert Fellows with
Javier Arrebola, piano

Thursday, June 20 • 7:30 p.m. • Thayer Hall

Mon Pays Et Paris!

An evening of French cabaret and operetta
Performed by SongFest participants and pianist
John Musto
Curated and coached by Amy Burton and John Musto

Friday, June 21 • 7:30 p.m. • Zipper Hall

New Voices in Song+

A program of contemporary American song.
Featuring the 2019 Sorel Commission "My Sister's
Voice" by Reena Esmail for soprano, Robin Steitz and
Hindustani singer, Salli Oak, string quartet and piano.
And a new song cycle for soprano, baritone and
piano by Sorel composer Martin Hennessy
"Feeling the world as it passes through you",
poems of Naomi Shihab Nye

Sunday, June 23 • 7 p.m. • Thayer Hall

SONGFEST AMERICAN SONGBOOK

A timeless SongFest tradition featuring
SongFest singers and John Musto, piano
Directed by Amy Burton with John Musto

*Susan Graham appears courtesy of IMG Artists

*Emily D'Angelo appears courtesy of CAMI Artists

** The Brown Loranger Noon Concert Series is free and open to the public.

All CONCERTS require a ticket.

+Please note five paid concerts.

All remaining performances are **FREE** and require an all-access pass. Please register once by visiting songfest.us/concerts

Master Class auditing fee
\$15 per class.



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Dates and programs subject to change

Rosemary Hyler Ritter
Founder/Director

Concert Series

continued

2019 GUEST ARTIST MASTER CLASSES

Tuesday, June 4 • 1:00-3:30 p.m. • Zipper Hall

James Conlon

Opera Arias

Tuesday, June 11 • 9:30 a.m.-Noon • Thayer Hall

Malcolm Martineau

Mixed Repertoire

Thursday, June 6 • 9:30 a.m.-Noon • Zipper Hall

Susan Graham

French Mélodie & Arias

Tuesday, June 18 • 1:30-3:30 p.m. • Thayer Hall

Grant Gershon

Oratorio

*“Who you are speaks so loudly
I can’t hear what you are saying!”*

–Ralph Waldo Emerson

“A life in the arts means loving complexity and ambiguity, of enjoying the fact that there are no single, absolute solutions. What I’m looking for is to be surprised, because surprise wakes me up to the world, surprise makes me see something or feel something in a way amazement? What does it take to move us from our customary place? “ecstasy” literally means: ek-stasis- to be moved out of one’s place. That is the kind of intensity we’re looking for. We need the artistic experience to pull us right out of our skins.”

–John Adams

CONCERT SERIES

Friday, May 31 • 7:30 p.m. • Thayer Hall

Eva and Marc Stern Fellows

Lydia Brown, piano

I. “Critters and the creatures that hunt them”

Eastern Song: The Nightingale enslaved by the rose (Восточный романс: «Пленившись розой, соловей») (A. Koltsov) <i>4 Romances, Op.2</i>	Nikolay Rimsky-Korsakov (1844-1908)
An die nachtigal, Op. 98, No. 1 (M. Claudius)	Franz Schubert (1797-1828)
No. 3. Schmetterling (C. Morgenstern) <i>Sechs Lieder nach Gedichten von Christian Morgenstern</i>	Heinz Holliger (b. 1939)
Jubal, Op. 35, No. 1 (E. Josephson)	Jean Sibelius (1865-1957)
En slända, Op. 17, No. 5 (O. Levertin)	Sibelius
No. 4. Der Jäger (E. F. Joseph) <i>Sieben Lieder für 1 hohe Stimme mit Pianoforte, op. 95</i>	Johannes Brahms (1833-1897)

Alexandra Flood, soprano

II. *Fünf Lieder, Op. 40* (A. von Chamisso, after H. C. Andersen)

I. Märzveilchen	Robert Schumann (1810-1856)
II. Muttertraum	
III. Der Soldat	
IV. Der Spielmann	
V. Verratene Liebe	

Claire McCahan, mezzo soprano

III. *Tel jour, telle nuit* (P. Éluard)

1. Bonne journée	Francis Poulenc (1899-1963)
2. Une ruine coquille vide	
3. Le front comme un drapeau perdu	
4. Une roulotte couverte en tuiles	
5. A toutes brides	
6. Une herbe pauvre	
7. Je n'ai envie que de t'aimer	
8. Figure de force brûlante et farouche	
9. Nous avons fait la nuit	

Bruno Roy, baritone

INTERMISSION

CONCERT SERIES

Friday, May 31 • 7:30 p.m. • Thayer Hall

Eva and Marc Stern Fellows

Continued

IV. Mädchenblumen (Dahn)

Richard Strauss
(1864-1949)

1. Kornblumen
2. Mohnblumen
3. Epheu
4. Wasserrose

Addy Sterrett, soprano

V. Songs of Travel

1. Au pays des rêves (Silvestre)
4 Songs, Op. 39

Gabriel Fauré
(1845-1924)

2. Reiselied (Ebert)
6 Gesänge, Op. 19

Felix Mendelssohn
(1809-1847)

3. Reiselied (Heine)
6 Gesänge, Op. 34

Mendelssohn

4. Le dromadaire (Apollinaire)
Le bestiaire

Poulenc

5. Tom sails away (Ives)

Charles Ives
(1874-1954)

6. Wanderin' (Traditional)

Steven Mark Kohn
(b. 1957)

Bryce McClendon, countertenor

CONCERT SERIES

Sunday, June 2 • 3 p.m. • Thayer Hall

The Songs of Jake Heggie

Newer Every Day: Songs for Kiri (Emily Dickinson)

Jake Heggie
(b. 1961)

1. Silence
2. I'm nobody ,who are you?
3. Fame
4. That I did always love
5. Goodnight

Nicole Leung, Morgan Reid, Caroline Stanczyk, Caitlin Aloia, Chelsea Fingal DeSouza, sopranos
Robert Thies, piano

“Eleanor Roosevelt: Marian Anderson’s Mink Coat”

from *Iconic Legacies: First Ladies at the Smithsonian* (Gene Scheer)

Avery Lafrentz, soprano • Yu-Hsin Teng, piano

“I did not speak out”

from *These Strangers* (Martin Niemöller)

Amane Machida, soprano • Christian Poppell, piano

“Music”

from *The Breaking Waves* (Sister Helen Prejean)

Clhelsey Melemed, mezzo-soprano • Rebecca Golub, piano

from *Pieces of 9/11* (Gene Scheer)

“Beyond”

Bryce McClendon, countertenor • Sonny Yoo, piano

“That Moment On”

Bruno Roy, baritone • Sonny Yoo, piano

Friendly Persuasions: Homage to Poulenc (Gene Scheer)

1. Wanda Landowska
2. Pierre Bernac
3. Raymonde Linossier
4. Paul Eluard

Caleb Alexander, Tyrese Byrd, Mishael Eusebio, Timothy Lupia, tenors • Phillip Matsuura, piano

The Book of Nightmares (Galway Kinnell)

1. The Nightmare
2. In a Restaurant
3. My Father’s Eyes
4. Back You Go

Ann Moss, soprano

Ross Gasworth, cello • Jake Heggie, piano

INTERMISSION

“The Starry Spangled Banner”

from *Great Scott* (Terrence McNally)

Tatyana: Janie Dusenberry, soprano

Troopers: Caleb Alexander, Tyrese Byrd, tenors

Carlos Arcos, Thomas Valle-Hoag, baritones

Mark Trawka, piano

CONCERT SERIES

Sunday, June 2 • 3 p.m. • Thayer Hall

Songs of Jake Heggie

Continued

from *If I Were You* (Gene Scheer)

“Crazy, crazy”

Diana: Samantha Martin, soprano

Selina: Melody Sparks, soprano

Brittomara: Alexandra Bass, mezzo-soprano

Nikolay Verevkin, piano

“I Don’t Have To Do a Thing” (Ice Cube Aria)

Brittomara: Claire McCahan, mezzo-soprano

Jessica Arnold, piano

“Diana’s Discovery” (Confrontation Scene)

Diana: Abigail Raiford, soprano

Brittomara: Sophie Delphis, mezzo-soprano

Gloria Engle, piano

“A Billion Miles Away”

from *It’s A Wonderful Life* (Gene Scheer)

Clara: Irina Medvedeva, soprano

Mary: Angela De Venuto, soprano

Mark Trawka, piano

II.

Songs and Sonnets of Ophelia

1. Ophelia’s Song

2. Women have love before as I love now (Millay)

3. Not in a Silver Casket

4. Spring

Alexandra Flood, Gabrielle Haigh, sopranos • Sandy Lin, piano

Joy Alone (Connection) (Gini Savage)

from *Natural Selection*

Maria Brea, soprano • Bronwyn Schuman, piano

III.

“Stars”

from *Here & Gone* (A.E.Housman)

Samuel Rosner, tenor • Danielle Guina, piano

“A Hundred Thousand Stars”

from *Two Remain* (Gene Scheer)

Wayne Arthur Paul, baritone • Jessica Arnold, piano

Finale Quartet

from *Great Scott* (Terrence McNally)

Arden Scott: Veronica Pollicino, mezzo-soprano

Roane Heckle: Bryce McClendon, countertenor

Tatyana Bakst: Robin Steitz, soprano

Winnie Flato: Ying Jin, mezzo-soprano

Mark Trawka, piano

Essential Elements

Victoria Browsers, soprano • Martha Guth, soprano
Liza Stepanova, piano

SPRING

Mailed (Overbeck)	Robert Schumann (1810-1856)
Springtime (Heywood)	Amy Beach (1867-1944)
Frühlingslied op. 79 (von Fallersleben)	Schumann
The Year's at the Spring (R. Browning)	Beach

PLEASURE

Licht und Liebe (von Collin)	Franz Schubert (1797-1828)
The sea is awash with roses (Patchen)	Srul Irving Glick (1934-2002)
Nocturne (Prokosch)	Samuel Barber (1910-1981)
The Lake Isle of Innisfree (Yeats)	James Healey Willan (1880-1968)
The World's Highway (Harmony Twichell)	Charles Ives (1876-1969)

NIGHT, DREAMS and MEMORY

La nuit op.11 (Banville)	Ernest Chausson (1855-1899)
Echo (Rosetti) Summer Stars (Sandburg) Night Song (Burton)	John Musto (b. 1954)
La Siesta (Anon.)	Charles Gounod (1818-1893)

LOVE LOST and FOUND

Pleurs d'Ors (Samain)	Gabriel Fauré (1845-1924)
Muerta (Luis Llorens Torres)	Roberto Sierra (b.1953)
El Desdichado (Anon.)	Camille Saint-Saëns (1835-1921)
Agua Maldita (Torres)	Sierra
Vida Criolla (Torres)	Sierra

The Colburn Fellows

Liza Stepanova, piano

Selige Nacht (Otto Erich Hartleben)
Marienlied (Friedrich von Hardenberg)
Nocturne (Otto Erich Hartleben)

Joseph Marx
(1882-1964)

Caitlin Aloia, soprano

Les roses d'Ispahan (Charles-Marie-René Leconte de Lisle)

Gabriel Fauré
(1845-1924)

L'invitation au voyage (Charles Baudelaire)

Herni Duparc
(1848-1933)

Enfant si j'étais roi (Victor Marie Hugo)

Franz Liszt
(1811-1886)

Mishaël Eusebio, tenor

Regret (Paul Bourget)
Coquetterie posthume (Pierre-Jules-Théophile Gautier)
La Romance d'Ariel (Paul Bourget)

Claude Debussy
(1862-1918)

Caroline Stanczyk, soprano

Italienisches Liederbuch (Paul Heyse)

Wie lange schon war immer mein verlangen
Du denkst mit einem Fädchen
Wer rief dich denn?
Mein liebster ist so klein
Ich hab in Penna

Hugo Wolf
(1860- 1903)

Kristin Costello, soprano

Evolutions

Martha Guth, soprano • Graham Johnson, piano

Franz Schubert (1797-1828)

Songs to texts by Friedrich von Schiller (1795-1805)

Des Mädchens Klage, D6 - 1811 or 1812

Thekla I, D73 - first setting, first published Berlin, 1868

Songs to texts by Johann Wolfgang Goethe (1749-1832)

Gretchen am Spinnrade, D118 - 19 October 1814

Kennst du das Land, D321 - 1815

Suleika I, Op. 14, no. 1, D720 (Marianne von Willemer, 1784-1860, "Ostwind") - 1821

Songs to texts by Sir Walter Scott (1771-1832) - Three songs from *Sieben Gesänge aus Walter Scotts "Fräulein am See"* - April-July 1825

Ellens Gesang I: Raste Krieger, D837,

Ellens Gesang II: Jäger, ruhe von der Jagd, D838

Ellens Gesang III: Ave Maria, D839

Wilhelm von Schütz (1776-1847)

Lied der Delphine, op. posth. 124, no. 1, D857 - text from the drama *Lacrimas*, Act IV, Scene 2, 1825

Johann Gabriel Seidl (1804-1875)

Die Männer sind méchant, Op. 95, no. 3, D866 - 1828?

INTERMISSION

Gabriel Fauré (1845-1924)

Lydia, Op. 4, no. 2 - text by Charles-Marie-René Leconte de Lisle, 1818-189

Chanson d'amour, Op. 27, no. 1 - text by Armand Silvestre, 1837-1901, 1882

Puisque l'aube grandit, from *La bonne chanson*, Op. 61, no. 2 - text by Paul Verlaine, 1844-1896, published 1892-93

From *La chanson d'Ève* - text by Charles Van Lerberghe, 1861-1907

I. Paradis - September 1906

II. Prima verba - September 1906

Francis Poulenc (1899-1963)

Cocardes, FP 16 - text by Jean Cocteau, 1889-1963, 1919

I. Miel de Narbonne

II. Bonne D'enfant

III. Enfant de troupe

From *Métamorphoses*, FP 121 - text by Louise de Vilmorin, 1902-1969, 1943

C'est ainsi que tu es

From *La Courte Paille*, FP 178 - text by Maurice Càreme, 1899-1978

Lune d'Avril, no. 7 - 1960

Benjamin Britten (1913-1976)

The Birds - text by Hillaire Belloc, 1870-1953, 1929/revised 1934

Um Mitternacht - text by Johann Wolfgang Goethe, 1749-1832, 1959?

CONCERT SERIES

Saturday, June 8 • 7:30 p.m. • Thayer Hall

España! From Iberia to Latin America

Jennifer Ringo, soprano • Javier Arrebola, piano

PART I: THE EARLY DAYS OF SPAIN

La guirnalda de rosas
Como la rosa en la güerta

Trad. Old Judeo-Spanish
Alberto Hemsí
(1898-1975)

Avery Lafrentz, soprano

Triste está la infanta

Laure-Catherine Beyers, mezzo-soprano

Sivdá de mi chikés

Ofer Ben-Amots
(b.1955)

Helena Colindres, soprano
Sandy Lin, piano

Nani, nani

Joaquín Rodrigo
(1901-1999)

Margaret Woods, soprano

I. ¡Viva la novia y el novio!
II. De Ronda

Jaylene Rios, soprano

Por mayo era

Isobel Anthony, soprano
Hannah Harnest, piano

Pastorcito Santo

Carlos Arcos, baritone

¿Con qué la lavaré?

Irina Medvedeva, soprano

De los álamos vengo, madre

Abigail Raiford, soprano
Jessica Arnold, piano

PART II: SPANISH NATIONALISM

Callejeo

Enrique Granados
(1867-1916)

Dominie Boutin, soprano

El majo discreto

Isabel Breakey, soprano

El mirar de la maja

Andrianna Ayala, soprano
Hanzheng Li, piano

La maja dolorosa 3

LeOui Rendsburg, soprano

No lloréis, ojuelos

Addy Sterrett, soprano
Phillip Matsuura, piano

Asturiana

Manuel de Falla
(1876-1946)

Jenna Nee, soprano

CONCERT SERIES

Saturday, June 8 • 7:30 p.m. • Thayer Hall

España! From Iberia to Latin America

Continued

Jota	Alexa Rosenberg, mezzo-soprano	
Polo	Chelsea Fingal DeSouza, soprano Julian Garvue, piano	
Al Amor		Fernando Obradors (1897-1945)
Corazón, ¿por qué pasáis?	Katherine Lerner Lee, soprano	
El Café de Chinitas	Angela De Venuto, soprano Sohyun Park, piano	
Romance de los Pelegrinitos	Marley Jacobson, soprano Bronwyn Schuman, piano	
El Vito	Ahyoung Jeong, soprano	
	Youjin Cho, soprano Yu-Hsin Teng, piano	
PART III: LATIN AMERICA		
Cuba dentro de un piano		Xavier Montsalvatge (1912-2002)
Canción al árbol del olvido	Chelsea Melamed, mezzo-soprano	Alberto Ginastera (1916-1983)
Canción a la luna lunanca	Sophie Delphis, mezzo-soprano	
Yaraví	Theodosia Roussos, soprano Gloria Engle, piano	Gerardo Guevara (b.1930)
La rosa y el sauce	María Brea, soprano	Carlos Guastavino (1912-2000)
Mi viña de Chanapay	Ying Jin, mezzo-soprano Rebecca Golub, piano	
Pampamapa	John Tibbetts, baritone	
Gracias a la vida	Alexandra Bass, mezzo-soprano	Violeta Parra (1917-1967)
	Morgan Reid, soprano Christian Poppell, piano	

SACRED CANTATAS OF J.S. BACH

MASTER CLASS

Tuesday, June 4, 2019
10 a.m. - Noon

Colburn School

Thayer Hall
200 S. Grand Ave
Los Angeles, CA 90012

John Harbison:
How Singers Prepare a Bach Cantata

CONCERT

Sunday, June 9, 2019
4 p.m.

St. James Episcopal Church

3903 Wilshire Blvd
Los Angeles, CA 90010

John Harbison, Director
SongFest singers with strings, flute, and oboe
Joachim Becerra Thomsen, flute
Theodosia Roussos, oboe
David Bowlin, violin

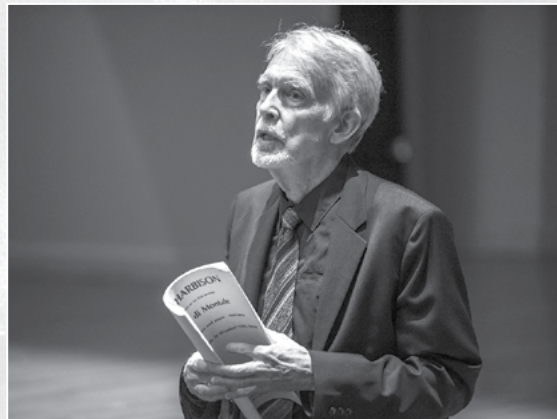
FREE and OPEN TO THE PUBLIC

The Bach Cantata Institute at SongFest was founded in 2003 by John Harbison and the late Craig Smith and continues each summer with a weeklong study of full cantatas. The week culminates in a concert with an ensemble conducted by John Harbison.

We dedicate this year's concert to Sanford Sylvan, mentor and teacher to many singers at SongFest.



Sanford Sylvan



John Harbison

Info: (310) 384-3706

songfest.us/concerts

songfest@colburnschool.edu

IN MEMORIAM



SANFORD SYLVAN

DEC 13, 1953 – JAN 29, 2019

The basic storyline in most western classical music is a journey from home and back. A piece starts in a key, it goes elsewhere, it transforms, it expands, it contracts, it climbs and falls. Eventually it returns to its home key and ends.

When Sanford Sylvan (who went by Sandy) moved back to New York from his beloved Montreal, his new apartment in upper Manhattan was across the street from the hospital where he was born. He told me, with a grin, that he had finally come home. But Mr. Sylvan had also lived in Boston, Edenborough, and for a brief period, Los Angeles. SongFest, where he began teaching at in 2013, was its own sort of homecoming.

It was not only the location of the festival that felt familiar but also the approach to repertoire and performance. Song was at the forefront of Sandy's career (which included a staggering number of major operatic performances and debuts) as was the music of Bach.

It's no wonder Mr. Sylvan loved Bach so deeply and performed his music so faithfully and with such acclaim. After all, he was a Seeker. Sandy spent teaching breaks at silent retreats, took sabbaticals, practiced Buddhism, and had begun investigating the linguistic intricacies of the Torah.

Known among students for his Zen approach, he fit the cliché that those drawn to meditation are often those most compelled by restlessness. Like perpetual motion in Bach's music (chorales aside) which provides the framework for extensive harmonic invention, the objectivity developed through meditative practice perhaps provided Sandy a spiritual framework within which he could turn over the unanswerable questions that preoccupy the biblical characters in Bach's cantatas.

It's appropriate that John Harbison curates and directs this concert, which has been dedicated to Mr. Sylvan. John is an expert on Bach's music and an eminent composer in his own right – collaborations between John and Sandy were some of the most fruitful of Sylvan's career. John was there too during Craig Smith's tenure at Emmanuel Church in Boston where Sandy's life flourished through the cantatas of Bach.

Mr. Sylvan's work eventually shifted from performing to teaching. Some of the talented young musicians singing in this concert were his students. It's the gutsy delivery of Bach's sublime melodies by them and their colleagues today that honor his legacy.

–Jeremy Hirsch, May 15, 2019

Jeremy Hirsch is an LA native living in Frankfurt Germany, where he writes and teaches English. He graduated from Peabody Conservatory (BM) and the Bard Conservatory Vocal Arts Program (MM) studying with Bill Sharp and Sanford Sylvan. As a soloist he spent four summers at SongFest and became a lifelong devotee of the SONG repertoire. Jeremy studied voice in high school at Colburn.

CONCERT SERIES

Saturday, June 9 • 4 p.m. • St. James Episcopal Church

Sacred Cantatas of J.S. Bach with String Ensemble

John Harbison, Director and Conductor

Süßer Trost, mein Jesus kömmt, BWV 151

Arie: "Süßer Trost, mein Jesus kömmt"

Addy Sterrett, soprano

Rezitativ: "Erfreue dich, mein Herz"

Bruno Roy, bass

Aria: "In Jesu Demut kann ich Trost"

Veronica Pollicino, alto

Rezitativ: "Du teurer Gottessohn"

Timothy Lupia, tenor

Choral: "Heut schleußt er wieder auf die Tür"

Addy Sterrett • Amane Machida, soprano

Veronica Pollicino • Alexandra Bass, alto

Timothy Lupia • Matthew Gavilanez, tenor

Bruno Roy • Phillip Barsky, bass

Wo gehest du hin?, BWV 166

Arie: "Wo gehest du hin?"

Wayne Arthur Paul, bass

Arie: "Ich will an den Himmel denken"

Tyrese Byrd, tenor

Choral: "Ich bitte dich, Herr Jesu Christ"

Maria Brea, soprano

Rezitativ: "Gleichwie die Regenwasser bald verfließen"

Nathan Savant, bass

Arie: "Man nehme sich in acht"

Bryce McClendon, countertenor

Choral: "Wer weiß, wie nahe mir mein Ende!"

Maria Brea • Kirby Burgess, soprano

Bryce McClendon • Alexandra Bass, alto

Tyrese Byrd • Caleb Alexander, tenor

Wayne Arthur Paul • Nathan Savant, baritone

CONCERT SERIES

Saturday, June 9 • 4 p.m. • St. James Episcopal Church

Sacred Cantatas of J.S. Bach with Srting Ensemble

Continued

Sehet! wir gehn hinauf gen Jerusalem, BWV 159

Arioso und Rezitativ: “Sehet! wir gehn hinauf gen Jerusalem”

Bruno Roy, bass • Laure-Catherine Beyers, alto

Arie und Choral: “Ich folge dir nach”

Margaret Woods, soprano • Claire McCahan, alto

Rezitativ: “Nun will ich mich”

Caleb Alexander, tenor

Arie: “Es ist vollbracht”

John Tibbetts, bass

Choral: “Jesu, deine Passion”

Margaret Woods • Nicole Leung, soprano

Claire McCahan • Laure-Catherine Beyers, alto

Caleb Alexander • Mishael Eusebio, tenor

Bruno Roy • John Tibbetts, bass

Nun komm, der heiden Heiland, BWV 61

Choral: “Nun komm, der heiden Heiland”

Caitlin Aloia • Amane Machida • Kirby Burgess • Nicole Leung, soprano

Alexandra Bass • Laure-Catherine Beyers • Veronica Pollicino, alto

Samuel Rosner • Mishael Eusebio • Caleb Alexander • Matthew Gavilanez, tenor

Hugh Davis • Alex Smith • John Potvin • Nathan Malkow, bass

Rezitativ: “Der Heiland ist gekommen”

Samuel Rosner, tenor

Arie: “Komm, Jesu, komm zu deiner Kirche”

Mishael Eusebio, tenor

Rezitativ: “Siehe, ich stehe vor der Tür und klopfe an”

John Potvin, bass

Arie: “Öffne dich, mein ganzes Herz”

Caitlin Aloia, soprano

Choral: “Amen, amen! Komm du schöne Freudenkrone, bleib nicht lange!”

Caitlin Aloia • Amane Machida • Kirby Burgess • Nicole Leung, soprano

Alexandra Bass • Laure-Catherine Beyers • Veronica Pollicino, alto

Samuel Rosner • Mishael Eusebio • Caleb Alexander • Matthew Gavilanez, tenor

Hugh Davis • Alex Smith • John Potvin • Nathan Malkow, bass

Joachim Becerra Thomsen, Flute • Theodosia Roussos, oboe, English horn, viola

David Bowlin, violin • Mishkar Nunez-Mejia, violin • Brett Banducci, viola

Maksim Velichkin, cello • Ryan Baird, double bass • Leah Kohn, bassoon

Nikolay Verevkin, Phillip Matsuura, Szu-Ying Huang, Julian Garvue, organ

CONCERT SERIES

Tuesday, June 11 • 7:30 p.m. • Thayer Hall

A Circle of Love: Robert, Clara, & Johannes

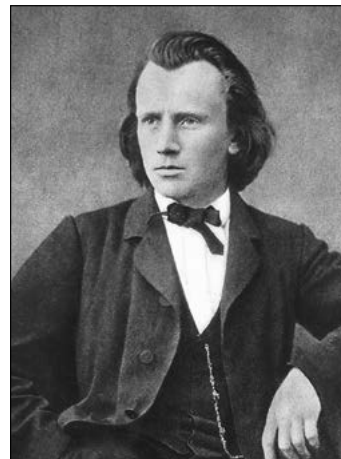
Lydia Brown, piano



Robert Schumann
(1810-1856)



Clara Schumann
(1819-1896)



Johannes Brahms
(1833-1897)

I.

O schöne Nacht (Daumer)

Op. 92, no. 1

Johannes

Carolyn Stanczyk, soprano • Veronica Pollicino, mezzo-soprano,
Mishael Eusebio • tenor • Christopher Anderson, baritone

Bei dir sind meine Gedanken (Halm)

Op. 95, no. 2

Helena Colindres, soprano

An eine Äolsharfe (Mörike)

Op. 19, no. 5

Caitlin Aloia, soprano

Da unten im Tale (trad)

Op. 33, no. 6

Bryce McClendon, countertenor

Meine Liebe ist grün (F. Schumann)

Op. 63, no. 5

Caroline Stanczyk, soprano

II.

Lied der Suleika (Goethe)

Myrthen, Op. 25, no. 9

Robert

Avery Lafrentz, soprano

Schöne Wiege meiner Leiden

Liederkreis (Heine), Op. 24, no. 5

Thomas Valle-Hoag, baritone

CONCERT SERIES

Tuesday, June 11 • 7:30 p.m. • Thayer Hall

A Circle of Love: Robert, Clara, & Johannes

Continued

Wigmung (Rückert)

Myrthen, Op. 25, no. 1

Nathaniel Malkow, baritone

Der Nussbaum (Mosen)

Myrten, Op. 25, no. 3

Samuel Rosner, tenor

Röselein, Röselein! (Schöpff)

Op. 89, no. 6

Alexandra Bass, mezzo-soprano

III.

Op. 78, Vier Duette

1. Tanzlied (Rückert)

2. Er und Sie (Kerner)

Morgan Reid, soprano • Cooper Kendall, tenor

3. Ich denke Dein (Goethe)

4. Wiegenlied am Lager eines kranken Kindes (Hebbel)

Kirby Burgess, soprano • Tyrese Byrd, tenor

Robert

IV.

Er ist gekommen

Robin Steitz, soprano

Clara

Liebeslied (Goethe)

Op. 51, no. 5

Margaret Taylor Woods, soprano

Robert

from Minnespiel, Op. 101 (Rückert)

3. Ich bin dein Baum, o Gärtner

Veronica Pollicino, mezzo-soprano • Christopher Anderson, baritone

4. Mein schöner Stern

Kirby Burgess, soprano

8. So wahr die Sonne scheint

Margaret Taylor Woods, soprano • Dominie Boutin, mezzo-soprano

Mishael Eusebio, tenor • Thomas Valle-Hoag, baritone

Robert

Lydia Brown, piano

CONCERT SERIES

Wednesday, June 12 • 7:30 p.m. • Thayer Hall

The Breaking of Nations: WWI & II and Recovered Voices

Curated by Liza Stepanova

1. À nos morts ignorés

- Canción del Postillón (1916, poet unknown) Enrique Granados
(1867-1916)
Carlos Arcos, Baritone
Linzi Li, piano
- Les Roses de l'amour (Magnard) Albéric Magnard
(1865-1914)
4 Poèmes en musique, Op.15
Bruno Roy, baritone
Sohyun Park, piano
- To Gratiana Dancing and Singing (Lovelace) Denis Browne
(1888-1915)
Alexandra Flood, soprano
Hanzheng Li, piano
- In Nachbars Garten (Gerda v. Robertus) Rudi Stephen
(1887-1915)
Ich will dir singen ein Hohelied
Sophie Delphis, mezzo-soprano
Hannah Harnest, piano
- À nos morts ignorés (Hennevé) Reynaldo Hahn
(1874-1947)
Hugh Davis, baritone
Jessica Arnold, piano

2. Schlagt! Schlagt! Trommeln!

- Schlagt! Schlagt! Trommeln! (Walt Whitman) Paul Hindemith
(1895-1963)
Drei Hymnen von Walt Whitman, op. 14
John Tibbetts, baritone
Sonny Yoo, piano
- Trois beaux oiseaux du Paradis (Ravel) Maurice Ravel
(1875-1937)
Trois Chansons (1915)
Dominie Boutin, mezzo-soprano
Jason Byer, piano
- Autumn Echoes (Ady) Béla Bartók
(1881-1945)
4 Songs, Op. 16 (1916)
Laure-Catherine Beyers, mezzo-soprano
Sonny Yoo, piano
- Blow Out, You Bugles (Brooke) John Ireland
(1879-1962)
Christopher Anderson, baritone
Hannah Harnest, piano

CONCERT SERIES

Wednesday, June 12 • 7:30 p.m. • Thayer Hall

The Breaking of Nations: WWI & II and Recovered Voices

Continued

3. Tilim-Bom

Tilim-Bom (Anonymous)
Trois Histoires pour enfants (1917)

Claire McCahan, mezzo-soprano
Rebecca Golub, piano

Igor Stravinsky
(1882-1971)

Wiegenlied (Gretel Stein)
5 Neue Kinderlieder, op. 142 (1915)

Margaret Taylor Woods, soprano
Christian Poppell, piano

Max Reger
(1873-1918)

Noel des enfants qui n'ont plus de maisons (Debussy, 1915)

Carolina Stanczyk, piano
Jason Byer, piano

Claude Debussy
(1862-1918)

Soir d'hiver (N. Boulanger, 1914-15)

Veronica Pollicino, mezzo-soprano
Yu-Hsin Teng, piano

Nadia Boulanger
(1887-1979)

4. Desire in Spring

When you are old and gray (Yeats, 1919)

Samuel Rosner, tenor
Bronwyn Schuman, piano

Frank Bridge
(1879-1941)

Desire in spring (Francis Ledwidge, 1891-1917)

Chelsea Melamed, mezzo-soprano
Julian Garvue, piano

Ivor Gurney
(1890-1937)

On the idle hill of summer (Housman)

George Butterworth
(1885-1916)

Diane, Séléné, lune de beau métal (Jean de La Ville de Mirmont, 1886 - 1914)

John Tibbetts, baritone
Sandy Lin, piano

Gabriel Fauré
(1845 - 1924)

INTERMISSION

CONCERT SERIES

Wednesday, June 12 • 7:30 p.m. • Thayer Hall

The Breaking of Nations: WWI & II and Recovered Voices

Continued

The Music of World War II

Nachklänge Beethovenscher Musik (Clemens Brentano)

Walter Braunfels
(1882-1954)

Bruno Roy, baritone
Sonny Yoo, piano

Three Songs, op. 1

1. Springbrunnen (Johann Klaj)
2. Hälfte des Lebens (Friedrich Hölderlin)
3. Dämmerung senkte sich von oben (Goethe)

Gideon Klein
(1919-1945)

Samuel Rosner, tenor
Sandy Lin, piano

Ein Stelldichein (Dehmel)

Karl Weigl
(1881 - 1949)

Alexandra Flood, soprano
Luanne Homzy, violin I • Hana Kim, violin II
Carrie Dennis, viola I • Phillip Triggs, viola II
Evgeny Tonkha, cello I • Benjamin Lash, cello II

Fata Morgana, Op. 6⁺ (1923, Rabíndranáth Thákur)

Pavel Haas
(1899-1944)

Part I

Když šla kolem mě rychlými kroky: When she passed me, the hem of her robe touched me
Noc je noc plného máje: This night is the night of ripe May
Mé srdce pták houštin: My heart has found its sky in your eyes

Part II

Má milá, srdce mé touží den a noc: My beloved, my heart yearns for a meeting with you)
Jsi oblak večerní: You are the evening cloud floating over the sky of my dreams

Grant Knox, tenor
Luanne Homzy, violin I • Hana Kim, violin II • Carrie Dennis, viola • Evgeny Tonkha, cello
Gloria Engle, piano

+ This performance is a US premiere.

CONCERT SERIES

Monday, June 17 • 7:30 p.m. • Thayer Hall

The Songs of John Musto

SongFest 2019 Distinguished Composer

Dove Sta Amore

1. Maybe (Carl Sandberg)
2. Sea Chest (Carl Sandberg)
3. The Hangman at Home (Carl Sandburg)
4. How Many Little Children Sleep (James Agee)
5. Dove Sta Amore (Lawrence Ferlingetti)

Maria Brea, soprano
Avery Larentz, soprano
Javier Arrebola, piano

Summer Stars (Carl Sandburg)
Sarah's Song (Archibald MacLeish)

Addy Sterrett, soprano
Gloria Engle, piano

The Brief Light (James Laughlin)

1. When you danced
2. Song
3. The Voices
4. The Brief Light
5. The Summons
6. I Have Drifted

William Sharp, baritone
John Musto, piano

Scottish Songs

1. Spell of the Bridge (Helen Lamb)
2. An Atheist Lighting a Candle in Albi Cathedral (Frances Leviston)
3. Flowers (Helena Nelson)
4. Not That It's Loneliness (Chloe Morrish)
5. Langsyne, When Life Was Bonnie (Alexander Anderson)
6. Driven Home (James McGonigal)

Amy Burton, soprano
John Musto, piano

INTERMISSION

CONCERT SERIES

Wednesday, June 12 • 7:30 p.m. • Thayer Hall

The Songs of John Musto

Continued

Penelope (Denise Lanctot)

1. Prologue
2. Penelope's Lament
3. Weaving Song
4. Epithalamium
5. The Suitors
6. Odyssey
7. Epilogue: Penelope's Song

Chelsey Melemed, mezzo-soprano
Tony Cho, piano

Lament (Edna St Vincent (Edna St. Vincent Millay)

Sonny Yoo, piano

River Songs

1. Song to the Trees and Streams (Pawnee)
2. Ask Me (William Stafford)
3. Quo vadis (William Stafford)
4. Crossing Brooklyn Ferry (Walt Whitman)

William Sharp, baritone
Ross Gasworth, cello
John Musto piano

Take Hands (Laura Riding)

Addy Sterrett, soprano
Chelsea Melamed, mezzo-soprano
Mishael Eusebio, tenor
William Sharp, baritone
John Musto, piano

CONCERT SERIES

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The Songs of John Musto

Continued

PROGRAM NOTES

Dove Sta Amore is framed by a quizzically rising vocal line in the first song “Somebody somewhere maybe can tell” and in the last, “Dove sta amore.” What follows is a series of snapshots that beg the question “Where lies love?” The first three songs are on poems of Carl Sandburg. The vacillating harmonies of **Maybe** mirror the speaker’s ambivalence. On reading **Sea Chest**, I remembered a friend’s comment that relationships are not always a 50-50 proposition. The couple’s story is played out against the backdrop of rocking waves and the cries of seabirds. **The Hangman at Home** is an arch attempt to humanize the executioner, portraying him in wholesome domestic scenes with his family (the noose swings ominously in the background as he eats his breakfast.) The poem ends with the absurd image of the hangman adoringly gazing at his sleeping child bathed in moonlight. In stark contrast, the gentle lullaby **How Many Little Children Sleep** asks in essence, ‘who will be tomorrow’s executioners, and who the condemned?’ Finally, **Dove Sta Amore** explicitly articulates the question. Context is everything: in itself, Ferlinghetti’s beat riff is innocuous enough, but placed after what’s come before, it rings rather hollow. The cycle was commissioned by Concert Artists Guild and premiered by Cyndia Sieden and Steven Blier.

Maybe

MAYBE he believes me, maybe not.
Maybe I can marry him, maybe not.
Maybe the wind on the prairie,
The wind on the sea, maybe,
Somebody somewhere, maybe, can tell.
I will lay my head on his shoulder
And when he asks me I will say yes,
Maybe.

Sea Chest

THERE was a woman loved a man
as the man loved the sea.
Her thoughts of him were the same
as his thoughts of the sea.
They made an old sea chest for their
belongings together.

The Hangman at Home

WHAT does the hangman think about
When he goes home at night from work?
When he sits down with his wife and
Children for a cup of coffee and a
Plate of ham and eggs, do they ask
Him if it was a good day’s work
And everything went well or do they
Stay off some topics and talk about
The weather, baseball, politics
And the comic strips in the papers
And the movies? Do they look at his
Hands when he reaches for the coffee
Or the ham and eggs? If the little
Ones say, Daddy, play horse, here’s

A rope - does he answer like a joke:
I seen enough rope for today?
Or does his face light up like a
Bonfire of joy and does he say:
It’s a good and dandy world we live
In. And if a white face moon looks
In through a window where a baby girl
Sleeps and the moon-gleams mix with
Baby ears and baby hair - the hangman -
How does he act then? It must be easy
For him. Anything is easy for a hangman,
I guess.

– Carl Sandburg

How Many Little Children Sleep

How many little children sleep
To wake, like you, only to weep:
How many others play who will
Like you, and all men, weep and kill.

And many parents watch and say,
Where they weep, where they play,
“By all we love, by all we know,
It never shall befall them so.”

But in each one the terror grows
By all he loves, by all he knows,
“Soon they must weep; soon they shall kill.
No one wills it, but all will.”

But in each one the terror moves
By all he knows, by all he loves,
“Soon they will weep; soon they will kill.
No one wills it, but all will.”

– James Agee

Dove Sta Amore...

Dove sta amore
Where lies love
Dove sta amore
Here lies love
The ring dove love
In lyrical delight
Hear love’s hillsong
Love’s true willsong
Love’s low plainsong
Too sweet painsong
In passages of night
Dove sta amore
Here lies love
The ring dove love
Dove sta amore
Here lies love

– Lawrence
Ferlinghetti

CONCERT SERIES

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The Songs of John Musto

Continued

PROGRAM NOTES

Summer Stars (the poem by plain-spoken, populist Chicago bard Carl Sandburg) was written for the Opera America Songbook, and was premiered and recorded by Amy Burton in 2012.

Bend low again, night of summer stars.
So near you are, sky of summer stars,
So near, a long-arm man can pick off stars,
Pick off what he wants in the sky bowl,
So near you are, summer stars,
So near, strumming, strumming,
 So lazy and hum-strumming.
 – Carl Sandburg

“To face the truth of the passing away of the world and make song of it, make beauty of it, is not to solve the riddle of our mortal lives, but perhaps to accomplish something more.” (MacLeish: Poetry and Experience) **Sarah’s Song** was written for the 20th anniversary of the AIDS Quilt Songbook and the text is taken from MacLeish’s play J. B. - the story of a modern day Job. At the end of the play, when he is all alone, his world in shambles, his wife Sarah returns to him, holding a twig of forsythia. A redaction of their conversation before her final soliloquy is worth quoting:

J.B. He (God) does not love. He Is.
Sarah: But we do. That’s the wonder.
J.B. It’s too dark to see.
Sarah: Then blow on the coal of the heart, my darling.
J. B. The coal of the heart...

Sarah’s Song was premiered by Amy Burton at the Cooper Union auditorium in December 2012.

Blow on the coal of the heart... It’s all the light now.

Blow on the coal of the heart.
The candles in churches are out.

The lights have gone out in the sky.
Blow on the coal of the heart
And we’ll see by and by...
We’ll see where we are.

Cry for justice and the stars
Will stare until your eyes sting. Weep,

Enormous winds will thrash the water.
Cry in sleep for your lost children,
Snow will fall...
 Snow will fall.

Blow on the coal of the heart...
It’s all the light now.

The wit won’t burn and the wet soul smoulders.
Blow on the coal of the heart and we’ll know...
We’ll know...
We’ll see where we are.

– Archibald MacLeish

CONCERT SERIES

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The Songs of John Musto

Continued

PROGRAM NOTES

James Laughlin was advised to give up writing poetry by his one-time mentor Ezra Pound. Happily, not only did he persevere and leave a significant volume of collected poems, he also founded New Directions publishing, which disseminated the work of Pound, Bishop, Williams, Stevens and a host of other mid-century poets. Laughlin's poetry speaks of love and lust (sometimes quite voyeuristically), of things remembered, and, at times, the frustrated obsession of an older man for a much younger woman. **The Brief Light** was written for baritone Patrick Mason and guitarist David Starobin for their Crazy Jane recording. The title is taken from Catullus:

...cum semel occidit brevis lux, nox est perpetua una dormienda.
...once the brief light sets, night is an endless sleeping.

When You Danced

For me those steps of flamenco
There was no music but you
clapped your hands and arched your
back & stomped with your heels
& your skirts flew and a smile
of radiant delight was on your
face and my thoughts went back
to Tarragona so many years ago
when I joined the ring of dancers
with Cynthia in the square
oh she is long gone I know not
where but you brought her back
to me for a moment & gave me
yourself even more beautiful.

Song

O lovely lovely so lovely
just fresh from a night of
it lovely oh I saw you at
nine in the morning coming
home in the street with no
hat and your coat clutched
tight but not hiding your
evening dress lovely and
fresh from a night of it
lovely you stopped at the
curb for the light & your
eye caught mine lovely so
lovely and you knew that
I knew and you knew that
I wanted you too so fresh
from a night of it lovely.

The Voices

It is sin it is sin it is a
Deadly sin whines the tired
old voice in
The back of his head you'll
Take her love but you can't
give yourself
It will end in misery & end
In remorse it is sin whines
the tired old
voice it is love it is love
sings the voice in the heart
you will bring
her a happiness she has never
known before you'll bring her
to life and
she'll burn with love's wonderful
fire but it's sin no
it's love cry
the voices together and sadly
and happily madly he enters
again the soft
and delectable
battle of Love.

Occidit brevis lux

(The brief light sets)

Is it the end of the world to
Indulge an old man who adores
you for you are young & lovely
and have the excitement of a
dozen who knows perhaps even a
score of lovers before you but
for him the stars are waning and
he feels the sadness even the
terror of the long night that is coming on
he knows that nox est una
perpetua dormienda that longest
night when he'll see you no more.

The Summons

He went out to their glorious
War & went down in it and his
Last belief was
Her love as he breathed flame
In the waves and sank burning
Now I lie under
His picture in the dark room
In the wife's bed and partake
Of his unknown
Life does he see does he stand
In the room does he feel does
He burn again
Later I wake in the night while
She sleeps and call out to him
Wanderer come
Return to this bed & embody the
Love that was yours and is hers
And is mine
And endures.

I have drifted

off to sea from you but
you were not abandoned
Ariadne we were playing
in the sand like children
we waded in the sea
a current carried me away
but left you on the
shore your life is yours
again I cannot will not
harm you more your eyes
were soft & sad I loved
you as I never loved
before but now the ancient
sea has carried me away.

– James Laughlin

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The Songs of John Musto

Continued

PROGRAM NOTES

The Scottish Songs were written for the birthday of Nicholas Russell, and old friend from our sojourn in Glasgow, when my wife sang with the Scottish Opera. This project gave me the opportunity to make the acquaintance of several superb poets from Scotland. Since all of them (except Alexander Anderson) are still very much with us, I'll let them speak for themselves:

Spell of the Bridge

These words were inspired by the Faery Bridge in the small town of Dunblane, where the author grew up. The fragile footbridge arcs over the Allan Water, a fast flowing river which rises in the Ochil Hills of Perthshire and joins the River Forth near Stirling.

Hold the wish on your tongue
As you cross
What the bridge cannot hear
Cannot fall

For the river would carry
Your hopes to the sea
To the net of a stranger
To the silt bed of dreams

Hold the wish on your tongue
As you cross
And on the far side
Let the wish go first

– Helen Lamb

Atheist Lighting a Candle in Albi Cathedral *

The poem is dedicated to an acquaintance of mine, a writer, who died far too young. We did not know one another very well, and my discomfort with entering a church as a non-believer provided a parallel for the guilt I felt about mourning his death. He was also the person for whom I wished to light the candle in the first place. I'm not Catholic (though there is a sublimated streak of Catholicism in my family), but I appreciated the beauty of the cathedral, and felt attracted in the moment to the consolations on offer.

[*The accompaniment is taken from the plainchant Salve Regina. - J.M.]

It seems to matter
I use a Zippo,
not the taper's monkish flame.

that I love the fresco's talented horse
though couldn't name his rider –

It seems to matter I choose the white
over red before asking the difference,

but what's not authentic at the Virgin's feet?
She knows I am not a bad person, just troubled.
She knows the wick is burning.

– Frances Leviston

Flowers

My father used to buy flowers for my mother after they'd had a row and he wanted to get back into her good books. The flowers made her furious. Many years later, when I was involved in a protracted sexual affair, I longed for those silly romantic symbols that so annoyed my mother. If you have an illicit relationship, the other person may not bring gifts. Gifts mean money has to be spent and someone may notice. All the same, I did want a present. I loved gardening. I suggested he bring me a plant out of his garden, something I could nurture and grow. He said he would, but he forgot. In the end, it wasn't a cold he gave me, but another infection. I forgave everything and blamed myself. I was profoundly, pathetically and pointlessly in love. He and I were stuck in that situation for four years. But you learn. Eventually, you learn.

The affair was all coming and going
in snatched half-hours.
Not seeing the need
he never brought flowers.

and came empty-handed,
sorry, blue-eyed.
I don't need flowers,
I said (lied).

Bring me a plant,
I asked – a forget-me-not
out of your garden.
He forgot

He was always leaving.
Once he gave me his cold.
I cherished it, wishing
I had him to hold.

On balance, though
one thing was good:
he told me the truth.
I knew where I stood.
In my green courtyard
for hours, days, years
I stood where I knew,
waiting for flowers.

– Helena Nelson

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The Songs of John Musto

Continued

PROGRAM NOTES

Not that it's loneliness

Not that it's loneliness was written during a year I spent in a damp farm cottage looking out to sea. It sat just above a string of little rocky beaches and exposed coastal path a few miles out of St Andrews on the East Coast of Scotland. I was studying for a Masters in Creative Writing (Poetry) at the University there. My brother, Adam, two years younger than me, had died just before I moved there and, although it was a magical year of reading and writing with inspiring poets and tutors, it was a very sad time too and I hope this poem has that detached feeling of watching the world but not being part of it. I wanted to describe a listless kind of loneliness, where time goes by slowly and anything can be stared at for minutes or hours, it doesn't matter which. But really, I hope this poem (which is really a series of linked haiku) speaks for itself.

not that it's loneliness
just one black bird
in the blue-grey sky

not that it's loneliness
just the sound of a jet
behind everything

not that it's loneliness
just a hole in the door frame
where the mouse went

not that it's loneliness
just standing in the garden
waiting for snow

not that it's loneliness
just sitting on the wall
between clouds and sea

– Chloe Morrish

Langsyne, when life was bonnie

Alexander Anderson (1845-1909) was born in Kirkconnel, a small town in southwestern Scotland. As a teenager, he became a surfaceman, maintaining the roadbeds of the railway. In his few leisure hours, he studied French, German, Italian and Spanish in order to read the great literary works of those languages. He eventually obtained the post of Chief Librarian at the University of Edinburgh.

Langsyne*, when life was bonnie, (long ago)
An' a' the skies were blue,
When ilka* thocht took blossom, (every thought)
An' hung its heid* wi' dew, (head)
When winter wasna' winter,
Though snaws cam' happin doon*, (covering down)
Langsyne, when life was bonnie,
Spring gaed a twalmonth* roun'. (went a twelvemonth)

Langsyne, when life was bonnie,
An' a' the warld* was fair, (world)
The leaves were green wi' simmer*, (summer)
For autumn wasna there.
But listen hoo* they rustle, (how)
Wi' an eerie, weary soun',
For noo*, alas, 'tis winter (now)
That gangs* a twalmonth roun'. (goes)

Langsyne, when life was bonnie,
An' a' the days were lang;
When through them ran the music
That comes to us in sang,
We never wearied liltin' * (singing sweetly)
The auld love-laden tune;
Langsyne when life was bonnie,
Love gaed a twalmonth roun'.

– Alexander Anderson

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The Songs of John Musto

Continued

PROGRAM NOTES

Driven Home

I was driving a friend and fellow-editor back home to Glasgow from Edinburgh, along the M8 motorway or freeway. The publishers we had just met in Edinburgh had been unimpressed by our idea for an anthology of contemporary 'Scots-Irish writing' by descendants of poor Irish migrants who had originally come to work in Scotland's coal, iron and engineering industries. Those descendants had, over the generations, become Scottish novelists, dramatists and poets. We talked over our disappointment as we drove. After a while I noticed that my friend had fallen asleep. The motorway winds through the industrial landscape where my father's family lived and worked. In fact, my grandfather was killed in a mining accident in 1932, in a pit only a mile south of the speeding traffic. Now the road is landscaped with trees, but I remember how black and bleak it looked when I was young. The names of the villages in the poem evoke memories of that now vanished scene, and of those who labored there to make their children's future brighter than their own. What might they think now about what we have done with the life that they gave?

I am the angel charged to take you home.
I have nothing to look forward to. You have.

You think you nodded off for forty winks:
big boy, you have been dozing for a hundred years.

And here we are on Purgatory's M8* (motorway connecting Glasgow and Edinburgh)
blinking awake by floodlit Kirk o'Shotts* (a church along the M8)

where rusted tv masts* and riding lights (Kirk o'Shotts transmitting station is nearby)
pitch above Central Scotland's forest's waves.

Here's Holytown and Newhouse. Sing the one
about your father's many mansions. Hope it's true.

They're gathered at the door so see you in.
Loosen your seatbelt. There's our Maker – no,

that bloke with silver stubble on his chin
and five scenes from your famous childhood

tattooed on each forearm. On you go.

– James McGonigal



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Continued

PROGRAM NOTES

Penelope, lyrics by Denise Lanctot, was drawn from a larger work about wandering. This particular segment focusses not on the travels of Ulysses, King of Ithaca, but on the imaginative inner journey of his ever-patient queen Penelope. Ulysses is away ten years fighting in Troy, and ten more traveling home. The suitors have given him up for dead and are pressuring Penelope for her hand (and his kingdom) in marriage. She holds them off by promising that when she finishes weaving a garment (originally a shroud for her father-in-law Laërtes) she will choose one of them. She weaves by day and undoes her work by night.

The Prologue begins as a twelve-note passacaglia, introducing the characters and their situation. The repeating bass line suggests both wandering and stasis, as it cyclically returns to the same place. The middle section introduces a Gretchen-like spinning motif.

In **Penelope's Lament**, she sings the blues. As the song progresses, she engages in a fraught dialogue with the suitors/herself about the state of her marriage. In the end we don't know if she's getting frank advice from the others or from herself.

The **Weaving Song** begins with a short recitative accompanied by the wandering bass line. As Penelope speaks of wandering, her melody leads her through several tonalities. Spinning sounds accompany her thoughts, and in two episodes, the piano picks up on the metaphor and weaves some intricate counterpoint.

Epithalamium, a wedding song, serves as a flashback to happier times, again, accompanied by the sound of the spinning wheel.

The Suitors have been occupying the house, waiting for Penelope to give in to their demands. The jagged rhythms and harmonies mirror the situation. The voice and piano come unglued at a certain point, depicting her desperate state of mind.

Finally, in **Odyssey**, over a luminous accompaniment, Penelope tells us of her inner life. The music cycles back through each song until we're left in expectation with the wandering motif from the beginning.

Penelope's Song comes as a surprise: perhaps for Penelope, the life of the mind is more rewarding than the reality of her marriage. It's a homecoming song in its way, yet the message is clear. Since so many songs of this nature are country songs, she sings to an easy, loping guitar accompaniment.

1. Prologue

From the wanderer's cup I drink
Me, Penelope
The ever patient wife.
Traveling in my mind
Outwitting place and time
Never far behind
The world's greatest wanderer
My husband,
Ulysses.
Appearances can deceive:
As I sit here and I weave
And unweave this coat.
As I sit here and I spin
Then unspin this golden thread.
They all think I'm mad.

"She's gone off her head!"
As you did when we parted
When I smiled at you and said:
Absence is a lack of imagination.
Come, dearest husband,
It's time for bed.

2. Penelope's Lament

Life is hell when you're gone!
Pious vultures circle and descend
Ladies in waiting
Betray and befriend.
Crones and crows
Wearing widow black
Gleefully sympathetic
Swoop round to attack.

Life is hell when you're gone!
I'm pecked to death with questions:
Where is Ulysses?
How is Ulysses?
Is he ever coming back?
Where is Ulysses?
How is Ulysses?
Did he send a single postcard:
"Wishing you were here?"
(Where is Ulysses?)
That no good hero husband!
(Where is Ulysses?)
Your bed is getting cold!
Your skin is getting dry!
Your suitors are fed up!
Yet you sit idly by!
We really didn't mean to upset you,

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PROGRAM NOTES

Did we upset you, Penny dear?
Let him go from your life
For he's taken to wife
A map, a sail, his favorite shoes.
Helen of Troy, not you, he pursues.

3. Weaving Song

Loneliness unravels
Distance disappears
When I weave this coat for you,
Ulysses.
I wander as I weave and weave
And weave and wander more
My journey, love, will never end
'Til you wander through my door.
Imagining this string
An endless silken strand
Cleaves my heart to yours
In some far and foreign land.
A road is like a thread
A filament of flight.
I'm a high-wire wanderer
On the edge of sheer delight.
Suddenly you awake
A sense that I am there:
A breath, a thread, a whisper,
A strand of golden hair.

4. Epithalamium

In my father's orchard
Beneath a lilac tree
Love unfurled
When you pulled my ribbon free.
My braid came undone
Buttons parted ways
The fire of your promises
Set my skin ablaze.
I drank your thirsty kisses
Full-bodied wine
Imagining with every sip
You'd be forever mine.
And when it was over
You whispered in my ear
"You are all my world
Whether far or near."

5. The Suitors

I can see from my balcony
The meddlers' tête-à-tête
Like a hive of angry hornets
In a furious minuet.
Their droning gossip
Stings the very air
Filling my ears
With venomous despair.
Penelope has come undone
Unspun like so much thread.
Her mind's an empty bobbin
Whirling in an empty head.
Where do you suppose she goes in her
mind?

6. Odyssey

On the flap of a lapel
I fly.
Wind-swept coasts
Sighing hills
Deserts long abandoned by the sea.
Through a buttonhole I dive.
Sargasso green
Azure Aegean
Setting sail with half a sleeve.
My compass?
A thimble of stars
Stitched in a seamless sky.
I nap on a sun-baked rock.
Swim with dolphin and seal
Rip out a less-than-perfect seam.
Highjack a cloud.
(Navigate the Straits
Of Woe and Jealousy)
I slip into a pocket
An olive grove
Where we once kissed.
Snow begins to fall.
I quickly finish off a hem
The day's work done
Through the needle's eye
In a field of stones
A young girl sings a song of me
For you:

7. Penelope's Song

Don't hurry home, love
Don't hurry home.
I'm not finished
Spinning and unspinning
Wings of spun gold, love
Stories never told, love
Don't hurry home, love
Don't hurry home.
While you're away
I invent and re-invent
The world.
Don't hurry home, love
Don't hurry home.
I'm not finished
Spinning and unspinning
Steeds of pure light, love
Riding through the night, love
Don't hurry home, love
Don't hurry home.
Depart to alight
And alight to depart
I'm in love with beginnings.
Landing and leaving
Weaving unweaving
This nomad's heart
Needs to start
Love's journey again.
Don't hurry home, love.
Don't hurry home.
While you're away
I travel to the earth's
Endless end.

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The Songs of John Musto

Continued

PROGRAM NOTES

Lament is modeled of what was known as the pathetic ballad in the 19th century, such as Gussie L. Davis' 1896 *In the Baggage Coach Ahead*. Edna St. Vincent Millay's poem is given a mournful ragtime setting.

Listen, children:

Your father is dead.

From his old coats

I'll make you little jackets;

I'll make you little trousers

From his old pants.

There'll be in his pockets

Things he used to put there,

Keys and pennies

Covered with tobacco;

Dan shall have the pennies

To save in his bank;

Anne shall have the keys

To make a pretty noise with.

Life must go on,

Though good men die;

Anne, eat your breakfast;

Dan, take your medicine;

Life must go on;

I forget just why.

– Edna St. Vincent Millay

River Songs, on poetry from the Pawnee tribe, William Stafford, and Walt Whitman, was written for cellist Yehuda Hanani's *Close Encounters with Music* series. The motivation behind his commissioning of this piece was a movement to halt the building of the St. Lawrence Cement plant on the banks of the Hudson River. Rather than writing a protest piece, it was decided that a work celebrating rivers would ultimately have broader appeal. The second song, *Ask Me*, references Schubert's *Auf dem Flusse*, also a poem about what might be going on under the ice. *River Songs* was premiered in Great Barrington Massachusetts in 2003 by baritone William Sharp and Yehuda Hanani with the composer at the piano.

Song to the Trees and Streams

Dark against the sky yonder distant line

Lies before us. Trees we see, long the line of trees,

Bending, swaying in the breeze.

Bright with flashing light yonder distant line

Runs before us, swiftly runs, swift the river runs,

Winding, flowing, flowing o'er the land.

Hark, a sound, yonder distant sound

Comes to greet us, singing comes, soft the river's song,

Rippling gently beneath the trees.

– Pawnee



CONCERT SERIES

Wednesday, June 12 • 7:30 p.m. • Thayer Hall

The Songs of John Musto

Continued

PROGRAM NOTES

Ask Me

Some time when the river is ice ask me
mistakes I have made. Ask me whether
what I have done is my life. Others
have come in their slow way into
my thought, and some have tried to help
or to hurt: ask me what difference
their strongest love or hate has made.

I will listen to what you say.
You and I can turn and look
at the silent river and wait. We know
the current is there, hidden; and there
are comings and goings from miles away
that hold the stillness exactly before us.
What the river says, that is what I say.

– William Stafford

Quo Vadis

Sometimes I choose a cloud and let it
cross the sky floating me away.
Or a bird unravels its song and carries me
as it flies deeper and deeper into the woods.

Is there a way to be gone and still
belong? Travel that takes you home?

Is that life? – to stand by a river and go.

– William Stafford

Take Hands is taken from *The Book of Uncommon Prayer*, a vocal chamber work for four singers and piano. The song was premiered here at SongFest and is dedicated to Rosemary Hyler Ritter.

Take hands.
There is no love now.
But there are hands.
There is no joining now,
But a joining has been
Of the fastening of fingers
And their opening.
More than the clasp even, the kiss
Speaks loneliness,
How we dwell apart,
And how love triumphs in this.

– Laura Riding Jackson

Crossing Brooklyn Ferry

Ah, what can be more stately than mast-hemmed Manhattan?
River and sunset and scallop-edg'd waves of floodtide?
Gorgeous clouds of the sunset! Drench with your splendor me!
Stand up, tall masts of Manahatta! Stand up! Beautiful hills of Brooklyn!
Flow on, river! Flow with the flood tide, and ebb with the ebb-tide!
Fly on, sea birds! Fly sideways, or wheel in large circles high in the air!
Receive the summer sky, you water,
and faithfully hold it till all downcast eyes have time to take it from you!
We fathom you not – we love you. You furnish your parts toward
eternity,
Great and small, you furnish your parts toward the soul.

– Walt Whitman

Untrodden Paths

Javier Arrebola, piano

Kaddisch

Las nubes fecundantes
Ya abaxa la novia
Triste está la infanta
El rey por muncha madruga

María Brea, soprano

Maurice Ravel

(1875-1937)

Trad. Sephardic Folk song

Alberto Hemi

(1897-1975)

Cigánské Melodie, Op. 55

I. Má píseň zas mi láskou zní
II. Aj! Kterak trojhranec můj přerozkošně zvoní
III. A les je tichý kolem kol
IV. Když mne stará matka zpívá, zpívá učívá
V. Struna naladěna
VI. Široké rukávy a široké gatě
VII. Dejte klec jestřábu ze zlata ryzého

Chelsea Melamed, mezzo-soprano

Antonín Dvořák

(1841-1904)

Cortadera, plumerito

Viniendo de Chilecito
El Sampedrino
Milonga de dos hermanos
Cita

John Tibbetts, baritone

Carlos Guastavino

(1912-2000)

Jubal

Jean Sibelius

(1865-1957)

Vid fönstret

Fylgia
Lutad mot gärdet

Wilhelm Stenhammar

(1871-1927)

Norden

Samuel Rosner, tenor

Sibelius

Deep River

Wade in the Water

Oh, Freedom

Sometimes I feel like a motherless child

Wayne Arthur Paul, baritone

Arr. Shawn Okpebholo

(b.1981)

Trad.

The Schubert Fellows

Javier Arrebola, piano

Nuit d'étoiles		Claude Debussy (1862-1918)
Chanson d'amour Les Roses d'Ispahan		Gabriel Fauré (1845-1924)
	Marley Anna Jacobson, soprano	
Clair de lune		Fauré
April Je tisserais un arc-en-ciel		Jean Coulthard (1908-2000)
Meine Rose		Robert Schumann (1810-1856)
	Claire Latosinsky, soprano	
Der Wanderer an den Mond Im Freien		Franz Schubert (1797-1828)
	Nathan Savant, baritone	
Ma rendi pur contento		Vincenzo Bellini (1801-1835)
Les Filles de Cadix		Léo Delibes (1836-1891)
Nocturne		Samuel Barber (1910-1981)
	Clara Reeves, soprano	

*“Music...gives wings to the mind, a soul to the universe, flight
to the imagination, a charm to sadness, a life to everything”*

—Plato

Mon pays et Paris!

Curated and coached by Amy Burton and John Musto

- Je chante! (1937) (Trenet) Charles Trenet
(1913-2001)
Mason Lambert, Nathaniel Malkow, John Potvin, Bruno Roy, baritones
- From *Véronique* (1898) (Duval & Vanloo) André Messager
(1853-1929)
Duo de l'âne: "De-ci De-là"
Robin Steitz, soprano
Matthew Christopher, baritone
"Adieu, je pars"
Hugh Davis, baritone
Duo: "Poussez l'escarpolette"
Angela De Venuto, soprano
Alex Smith, baritone
- From *Ciboulette* (1923) (de Flers & de Croisset) Reynaldo Hahn
(1874-1947)
"Ya des arbres"
Irina Medvedeva, soprano
"Les parents quand on est bébé"
Nicole Leung, soprano
Timothy Lupia, tenor
- From *Malvina* (1935) (Donnay & Duvernois) Hahn
"Mélodie – Oui, c'est d'une façon étrange"
Mishaël Eusebio, Tenor
- Je te veux (1902) (Henry Pacory) Erik Satie
(1866-1925)
Carolyn Stanczyk, soprano
- From *La Périchole* (1868) (Meilhac & Halévy) Jacques Offenbach
(1819-1880)
"Griserie"
Sophie Delphis, mezzo-soprano
- Je chante la nuit (1940) (Clouzot) Maurice Yvain
(1891-1965)
Alexa Rosenberg, soprano
- Fascination (1904) (Féraudy) F.D. Marchetti?
(1876-1940)
Dominie Boutin mezzo-soprano
- J'ai deux amours (1930) (Koger/Varna) Vincent Scotto
(1874-1952)
Caitlin Aloia, soprano

CONCERT SERIES

Wednesday, June 12 • 7:30 p.m. • Thayer Hall

Mont pays et Paris!

Continued

Il m'a vue nue (1926) (Delabre & Chagnon)

Francois Pruvost
(1885-1972)

Katherine Lerner Lee, soprano

J'ai ta main (Trenet/Breton/Rome)

Charles Trenet
(1913-2001)

Marley Anna Jacobson, soprano
Thomas Valle-Hoag, baritone

From *L'Amour Masqué* (1923) (Sacha Guitry)
"Depuis l'histoire de la pomme"

André Messager
(1853-1929)

Isabel Breakey, Ally Dellgren, Jenna Nee, sopranos

Quintet, Act 1

Sophie Delphis, mezzo-soprano, Kirby Burgess, Tessa Larson, sopranos
Richard Sanchez, Nathan Savant, baritones

From *Orphée Aux Enfers* (1858) (Halévy)
"Duo de la mouche"

Jacques Offenbach
(1819-1880)

Abigail Raiford, soprano
Bruno Roy, baritone

Finale and Can-Can

Abigail Raiford, soprano and Chorus

John Musto, piano



CONCERT SERIES

New Voices in Song • Friday, June 21 • 7:30 p.m. • Zipper Hall

Elizabeth and Michel Sorel Organization commission

COMPOSER NOTES

Meri Sakhi Ki Avaaz (My Sister's Voice) by Reena Esmail

for piano quintet, soprano and Hindustani singer

I. Two Flowers (Do Kaliyaan)

II. Sweet is the Voice (Meri Sakhi Ki Avaaz)

III. Mirror and Opposite (Aks aur Saaya)

Meri Sakhi Ki Avaaz, at its core, is a piece about sisterhood. Each movement's short text epitomizes the one of the many facets of having and being a sister. It is also about what sisterhood looks like when expanded beyond a single family or a single culture — when two women, from two different musical cultures create space for one another's voices to be heard.

The first movement is a modern take on Delibes's famous Flower Duet from the opera *Lakme*. In the opera, Delibes depicts two Indian women singing by a river. In 1880s France, this orientalism was a point of entry into another culture far away. But today, that culture is easily accessible, and this is my attempt to show you what an 'updated' version of this duet might sound like with a Hindustani singer actually present to represent herself. So much of Western art music is about creating dialogue between the old and new, responding to our vast canon and musical tradition. And for the work I do, I couldn't think of a better jumping-off point than this classic duet.

For the second movement, I wrote a classical Hindustani bandish or 'fixed composition' in what they call *ati-vilambit*— a tempo that is so slow that the western metronome doesn't even have a setting for it. While Hindustani musicians would normally stay in one key for an entire piece (and, to be honest, for their entire professional career), this movement modulates once every *avartan*, or rhythmic cycle, and also allows space for improvisation within a very rigid western orchestral structure. Additionally, the singers are singing in two different raags — the Hindustani singer is in *Charukeshi*, while the soprano is in *Vachaspati* - and as the movement goes on, the switches between the raags get closer and closer.

The third movement is about mirrors and opposites. I used two different raags that are actual mirror images of one another: *Bhup*, a light and sweet raag, and *Malkauns*, a dark, heavy raag. You will hear the shifts in tonality as the phrases cross from one into the other. Also embedded in this piece is a classic Hindustani *jugalbandi* (a musical competition) that is done completely in mirror image, and with both Indian and Western solfège systems, and it ends with both women crossing into one another's musical cultures: the Hindustani singer begins singing phrases in English and the soprano joins in for a *tarana* in harmony.

This piece has been almost a decade in the making. In 2009, I wrote a piece called *Aria*, for Hindustani vocalist and orchestra - it was the first time I had ever attempted to put a Hindustani musician in my work, and it was the beginning of a long journey of discovery between these two musical cultures. This piece is the result of what I've found along that journey — an encyclopedia of sorts, of the many points of resonance I've discovered between these musical cultures.

One of the greatest things I've learned is that I cannot do it alone. These ideas are as much mine as they are Saily's. We have spent hours and hours over many summers sitting at my kitchen table, drinking chai and dreaming up the ideas that have become this piece. And as Saily is quick to point out: this is a culmination, but also a beginning of everything that is yet to come. I might be a biological only-child, but I have found my musical soul sister in Saily.

CONCERT SERIES

New Voices in Song • Friday, June 21 • 7:30 p.m. • Zipper Hall

Elizabeth and Michel Sorel Organization commission

COMPOSER NOTES

Feeling the world as it passes through you

5 poems of Naomi Shihab Nye for soprano, baritone and piano
Music of Martin Hennessy

1. **Woven by Air, Texture of Air (soprano)**
2. **Cross That Line (baritone)**
3. **Supple Cord (soprano)**
4. **Hello (baritone)**
5. **300 Goats (sop and baritone)**

This cycle is dedicated to Judy Cope, a friend and musical colleague from my past whom I was delighted to re-meet after 25 years (“since playing her Juilliard audition” as she reminded me.) We were gobsmacked to discover the paths each had taken. She, from an accomplished singer to a career in arts administration (now executive director of the Sorel Foundation) and I, from many years as a collaborative pianist to a composer of art song and chamber opera. Judy explored my work, admired it and commissioned this piece to be premiered this evening at SongFest 2019. I am immensely grateful for her belief in my music.

One important stipulation of the commission was setting the texts of a contemporary American female poet. It was then that I began a series of email and phone conversations with Rosemary Ritter of SongFest whose insatiable appetite for poetry, existential philosophy and meditation practice mirrored my own. Rosemary recommended the work of Naomi Shihab Nye and sent me two eminently settable poems, *Woven by Air*, *Texture of Air* and *Cross That Line*. Rosemary also recommended two *On Being* podcasts with Krista Tippett, interviewing Nye which helped me deepen

my understanding of the poet’s worldview. *Woven by Air* as a showpiece for soprano was a no brainer and of course, *Cross That Line* would be for baritone. Thus, a cycle for soprano and baritone seemed a logical path. After identifying *Supple Cord* and *Hello* as contrasting pieces for each voice, I pinpointed *300 Goats* as a poem I could fashion into a final duet.

Naomi Shihab Nye is known for the *petite* discoveries in her poems. With a gently probing curiosity she reveals the magic of the everyday and ordinary. However, the subjects in her poems move in a spaciousness and expectancy that take them to the border of the self, where they see their shadow, peer into the abyss, and for sudden flashes, experience the uncanny dissolution of self and other. Her poetry is a practiced awareness of life, all portals open, everything noticed, everything

cherished. It is ultimately a practice of unity and oneness.

I chose the title for this cycle of four songs and a duet from words the poet said in an *On Being* podcast. In one response to interviewer, Krista Tippett, Nye described “feeling the world as it passes through you as a kind of text.”



Melanie Henly-Hehn, Jesse Malgieri, Judy Cope, Anne LeBaron, Glora Engle

CONCERT SERIES

New Voices in Song • Friday, June 21 • 7:30 p.m. • Zipper Hall

Elizabeth and Michel Sorel Organization commission

Continued

- For *Woven by Air*, *Texture of Air*, I constructed a moto perpetuo peppered with text's sporadic interruptions.
- During the Red Scare of the 1950's Paul Robeson's passport was revoked and he was denied entry into Canada to sing for a Labor rally. In response he organized a concert at the Peace Arch located at the border of Washington and British Columbia. He arrived in a flatbed truck and sang over the border to a Canadian audience of 40,000 people. In *Cross That Line* I intimate the sound of an old spiritual to mirror the powerful simplicity of Robeson's performances. For the moral instruction of the poem's second half I introduce new material in 6/8 to animate the poet's cry for transformation.
- In *Supple Cord* I composed undulating piano music to suggest the cord and employ 5/8 to paint the dreamy landscape of her memory, filtering up to inform the present.
- Ovid opens *Metamorphosis* with the line: "Let me sing to you now of how people turn into other things." In *Hello Nye* does a riff on this shifting instability as human is reincarnated into what s/he fears most. Once I found a piano theme with concurrent upward motion in the left hand and downward motion in the right to suggest the inexorable movements of the rat, I was on my way to putting this patter song of terror and dark comedy on its feet.
- For *300 Goats* I use a madgrigalian style to propel the dramatic storm towards the comic punchline.

Martin Hennessy, May 25, 2019

Naomi Shihab Nye Poems

Woven by Air, Texture by Air

Some birds hide in leaves so effectively
you don't see they're all around you.
Brown tilted heads, observing human maneuvers
on a sidewalk. Was that a crumb someone threw?
Picking and poking, no fanfare for company,
gray huddle on a branch, blending in.
Attention deeper than a whole day.
Who says, I'll be a thoughtful bird when I grow up?
Stay humble, blend, belong to all directions.
Fly love, love a shadow. And sing, sing freely,
never let anything get in the way of your singing,
not darkness, not winter,
not the cries of flashier birds, not the silence
that finds you steadfast
pen ready, at the edge of four a.m.
Your day is so wide it will outlive everyone.
It has no roof, no sides.

Cross That Line

Naomi Shihab Nye
Paul Robeson stood
on the northern border
of the USA
and sang into Canada
where a vast audience
sat on folding chairs
waiting to hear him.
He sang into Canada.
His voice left the USA
when his body was
not allowed to cross
that line.
Remind us again,
brave friend.
What countries may we
sing into?
What lines should we all
be crossing?
What songs travel toward us
from far away
to deepen our days?

This poem is excerpted with permission from Naomi Shihab Nye's collection of poetry, *You & Yours*.



Naomi Shihab Nye

CONCERT SERIES

New Voices in Song • Friday, June 21 • 7:30 p.m. • Zipper Hall

Elizabeth and Michel Sorel Organization commission

Continued

Supple Cord

My brother, in his small white bed,
held one end.
I tugged the other
to signal I was still awake.
We could have spoken,
could have sung
to one another,
we were in the same room
for five years,
but the soft cord
with its little frayed ends
connected us
in the dark,
gave comfort
even if we had been bickering
all day.
When he fell asleep first
and his end of the cord
dropped to the floor,
I missed him terribly,
though I could hear his even breath
and we had such long and separate lives
ahead.

Reprinted from *A MAZE ME*, Greenwillow, 2005,
by permission of the author. Copyright Naomi
Shihab Nye, whose most recent book of poetry
is *You and Yours*, BOA Editions, Ltd., 2005.
Source: 2005

Hello

Some nights
the rat with pointed teeth
makes his long way back
to the bowl of peaches.
He stands on the dining room table
sinking his tooth
drinking the pulp
of each fruity turned-up face
knowing you will read
this message and scream.
It is his only text,
to take and take in darkness,
to be gone before you awaken
and your giant feet
start creaking the floor.

Where is the mother of the rat?
The father, the shredded nest,
which breath were we taking

when the rat was born,
when he lifted his shivering snout
to rafter and rivet and stone?
I gave him the names of the devil,
seared and screeching names,
I would not enter those rooms
without a stick to guide me,
I leaned on the light, shuddering,
and the moist earth under the house,
the trailing tails of clouds,
said he was in the closet,
the drawer of candles,
his nose was a wick.

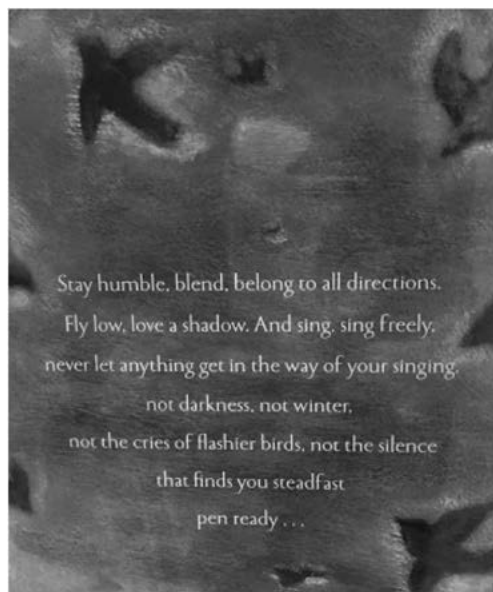
How would we live together
with our sad shoes and hideouts,
our lock on the door
and his delicate fingered paws
that could clutch and grip,
his blank slate of fur
and the pillow where we press our faces?
The bed that was a boat is sinking.
And the shores of morning loom up
lined with little shadows,
things we never wanted to be, or meet,
and all the rats are waving hello.

Naomi Shihab Nye, "Hello" from *Words Under the Words: Selected Poems* (Portland, Oregon: Far Corner Books, 1995). Copyright © 1995 by Naomi Shihab Nye. Reprinted with the permission of the author.
Source: *Words Under the Words: Selected Poems* (Far Corner Books, 1995)

300 Goats

In icy fields.
Is water flowing in the tank?
Will they huddle together, warm bodies pressing?
(Is it the year of the goat or the sheep?
Scholars debating Chinese zodiac,
follower or leader.)
O lead them to a warm corner,
little ones toward bulkier bodies.
Lead them to the brush, which cuts the icy wind.
Another frigid night swooping down —
Aren't you worried about them? I ask my friend,
who lives by herself on the ranch of goats,
far from here near the town of Ozona.
She shrugs, "Not really,
they know what to do. They're goats."

Source: *Poetry* (January 2016)



Stay humble, blend, belong to all directions.
Fly low, love a shadow. And sing, sing freely.
never let anything get in the way of your singing.
not darkness, not winter,
not the cries of flashier birds, not the silence
that finds you steadfast
pen ready . . .

SongFest American Songbook

John Musto, music director • Amy Burton, stage director

Fanfare

Fugue for Tindhorns

Frank Loesser

John Tibbetts • Bruno Roy • Thomas Valle-Hoag

Dreamland

At the Devil's Ball

Irving Berlin

Brittney Sedgwick • Tabitha Brandel • Noah Goldstein • Shanyu Li

Dream a Little Dream of Me (Gus Kahn) (1930)

Fabian Andrew/W. Schwandt

Mara Riley

Two Sleepy People (Frank Loesser) (1938)

Hoagy Carmichael

Sydney Penny • Samuel Rosner

If You Talk in Your Sleep (A. Seymour Brown) (1911)

Nat D. Ayer

Caroline Stanczyk • Christopher Anderson

From Russia with Love

Russian Lullaby

Berlin

Veronica Pollicino

Tschaikowsky (And other Russians)

Ira Gershwin/Kurt Weill

Caleb Alexander • Cooper Joseph Kendall • John Potvin • Tom Tam

How's the Weather?

Stormy Weather

Ted Koehler/Harold Arlen

Caitlin Aloia

Blue Skies (1926)

Berlin

Camilia Dillard • Charlotte Maskelony • Matthew Gavilanez • Mason Lambert

I Think It's Going to Rain Today (1968)

Randy Newman

Bruno Roy

Look for the Silver Lining (1919)

Jerome Kern/B. G. DeSylva

Julia Rose Lang

Songs of War

Boogie Woogie Bugle Boy

Don Raye/Hugh Prince

Kristina Costello • Jaylene Rios • Melanie Lota

My Barney Lies Over the Ocean

Joe Young/Sam M. Lewis/Bert Grant

Laure-Catherine Beyers

Emily – The Ballad of the Bombardier (1946)

Marc Blitzstein

John Tibbetts

Military Maids (1928)

Cole Porter

Randall Lindsey • Zoe Kertes • Sophie Carpenter

INTERMISSION

CONCERT SERIES
Sunday, June 23 • 7 p.m. • Thayer Hall

SongFest American Songbook
Continued

Wishin' and Waitin'

A Wish (Norma Winstone) (2001) Fred Hersch
Chelsea Fingal DeSouza
I Wish It So (1959) Blitzstein
Katherine Lerner Lee
Night, Make My Day (Arnold Weinstein) (1990) William Bolcom
Claire McCahan

Fame and Fortune

A Little Tin Box (Sheldon Harnick) (1959) Jerry Bock
Carlos Arcos • Tyrese Byrd • Timothy Lupia
Nathaniel Malkow • Wayne Arthur Paul • Alex Smith • Matthew Christopher
He Played Real Good For Free (1970) Joni Mitchell
Liza Monasebian
Lonely at the Top (1972) Newman
Hugh Davis
Never, Never Be an Artist (1953) Porter
Julianna Espinosa • Melody Sparks • Mariah Rae • Laura DongYeon Kim
Mishael Eusebio • Matthew Christopher

Leaving Home for...

Mira Bob Merril
Theodosia Roussos
Any Place I Hang my Hat is Home Johnny Mercer/Harold Arlen
Isobel Anthony

The Big City

Manhattan Rogers Rodgers/Lorenz Hart
Margaret Quentin Prewitt • Alexa Rosenberg • Cooper Joseph Kendall • Philip Barsky
Pal-Yat-Chee Spike Jones
Timothy Lupia • Tyrese Byrd • Christopher Anderson
I Happen to Like New York Porter
Company
Do the New York J. P. Murray/Barry Trivers/ Ben Oakland
Company

John Musto, piano

James Conlon

Opera Arias

“Ch’il bel sogno di Doretta”
from *La rondine*

Giacomo Puccini
(1858-1924)

Maria Brea, soprano
Julian Garvue, piano

“Ernami...Ernani, involami”
from *Ernani*

Giuseppe Verdi
(1813-1901)

Avery Lafrentz, soprano
Hanzheng Li, piano

“Largo al factotum”
from *The Barber of Seville*

Gioachino Rossini
(1792-1868)

John Tibbetts, baritone
Sonny Yoo, piano

“Caro nome”
from *Rigoletto*

Verdi

Alexandra Flood, soprano
Sandy Lin, piano

ALTERNATE

“Kadga by zhizn”
from *Eugene Onegin*

Pjotr Iljitsch Tchaikovsky
(1840-1893)

Bruno Roy, baritone
Yu-Hsin Teng, piano

“The high note is not the only thing...”

—Placido Domingo



Susan Graham

French Mélodie & Arias

Surabaya Johnny
Happy End (Brecht)

Sophie Delphis, mezzo-soprano
Hannah Harnest, piano

Kurt Weill
(1900-1950)

The Rose of the Night
Three Poems of Fiona Macleod

Avery Lafrentz, soprano
Sonny Yoo, piano

Charles Griffes
(1884 - 1920)

Romance - Silence ineffable (Bourget)

Margaret Taylor Woods, soprano
Bronwyn Schuman, piano

Claude Debussy
(1862-1918)

Dopo notte
Ariodante

Veronica Pollicino, mezzo-soprano
Hanzheng Li, piano • David Bowlin, violin

George Frideric Handel
(1685-1759)

Chère nuit (Adenis)

Caroline Stanczyk, soprano
Sonny Yoo, piano

Alfred Bachelet
(1864-1944)

Lullaby, opus 16, no. 1

Irina Medvedeva, soprano
Sonny Yoo, piano

Piotr Ilyich Tchaikovsky
(1875-1947)

Black Max
Cabaret Songs

John Tibbetts, baritone
Julian Garvue, piano

William Bolcom
(b. 1938)

*“How much has to be explored and
discarded before reaching the
naked flesh of feeling.”*

—Claude Debussy



Malcolm Martineau

Mixed Repertoire

Freundliche Vision op. 48. No. 1

Richard Strauss
(1864-1949)

Alexandra Flood, soprano
Bronwyn Schuman, piano

Ging heut morgen übers Feld
Lieder eines fahrenden Gesellen

Gustav Mahler
(1860-1911)

John Tibbetts, baritone
Sandy Lin, piano

Wasserrose
Mädchenblumen (Dahn)

Richard Strauss
(1864-1949)

Addy Sterrett, soprano
Danielle Guina, piano

Colloque Sentimental (Verlaine)
Fêtes Galantes II

Claude Debussy
(1862-1918)

Bruno Roy, baritone
Hannah Harnest, piano

L'énamourée (Banville)

Reynaldo Hahn
(1875-1947)

Chelsea Melamed, mezzo-soprano
Linzi Li, piano

La Chevelure
Chansons de Bilitis (Louÿs)

Claude Debussy
(1862-1918)

Claire McCahan, mezzo-soprano
Yu-Hsin Teng, piano





MASTER CLASS

Tuesday, May 28 • 9:30 a.m. – Noon • Thayer Hall

SongFest Opening Master Class

MARGO GARRETT

Chère nuit (Adénis-Colombeau)

Alfred Bachelet
(1864-1944)

Maria Brea, soprano
Julian Garvue, piano

Regret (Bourget)

Claude Debussy
(1862-1918)

Margaret Taylor Woods, soprano
Sandy Lin, piano

Enfant, si j'étais roi

Franz Liszt
(1811-1886)

Morgan Reid, soprano
Sonny Yoo, piano

Where Corals Lie (Garnett)

Edward Elgar
(1857-1934)

Sea Pictures

Laure-Catherine Beyers, mezzo-soprano
Sandy Lin, piano

In solitaria stanza (Vittorelli)

Giuseppe Verdi
(1813-1901)

Avery Lafrentz, soprano
Sonny Yoo, piano

La Barchetta

Reynaldo Hahn
(1875-1947)

Venezia

Samuel Rosner, tenor
Jason Byer, piano

MASTER CLASS

Wednesday, May 29 • 9:30 a.m. – Noon • Thayer Hall

Songs of Heggie

JAKE HEGGIE

I Shall Not Live in Vain (Emily Dickinson)

The Faces of Love

Avery Lafrentz, soprano
Sandy Lin, piano

Jake Heggie
(b. 1961)

My name

Eve-Song (Philip Littell)

Isobel Anthony, soprano
Yu-Hsin Teng, piano

Shakuntala

Camille Claudel: Into the Fire (Gene Scheer)

Claire McCahan, mezzo-soprano
Rebecca Golub, piano

The Light of Coincidences (Magritte)

A Question of Light

Thomas Valle-Hoag, baritone
Sonny Yoo, piano

Yellow Flowers in a Vase (Caillebotte)

A Question of Light

Nathan Savant, baritone
Danielle Guina, piano



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MASTER CLASS

Wednesday, May 29 • 4 – 6 p.m. • Thayer Hall

Professional Group

MARGOT GARRETT

Welt ist stille eingeschlafen (Karl Kobald)

Op. 22

Janie Dusenberry, soprano

Szu-Ying Huang, piano

Erich Wolfgang Korngold

(1897-1957)

Bei dir ist es traut (Rilke)

Fünf Lieder

Gabrielle Haigh, soprano

Phillip Matsuura, piano

Alma Mahler

(1879-1964)

À Cupidon (Pierre de Ronsard)

Quatre Chansons de Ronsard

Abigail Raiford, soprano

Rebecca Golub, piano

Darius Milhaud

(1892-1974)

L'alba sepàra dalla luce l'ombra (Gabriele D'Annunzio)

Quattro canzoni d'Amaranta

Angela De Venuto, soprano

Sohyun Park, piano

Francesco Paolo Tosti

(1846-1916)



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MASTER CLASS

Thursday, May 30 • 9:30 a.m. – Noon • Thayer Hall

Clairières dans le ciel

MARGOT GARRETT

2. Elle est gravement gaie

Lili Boulanger
(1893-1918)

Mishaël Eusebio tenor
Bronwyn Schuman, piano

3. Parfois, je suis triste

Timothy Lupia, soprano
Jessica Arnold, piano

4. Un Poète disait

Abigail Raiford, soprano
Jessica Arnold, piano

7. Nous nous aimerons tant

Katherine Lerner Lee, soprano
Sandy Lin, piano

11. Par ce que j'ai souffert

Angela De Venuto, soprano
Sandy Lin, piano

12. Je garde une médaille d'elle

Angela De Venuto, soprano
Sandy Lin, piano

For reference, the remaining songs in the cycle are:

1. Elle était descendue au bas de la prairie
5. Au pied de mon lit
6. Si tout ceci n'est qu'un pauvre rêve
8. Vous m'avez regardé avec toute votre âme
9. Les lilas qui avaient fleuri
10. Deux ancolies



Lili Boulanger

MASTER CLASS

Thursday, May 30 • 1:30 – 3:30 p.m. • Thayer Hall

Arias for Men

KYLE FERRILL

Si, tra i ceppi
from *Berenice*

George Frideric Handel
(1685-1759)

Nathaniel Malkow, baritone
Linzi Li, piano

Sorge infausta
from *Orlando*

Nathan Savant, baritone
Gloria Engle, piano

Voli colla sua tromba
Ariodante

Alex Smith, baritone
Gloria Engle, piano

Tu se il cor
Giulio Cesare

Matthew Christopher, baritone
Jessica Arnold, piano

Where e'er you walk
Semele

Mishael Eusebio, tenor
Gloria Engle, piano

“Who hears music, feels his solitude Peopled at once.”

–Robert Browning

MASTER CLASS

Thursday, May 30 • 6:30 – 9 p.m. • Thayer Hall

Les Illuminations, Op. 18

LISA SAFFER

no. 1. Fanfare

Benjamin Britten
(1913-1976)

Caitlin Aloia, soprano
Julian Garvue, piano

no. 2. Villes

Angela De Venuto, soprano
Sohyun Park, piano

no. 3b. Antique

Abigail Raiford, soprano
Rebecca Golub, piano

no. 5. Marine

Caitlin Aloia, soprano
Julian Garvue, piano

no. 7. Being Beateou

Angela De Venuto, soprano
Sohyun Park, piano

no. 8. Parade

Caitlin Aloia, soprano
Julian Garvue, piano



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MASTER CLASS

Thursday, May 30 • 6:30 – 9 p.m. • Olive – P242

Dichterliebe, op. 48

MARGO GARRETT

1. Im wunderschönen Monat Mai
2. Aus meinen tränen spriessen
3. Die Rose, die Lilie

Robert Schumann
(1810-1856)
Heinrich Heine
(1797-1856)

Nathaniel Malkow, baritone
Linzi Li, piano

4. Wenn ich in deine Augen seh'
5. Ich will meine Seele tauchen

Tyrese Byrd, tenor
Christian Poppell, piano

8. Und wüßten's die Blumen, die kleinen

Christopher Anderson, baritone
Yu-Hsin Teng, piano

9. Das ist ein Flöten und Geigen

Cooper Kendall, tenor
Phillip Matsuura, piano

10. Hör' ich das Liedchen klingen

Mishael Eusebio, tenor
Bronwyn Schuman, piano

13. Ich hab' im Traum geweinet

Christopher Anderson, baritone
Yu-Hsin Teng, piano

15. Aus alten Märchen winkt es
16. Die alten bosen Lieder

Mishael Eusebio, tenor
Bronwyn Schuman, piano

Songs not being performed on this class:

6. Im Rhein, im schönen Strome
7. Ich grolle nicht, und wenn das Herz auch bricht
11. Ein Jüngling liebt ein Mädchen
12. Am leuchtenden Sommermorgen
14. Allnächtlich im Traume

MASTER CLASS

Friday, May 31 • 9:30 a.m. – 12:30 p.m. • Thayer Hall

Ein Liederstrauss

ALAN LOUIS SMITH

An die Nacht, (Brentano) op 68, no. 1
Sechs Lieder

Richard Strauss
(1864-1949)

Irina Medvedeva, soprano
Hanzheng Li, piano

Ständchen, (von Schack) op. 17, No. 2
Sechs Lieder

Carolyn Stanczyk, soprano
Yu-Tsin Teng, piano

Lob des Leidens (Dehmel)
Opus 39, no. 4

John Tibbetts, baritone
Sonny Yoo, piano

Ruhe, meine Seele! no. 1 (Henckell)
Vier Lieder, op. 27 (1885)

Leoui Rendsberg soprano
Sohyun Park, piano

Ich schwebe, no. 2 (Henckell)

Fünf Lieder nach Gedichten von Otto Julius Bierbaum und Karl Henckell, op. 48 (1900)

Alexandra Flood, soprano
Bronwyn Schuman, piano

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

Maria Brea, soprano
Sandy Lin, piano

MASTER CLASS

Saturday, June 1 • 9:30 – 11:30 a.m. • Thayer Hall

Mädchenblumen, Op. 22

ALAN LOUIS SMITH

1. Kornblumen

Richard Strauss
(1864-1949)
Text by Felix Dahn
(1834-1912)

2. Mohnblumen

Angela De Venuto, soprano
Hannah Harnest, piano

3. Epheu

Morgan Reid, soprano
Christian Poppell, piano

4. Wasserrose

Addy Sterrett, soprano
Sonny Yoo, piano



MASTER CLASS

Monday, June 3 • 9:30 – 11:30 a.m. • Thayer Hall

Germany in the 20th Century

LYDIA BROWN

Sterblied

Lieder des Abschieds

Laure-Catherine Beyers, mezzo-soprano
Phillip Matsuura, piano

Erich Korngold

(1897-1957)

Warm die Lüfte (Mombert)

Vier Gesänge

John Tibbetts, baritone
Julian Garvue, piano

Alban Berg

(1885-1935)

Welt ist stille eingeschlafen

Drei Lieder, Op. 22

Samantha Martin, soprano
Hanzheng Li, piano

Korngold

Erwartung, Op. 2, No. 1 (Dehmel)

Sophie Delphis, mezzo-soprano
Hannah Harnest, piano

Arnold Schoenberg

(1874-1951)

Jesus Bettelt Op. 2, No. 2 (Dehmel)

Robin Steitz, soprano
Bronwyn Schuman, piano

Arnold Schoenberg

(1874-1951)

Nachtgebet (Hartleben)

Morgan Reid, soprano
Sonny Yoo, piano

Joseph Marx

(1882-1964)

MASTER CLASS

Monday, June 3 • 3:30 – 6 p.m. • Thayer Hall

G.F. Handel I

LISA SAFFER

from *Giulio Cesare*

George Frideric Handel
(1685-1759)

“Non disperar, chi sà?”

Caroline Stanczyk, soprano
Sonny Yoo, piano

“Piangerò la sorte mia”

Youjin Cho, soprano
Nikolay Verevkin, piano

“Da tempeste il legno infranto”

Ahyoung April Jeong, soprano
Sonny Yoo, piano

“Ah! crudel, il pianto mio”
from *Rinaldo*

Maria Brea, soprano
Nikolay Verevkin, piano

“Crude Furie degl’ orridi abissi”
from *Serse*

Chelsea Melamed, mezzo-soprano
Sonny Yoo, piano

“De torrente in via bibet”
from *Dixit Dominus*

Addy Sterrett and Gabrielle Haigh, sopranos
Szu-Ying Huang, piano

MASTER CLASS

Monday, June 3 • 7 – 9 p.m. • Thayer Hall

Bach with a Side of Monteverdi

LISA SAFFER

from Mass in B minor
Laudamus te

Johann Sebastian Bach
(1685-1750)

Morgan Reid, soprano
Tony Cho, piano

Agnus dei

Chelsea Melamed, mezzo-soprano
Tony Cho, piano

Erbarne dich
from BWV 244, *St. Matthew Passion*

Bach

Dominie Boutin, mezzo-soprano
Tony Cho, piano

from *L'incoronazione di Poppea*
Addio, Roma

Claudio Monteverdi
(1567-1643)

Claire McCahan, mezzo-soprano
Rebecca Golub, piano

Pur ti miro

Addy Sterrett, soprano
Bryce McClendon, countertenor
Gloria Engle, piano

David Bowlin, violin



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MASTER CLASS

Tuesday, June 4 • 4 – 6 p.m. • Thayer Hall

G.F. Handel II

LISA SAFFER

From Alcina

George Frideric Handel
(1685-1759)

“Tornami a vagheggiar”

Margaret Taylor Woods, soprano

“Ombre pallide io so mi udite”

Gabrielle Haigh, soprano

“Da tempeste il legno infranto”
from *Giulio Cesare*

Robin Steitz, soprano

“Volate, amori”
from *Ariodante*

Irina Medvedeva, soprano

“Despair no more shall wound me”
From *Semele*

Bryce McClendon, countertenor

Nikolay Verevkin, piano



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MASTER CLASS

Wednesday, June 5 • 9:30 a.m. – Noon • Thayer Hall

Sieben frühe Lieder

LYDIA BROWN

Nacht (Hauptmann)

Alban Berg
(1885-1935)

Robin Steitz, soprano
Bronwyn Schuman, piano

Schilflied (Lenau)

Ahyoung April Jeong, soprano
Sohyun Park, piano

Die Nachtigall (Storm)

Sophie Delphis, mezzo-soprano
Hannah Harnest, piano

Traumgekrönt (Rilke)

Alexandra Flood, soprano
Bronwyn Schuman, piano

Im Zimmer (Schlaf)

LeOui Rendsburg, soprano
Sohyun Park, piano

Liebesode (Hartleben)

Gabrielle Haigh, soprano
Sohyun Park, piano

Sommertage (Hohenberg)

Alexandra Flood, soprano
Bronwyn Schuman, piano

*“No great art has ever been made without
the artist having known danger.”*

–Rainer Maria Rilke

MASTER CLASS

Thursday, June 6 • 7 – 9 p.m. • Mayman Hall

Bach Arias with Obligato Oboe

LISA SAFFER

Quia respexit
from *Magnificat*

Johann Sebastian Bach
(1685-1750)

Angela De Venuto, soprano
Jessica Arnold, piano

Hört, ihr Augen, auf zu weinen!
from BWV 98, *Was Gott tut, das ist wohlgetan*

Katherine Lerner Lee, soprano
TBA, piano

Mein Jesu, ziehe mich nach dir
from BWV 22, *Jesus nahm zu sich die Zwölfe*

Chelsea Melamed, mezzo-soprano
TBA, piano

Ich will bei meinem Jesu wachen
from BWV 244, *St. Matthew Passion*

Cooper Joseph Kendall, tenor
TBA, piano

Theodosia Roussos, oboe



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MASTER CLASS

Friday, June 7 • 9:30 – 11:30 a.m. • Mayman Hall

Richard Strauss

ALAN SMITH

An die Nacht

Sechs Lieder, Op. 68 (Brentano)

Richard Strauss

(1864-1949)

Julianna Espinosa, soprano

Szu-Ying Huang, piano

Der Stern (Arnim)

Fünf kleine Lieder, Op. 69

Marley Anna Jacobson, soprano

Christian Poppell, piano

Mein Auge (Dehmel)

Op. 37, no. 4

Chelsea Fingal DeSouza, soprano

Danielle Guina, piano

Ständchen

Sechs Lieder (von Schack), Op. 17, no. 2

Minseon Lee, soprano

Sohyun Park, piano



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MASTER CLASS

Saturday, June 8 • 9:30 a.m. – Noon • Thayer Hall

Ariettes oubliées (Verlaine)

MARGO GARRETT

C'est l'extase

Claude Debussy
(1862-1918)

Janie Dusenberry, soprano
Szu-Ying Huang

Il pleure dans mon coeur

Samantha Martin soprano
Jason Byer ,piano

L'ombre des arbres

LeOui Rendsburg, soprano
Sohyun Park, piano

Chevaux de bois

Angela De Venuto, soprano
Yu-Hsin Teng, piano

Aquarelles I. Green

Caitlin Aloia, soprano
Gloria Engle, piano

Aquarelles II. Spleen

Avery Lafrentz, soprano
Yu-Hsin Teng, piano



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MASTER CLASS

Monday, June 10 • 1 – 3:15 p.m. • Thayer Hall

Opera Composers in Song

KEVIN MURPHY

L'Absent (Gounod)

Charles Gounod

(1818-1893)

Bryce McClendon, countertenor

Szu-Ying Huang, piano

In solitaria stanza (Vitorelli)

Giuseppe Verdi

6 Romanze

(1813-1901)

Maria Brea, soprano

Julian Garvue, piano

La Promessa

Gioacchino Rossini

Soirées Musicales

(1792-1868)

Helena Colindres, soprano

Julian Garvue, piano

Royauté

Benjamin Britten

Les Illuminations (Rimbaud), op. 18, no. 4.

(1913-1976)

Angela De Venuto, soprano

Sohyun Park, piano

Träume

Richard Wagner

Wesendonck Lieder

(1813-1883)

Veronica Pollicino, mezzo-soprano

TBA, piano

Il sospiro (Guaita)

Gaetano Donizetti

(1797-1848)

Irina Medvedeva, soprano

Hanzheng Li, piano

MASTER CLASS

Tuesday, June 11 • 3:30 – 6 p.m. • Thayer Hall

Les Frères d'Outre Manche

GRAHAM JOHNSON

Let the florid music praise!, op. 11, no. 1 (Auden)

On This Island

Benjamin Britten

(1899-1963)

Alexandra Flood, soprano

Hanzheng Li, piano

Midnight on the Great Western, No. 2

Winter Words, Op. 52 (Hardy)

Mishael Eusebio, tenor

Bronwyn Schuman, piano

The Last Rose of Summer

Samuel Rosner, tenor

Jason Byer, piano

VI. Joan Miro

IV. Juan gris

Le travail du peintre, FP 161 (1956)

Francis Poulenc

(1913-1976)

John Tibbetts, baritone

Julian Garvue, piano

C.

Duex Poèmes de Louis Aragon, FP. 122

Maria Brea, soprano

Sandy Lin, piano



Benjamin Britten



Francis Poulenc

MASTER CLASS

Tuesday, June 11 • 4– 6 p.m. • Maymanr Hall

If Music be the Food of Love

FRANCES YOUNG BENNETT

If Music Be the Food of Love

Henry Purcell
(1659-1695)

Andrianna Ayala, soprano
Christian Poppell, piano

Sweeter than Roses

Kirby Burgess, soprano
Phillip Matsuura, piano

Music for awhile

Laura DongYeon Kim, soprano
Julian Garvue, piano

I attempt from love's sickness

Jenna Weitman, soprano
Phillip Matsuura, piano



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MASTER CLASS

Wednesday, June 12 • 1:30– 3:30 p.m. • Olive Rehearsal Hall

Italian Song

ALAN LOUIS SMITH

Malia

Francesco Paolo Tosti
(1846-1916)

Christopher Anderson, baritone
Hanzheng Li, piano

Aprile

Tosti

Tyrese Byrd, tenor
Christian Poppell, piano

Non t'amo piu

Tosti

Carlos Arcos, baritone
Jessica Arnold, piano

Ideale

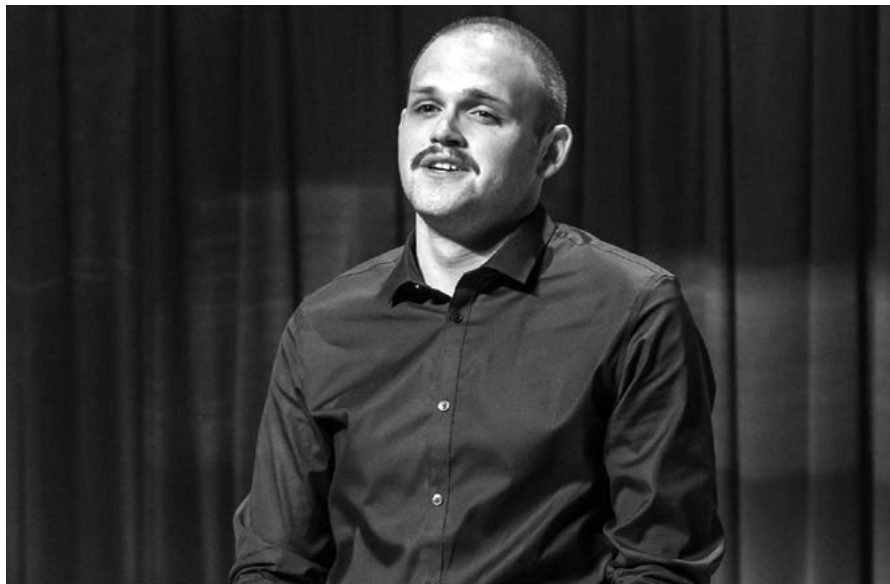
Tosti

Mishael Eusebio, tenor
Bronwyn Schuman, piano

O del mio amato ben

Stefano Donaudy
(1879-1925)

Mason Lambert, baritone
Danielle Guina, piano



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MASTER CLASS

Thursday, June 13 • 1:30 – 4 p.m. • Mayman Hall

Opera Arias

KEVIN MURPHY

Caro nome

Rigoletto

Giuseppe Verdi

(1813-1901)

Maria Brea, soprano

Julian Garvue, piano

O luce di quest'anima

Linda di Chamounix

Gaetano Donizetti

(1685-1759)

Alexandra Flood, soprano

Sonny Yoo, piano

Ach, ich liebte

Die Entführung aus dem Serail

W. A. Mozart

(1756-1791)

Ahyoung April Jeong, soprano

Nikolay Verevkin, piano

Questa o quella

Rigoletto

Verdi

Timothy Lupia, tenor

Nikolay Verevkin, piano

What a Movie!

Trouble in Tahiti

Leonard Bernstein

(1918-1990)

Chelsea Melamed, mezzo-soprano

Nikolay Verevkin, piano



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Hermit Songs

MARGO GARRETT

1. At Saint Patrick's Purgatory

Samuel Barber
(1910-1981)

Caitlin Aloia, soprano
Szu-Ying Huang, piano

3. St. Ita's Vision

Claire Latosinsky, soprano
Gloria Engle, piano

4. The Heavenly Banquet

Caitlin Aloia, soprano
Sonny Yoo, piano

5. The Crucifixion

Julia Rose Lang, soprano
Phillip Matsuura, piano

8. The Monk and his Cat

Liza Monasebian, soprano
Gloria Engle, piano

10. The Desire for Hermitage

Chelsea Melamed, mezzo-soprano
Bronwyn Schuman, piano

The Hermit Songs were commissioned by the Elizabeth Sprague Coolidge Foundation and premiered by Samuel Barber and Leontyne Price on October 30, 1953. Price was only twenty-six years old at the time of the premiere. This collaboration marked the beginning of a long professional relationship and friendship between the composer and soprano.



MASTER CLASS

Thursday, June 13 • 7 – 9 p.m. • Mayman Hall

Opera Arias

MARK TRAWKA

Mab! La reine des mensonges
Romeo and Juliet

Charles-François Gounod
(1818-1893)

Christopher Anderson, baritone
Hanzheng Li, piano

Come scoglio
Così fan tutte

Wolfgang Amadeus Mozart
(1756-1791)

Janie Dusenberry, soprano
Szu-Ying Huang, piano

Embroidery Aria
Peter Grimes

Benjamin Britten
(1913-1976)

LeOui Rendsburg, soprano
Sohyun Park, piano

Bella siccome un angelo
Don Pasquale

Gaetano Donizetti
(1797-1848)

Wayne Arthur Paul, baritone
Phillip Matsuura, piano

Una voce poco fa
Il barbiere di Siviglia

Gioacchino Rossini
(1792-1868)

Sophie Delphis, mezzo-soprano
Hannah Harnest, piano



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MASTER CLASS

Friday, June 14 • 9:30 – 11:30 a.m. • Mayman Hall

France in the XX Century

ALAN LOUIS SMITH

A Cupidon

Quatre Chansons de Ronsard

Darius Milhaud

(1892-1974)

Irina Medvedeva, soprano

Linzi Li, piano

Ballade de Villon à s'Amye

Trois Ballades de François Villon

Claude Debussy

(1862-1918)

John Tibbetts, baritone

Sonny Yoo, piano

Le faune (Verlaine)

Debussy

Wayne Arthur Paul, baritone

Hannah Harnest,, piano

Attente (Maeterlinck)

Lilli Boulanger

(1893-1918)

Chelsea Melamed, mezzo-soprano

Szu -Ying Huang, piano

Pour un amie perdue (Borsent)

Quatre melodies

Henri Dutilleux

(1916-2013)

Laure-Catherine Beyers, mezzo-soprano

Hanzheng Li, piano



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MASTER CLASS

Saturday, June 15 • 1:30 – 4 p.m. • Mayman Hall

Twelve Poems of Emily Dickinson

ALAN LOUIS SMITH

There came a wind like a bugle

Aaron Copland
(1899-1984)
Emily Dickinson
(1830-1886)

Isobel Anthony, soprano
Jason Byer, piano

The world feels dusty

Claire Latosinsky, mezzo-soprano
Gloria Engle, piano

Heart, we will forget him

Melanie Sparks, soprano
Christina Poppell, piano

Dear March, Come in!

Katherine Lerner Lee, soprano
Hannah Harnest, piano

I felt a funeral in my brain

Laure-Catherine Beyers, mezzo-soprano
Hanzheng Li, piano

Going to Heaven!

Julia Rose Lang, soprano
Hannah Harnest, piano

*“If I read a book and it makes my whole body so cold no fire can warm me,
I know that is poetry.
If I feel physically as if the top of my head were taken off,
I know that is poetry.
These are the only ways I know it. Is there any other way?”*

–Emily Dickinson

MASTER CLASS

Saturday, June 15 • 4 – 6 p.m. • Mayman Hall

Bach Arias & Recitative

WILLIAM SHARP

from BWV 244, *St. Matthew Passion*

Aus Liebe will mein Heiland sterben

Johann Sebastian Bach

(1685-1750)

Alexandra Flood, soprano

Nikolay Verevkin, piano

Können Tränen meiner Wangen

Laure-Catherine Beyers, mezzo-soprano

Nikolay Verevkin, piano

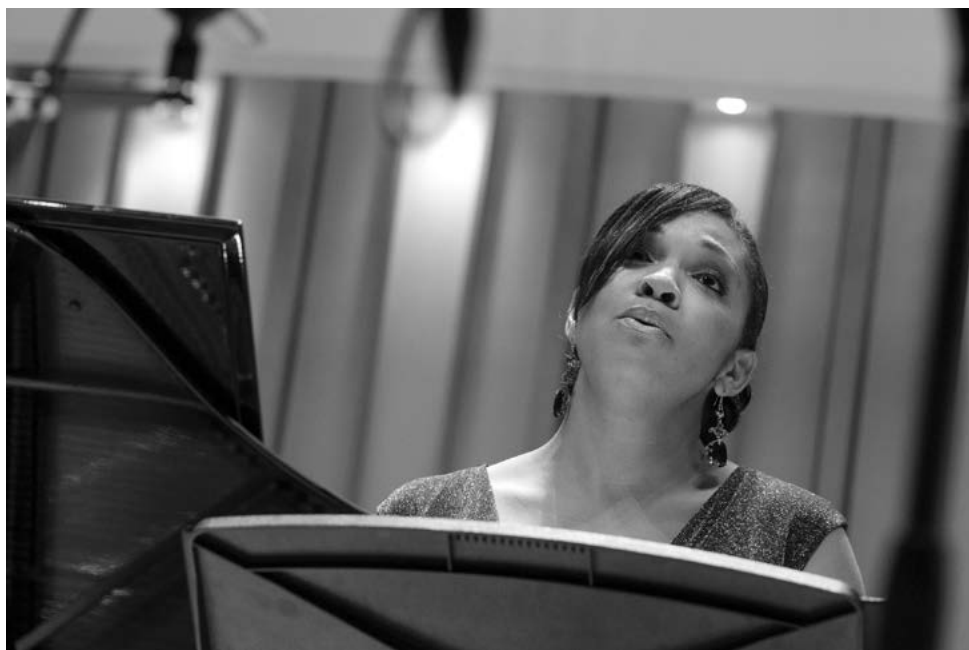
from BWV 245, *St. John Passion*

Zerfließe, mein Herze, in Fluten der Zähren

Gabrielle Haigh, soprano

Nikolay Verevkin, piano

Bach Recitative: TBA



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MASTER CLASS

Monday, June 17 • 9:30 a.m. – Noon • Thayer Hall

French Romanticism

KEVIN MURPHY

From *Quatre chansons de jeunesse*

Claude Debussy
(1862-1918)

3. Pierrot (Banville)

Nicole Leung, soprano
Hannah Harnest, piano

4. Apparition (Mallarmé)

Irina Medvedeva, soprano
Szu-Ying Huang, piano

Le manoir de Rosamonde (Bonnières)

Henri Duparc
(1848-1933)

Bruno Roy, baritone
Sonny Yoo, piano

Villanelle

Les nuits d'été (Gautier)

Hector Berlioz
(1803-1869)

Dominie Boutin, mezzo-soprano
Rebecca Golub, piano

La spectre de la rose

Chelsea Melamed, mezzo-soprano
TBA, piano

Asie

Shéhérazade (Klingsor)

Maurice Ravel
(1875-1937)

Laure-Catherine Beyers, mezzo-soprano
Nikolay Verevkin, piano

MASTER CLASS

Monday, June 17 • 1:30 – 4 p.m. • Thayer Hall

Italy in the XX Century

KEVIN MURPHY

San Basilio
Cinque liriche

Ildebrando Pizzetti
(1860-1968)

Sophie Delphis, mezzo-soprano
Hannah Harnest, piano

Pioggia

Ottorino Respighi
(1879-1936)

Gabrielle Haigh, soprano
Szu-Ying Huang, piano

Tristezza Crepuscolare
I canti della sera

Francesco Santoliquido
(1883-1971)

Ahyoung April Jeong, soprano
Sohyun Park, piano

I pastori

Pizzetti

Nathaniel Malkow, baritone
Linzi Li, piano

Sole d'autunno
I poemi del Sole

Santoliquido

Samantha Martin, soprano
Sonny Yoo, piano

Egle
Deita Silvano

Respighi

Morgan Reid, soprano
Jessica Arnold, piano

MASTER CLASS

Tuesday, June 18 • 9 – 11:30 a.m. • Thayer Hall

Selected Songs

LIBBY LARSEN

Raspberry Island (Patricia Hampl)
Raspberry Island Dreaming

Libby Larsen
(b. 1950)

Claire McCahan, mezzo-soprano
Rebecca Golub, piano

By a departing light
Changing to Paradise (Dickinson)

Claire Latosinsky, soprano
Jessica Arnold, piano

Take
Late in the Day

Tessa Larson, soprano
Phillip Matsuura, piano

The Apple's Song (Edwin Morgan)

Bryce McClendon, countertenor
Szu-Ying Huang, piano

When I am an Old Woman (Jenny Joseph)

Avery Lafrentz, soprano
Linzi Li, piano



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MASTER CLASS

Tuesday, June 18 • 4 – 6 p.m. • Mayman Hall

G.F. Handel

FRANCES YOUNG BENNETT

“Tornami a vagheggiar”
from *Alcina*

George Frideric Handel
(1685-1759)

Minseon Lee, soprano

“Lusinghe piu care”
from *Alessandro*

Julia Rose Lang, soprano

“O, had I Jubal’s lyre”
from *Joshua*

Isobel Anthony, soprano

“Mio caro bene”
From *Rodelinda*

Mara Riley, soprano

Nikolay Verevkin, piano



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MASTER CLASS

Wednesday, June 19 • 9 – 11:30 a.m. • Thayer Hall

Try Me, Good King: Last Words of the Wives of Henry VIII

LIBBY LARSEN

Katherine of Aragon

Libby Larsen
(b. 1950)

Katherine Lee Lerner, soprano
Bronwyn Schuman, piano

Anne Boleyn

Janie Dusenberry, soprano
Szu-Ying Huang, piano

Jane Seymour

Isobel Anthony, soprano
Jason Byer, piano

Anne of Cleves

Gabrielle Haigh, soprano
Szu-Ying Huang, piano

Katherine Howard

Maria Brea, soprano
Julian Garvue, piano

COMPOSER'S NOTES

Divorce, behead, die, divorce, behead, die. This grade school memory game is how I first came to know about the six wives of Henry the VIII, King of England from 1509 to 1547. Since then, I've been fascinated with the personal consequences of power that befell the Tudor family and the circle of political intrigue of both church and state which caused such a wrenching in the private lives of the seven people—Henry and his six wives.

Try Me, Good King is a group of five songs drawn from the final letters and gallows speeches of Katherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, and Katherine Howard. Henry's sixth wife, Katherine Parr, outlived him and brought some domestic and spiritual peace into Henry's immediate family. Although her written devotions are numerous, and her role in the story of the six wives of Henry VIII is that of a peaceful catalyst. In these songs I chose to focus on the intimate crises of the heart that affected the first five of the six wives. In a sense, this group is a monodrama of anguish and power. I've interwoven a lute song into each song, including John Dowland's "In Darkness Let Me Dwell" (Katherine of Aragon and Katherine Howard), Dowland's "If My Complaints" (Anne Boleyn), Praetorius' "Lo, how a Rose E'er Blooming" (Jane Seymour), and Thomas Campion's "I Care Not for these Ladies" (Anne of Cleves). These songs were composed during the reign of Elizabeth I, and while they are cast as some of the finest examples of the golden age, they also create a tapestry of unsung words, which comment on the real situation of each doomed queen. Two other musical gestures unify the songs, firstly, the repeated note, which recalls the lute and creates psychological tension. The second device I created is abstract bell-tolling, which punctuates each song and releases the spiritual meaning of the words. It is an honor to create new work for Meagan Miller and Brian Zeger, and contribute to the ongoing vision of the Marilyn Horne Foundation.

—Libby Larsen

MASTER CLASS

Thursday, June 20 • 9 – 11:30 a.m. • Thayer Hall

Love After 1950

LIBBY LARSEN

Boy's Lips (Dove)

Libby Larsen
(b. 1950)

Chelsea Melamed, mezzo-soprano
Yu-Hsin Teng, piano

Blond Men (Kane)

Laure-Catherine Beyers, mezzo-soprano
Hannah Harnest piano

Big Sister Says, 1967 (Daniels)

Dominie Boutin, mezzo-soprano
Yu-Hsin Teng, piano

Empty Song (Lochhead)

Ying Jin, mezzo-soprano
Yu-Hsin Teng, piano

I Make My Magic (Rukeyser)

Laure-Catherine Beyers, mezzo-soprano
Hannah Harnest piano

COMPOSER'S NOTES

What a pleasure and honor it is to create a new set of songs for Susanne Mentzer. When we first began to correspond about creating some new songs, Susanne asked me to look into the writings Anne Lamott as a possible source for texts. I found an extraordinary writer whose words captured the pathos and humor of just plain living the life of an artist/mother in our complicated world. After reading Lamott Susanne and I knew that we wanted to create songs which hit-the-mark with us the way Lamott does. We wanted songs that are little real life-dramas which is exactly what the songs in *Love After 1950* are.

We also chose a deliberate progression in the poetry, from the adolescent mystery of a first kiss through an affair, break-up and reconciliation of sorts. This work, virtuosic in its performance and understanding of life, is no *FrauenLiebe und Leben*, rather *Love After 1950* is the new-woman's *Frau*, Love 'em and Leave 'em.

—Libby Larsen, July 2000

“Hope begins in the dark, the stubborn hope that if you just show up and try to do the right thing, the dawn will come. You wait and watch and work: you don’t give up.”

—Anne Lamott

American Song

KEVIN MURPHY

The Lament of Ian the Proud
Three Poems of Fiona McCloud

Charles Griffes
(1884-1920)

Maria Brea, soprano
Julian Garvue, piano

Sweet Suffolk Owl

Richard Hundley
(b. 1931)

Kirby Burgess, soprano
Christian Poppell, piano

The Lake Isle of Innisfree (Yeats)

Ben Moore
(b. 1960)

Tyrese Byrd, tenor
Christian Poppell, piano

What if... (Coleridge)

Lee Hoiby
(1926-2011)

Abigail Raiford, soprano
Danielle Guina, piano

*“Love should be put into action!” screamed
the old hermit. Across the pond an echo
tried and tried to confirm it.”*

–Elizabeth Bishop

MASTER CLASS

Saturday, June 22 • 10 a.m. – Noon • Thayer Hall

Mixed Repertoire

KEVIN MURPHY

Sephestia's Lullaby

A Charm of Lullabies, op. 41

Laure-Catherine Beyers, mezzo-soprano

Jessica Arnold, piano

Benjamin Britten

(1913-1976)

Nobles seigneurs, salut!

Les Huguenots

Sophie Delphis, mezzo-soprano

Hannah Harnest, piano

Giacomo Meyerbeer

(1791-1864)

Ging heut morgen übers Feld

Lieder eines fahrenden Gesellen (Mahler)

Veronica Pollicino, mezzo-soprano

Hanzheng Li, piano

Gustav Mahler

(1860-1911)

Amor

Brentano Lieder

Abigail Raiford, soprano

Sonny Yoo, piano

Richard Strauss

(1864-1949)

O nyet, molyu, ne ukhodi! [Oh no, I beg you, forsake me not!]

Op. 4, no. 1

Wayne Arthur Paul, baritone

Hannah Harnest, piano

Sergei Rachmaninov

(1873-1943)

Charles Ives

WILLIAM SHARP

Charlie Rutlage
Cowboy Songs

Charles Ives
(1874-1954)

Caroline Stanczyk, soprano
Julian Garvue, piano

Songs my mother taught me

Laure-Catherine Beyers, mezzo-soprano
TBA, piano

Those Evening Bells

John Potvin, baritone
Christian Poppell, piano

The Circus Band

Caleb Alexander, tenor
Szu-Ying Huang, piano

At the River

Samuel Rosner, tenor
TBA, piano



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Young Artist Schubert Series

MARTHA GUTH

Franz Schubert (1797-1828)

YA SCHUBERT I

WEDNESDAY • MAY 29 • 6:30-9 P.M. • Thayer Hall

Die junge Nonne (Craigher), D838

Im Frühling (Schulze), D882

Die Taubenpost (Seidl), D965

Geheimes (Goethe), D719

Geheimnis (Mayrhofer), D491

Der Einsame (Lappe), D800

Kirby Burgess, soprano • Phillip Matsuura, piano

Tessa Larson, soprano • Gloria Engle, piano

Nathaniel Malkow, baritone • Linzi Li, piano

Charlotte Maskelony, mezzo-soprano • Linzi Li, piano

Chelsea Fingal DeSouza, soprano • Hannah Harnest, piano

Matthew Christopher, baritone • Hannah Harnest, piano

YA SCHUBERT II

THURSDAY • MAY 30 • 4-6 P.M. • Thayer Hall

Am Bach im Frühling (Schober), D361

An den Mond (Goethe) D259

Der Alpenjäger (Mayrhofer), D524

Die Liebe (Goethe), D210

Nacht und Träume (Collin), D827

Carlos Arcos, baritone • Jessica Arnold, piano

Laura DongYeon Kim, soprano • Julian Garvue, piano

Nathan Savant, baritone • Linzi Li, piano

Minseon Lee, soprano • Sohyun Park, piano

Andrianna Isabel Ayala, soprano • Sandy Lin, piano

YA SCHUBERT III

FRIDAY • MAY 31 • 1:30-3:30 P.M. • Thayer Hall

Auf dem Wasser zu singen (Stolberg), D774

Lied der Anne Lyle (Mayer), D830

Nacht und Traume (Collin), D827

Lachen und Weinen (Ruckert), D777

Youjin Cho, soprano • Hannah Harnest, piano

Isobel Anthony, soprano • Julian Garvue, piano

Marley Anna Jacobson, soprano • Bronwyn Schuman, piano

Kristina Costello, soprano • Julian Garvue, piano

YA SCHUBERT IV

MONDAY • JUNE 3 • 3:30-6 P.M. • Thayer Hall

Suleika I (Goethe), D720

Wonne der Wehmut (Goethe), D260

Frühlingsglaube (Uhland) D686

Gretchen am Spinnrade (Goethe), D118

Lied der Mignon: So lasst mich scheinen, D. 877/3

Morgan Reid, soprano • Yu Hsin Teng, piano

Nicole Leung, soprano • Yu-Hsin Teng, piano

Melody Sparks, soprano • TBA, piano

Caitlin Aloia soprano • Bronwyn Schuman, piano

Mara Riley, soprano • Christian Poppell, piano

YA SCHUBERT V

TUESDAY • JUNE 4 • 7-9 P.M. • Thayer Hall

An die Nachtigall (Hölty), D196

Frühlingssehnsucht (Rellstab), D957

Der Jungling an der Quelle (Salis-Seewis), D300

Liebhaber in allen Gestalten (Goethe), D558

Rastlose Liebe (Goethe), D138

Amane Machida, soprano • Danielle Guina, piano

Mason Lambert, baritone • Danielle Guina, piano

ulia Rose Lang, soprano • Phillip Matsuura, piano

Katie Hahn, soprano • Rebecca Golub, piano

Jenna Nee, soprano • Danielle Guina, piano

Young Artist Blue Group

LISA SAFFER – GROUP 1

WEDNESDAY • MAY 29 • 1:30-3:30 P.M. • Thayer Hall

Mishael Eusebio, tenor	<i>Komm, Jesu, komm zu deiner Kirche</i>	J. S. Bach
Julian Garvue, piano	(BWV 61)	
Caitlin Aloia, soprano	<i>Villes (Les Illuminations)</i>	Benjamin Britten
Sohyun Park, piano		
Helena Colindres, soprano	Tornami a vagheggiar	G. F. Handel
Sohyun Park, piano		
Kristina Costello, soprano	<i>Bel piacere</i>	Handel
Julian Garvue, piano		

MARGO GARRETT – GROUP 2

FRIDAY • MAY 31 • 4-6 P.M. • Olive Rehearsal Hall

Youjin Cho, soprano	<i>Clair de lune</i>	Claude Debussy
Szu-Ying Huang, piano		
Chelsea Fingal DeSouza, soprano	<i>Take My Mother Home (Honey & Rue)</i>	Andre Previn
Julian Garvue, piano		
Marley Anna Jacobson, soprano	<i>Mandoline</i>	Gabriel Fauré
Linzi Li, piano		
Samuel Rosner, tenor	<i>Bleuet</i>	Francis Poulenc
Sandy Lin, piano		

ALAN SMITH – GROUP 1

MONDAY • JUNE 3 • 1:30-3:30 P.M. • Olive-P242

Mishael Eusebio, tenor	<i>Adelaide</i>	Ludwig van Beethoven
Bronwyn Schuman, piano		
Caitlin Aloia, soprano	<i>Soupir</i>	Maurice Ravel
Yu-Hsin Teng, piano		
Helena Colindres, soprano	<i>Elfenlied</i>	Alexander Zemlinsky
Julian Garvue, piano		
Kristina Costello, soprano	<i>Will there really be a morning?</i>	Richard Hundley
Hanzheng Li, piano		

ALAN SMITH – GROUP 2

FRIDAY • JUNE 7 • 1:30-3:30 P.M. • Mayman Hall

Youjin Cho, soprano	<i>El vito</i>	Fernando J. Obradors
Yu-Hsin Teng, piano		
Chelsea Fingal DeSouza, soprano	<i>Las Locas por Amor</i>	Joaquín Turina
Hannah Harnest, piano		
Marley Anna Jacobson, soprano	<i>The Sun Kept Setting</i>	Jake Heggie
Christina Poppell, piano		
Samuel Rosner, tenor	<i>O might those sighes and tears</i>	Benjamin Britten
Sonny Yoo, piano		

Young Artist Blue Group

Young Artist Blue Group

Continued

KEVIN MURPHY – GROUP 1

TUESDAY • JUNE 18 • 4-6 P.M. • Olive-P242

Mishael Eusebio, tenor	<i>Benedetto sia'l giorno</i>	Franz Liszt
Szu-Ying Huang, piano		
Caitlin Aloia, soprano	<i>The Desire for Hermitage</i>	Samuel Barber
Szu-Ying Huang, piano		
Helena Colindres, soprano	<i>I Send my Heart up to Thee</i>	Amy Beach
Sandy Lin, piano		
Kristina Costello, soprano	<i>Madrigal</i>	Cécile Chaminade
Hanzheng Li, piano		

KEVIN MURPHY – GROUP 2

SATURDAY • JUNE 22 • 1:30-3:30 P.M. • Olive-P242

Youjin Cho, soprano	<i>Neue Liebe</i>	Felix Mendelssohn
Yu-Hsin Teng, piano		
Chelsea Fingal DeSouza, soprano	<i>Kid in the Park</i>	Ricky Ian Gordon
Julian Garvue, piano		
Marley Anna Jacobson, soprano	<i>Einerlei</i>	Richard Strauss
Christina Poppell, piano		
Samuel Rosner, tenor	<i>Montparnasse</i>	Francis Poulenc
Yu-Hsin Teng, piano		



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Young Artist Green Group

KYLE FERRILL – GROUP 1

WEDNESDAY • MAY 29 • 1:30-3:30 P.M. • O-229

Carlos Arcos, baritone	<i>At the River</i>	Aaron Copland
Szu-Ying Huang, piano		
Andrianna Isabel Ayala, soprano	<i>Ständchen</i>	Franz Schubert
Christian Poppell, piano		
Hugh Davis, baritone	<i>Let Beauty Awake</i>	Ralph Vaughan Williams
Sohyun Park, piano		
Cooper Kendall, tenor	<i>Intermezzo & Wehmut (Op. 39)</i>	Robert Schumann
Szu-Ying Huang, piano		

MARTHA GUTH – GROUP 2

SATURDAY • JUNE 1 • 4-6 P.M. • O-229

Alexandra Bass, mezzo-soprano	<i>How the waters closed</i>	Lee Hoiby
Szu-Ying Huang, piano		
Charlotte Maskelony, mezzo-soprano	<i>Intorno all'idol mio</i>	Antonio Cesti
Szu-Ying Huang, piano		
Julianna Espinosa, soprano	<i>Il pleure dans mon coeur</i>	Claude Debussy
Szu-Ying Huang, piano		
Dominie Boutin, mezzo-soprano	<i>Le Spectre de la Rose</i>	Hector Berlioz
Rebecca Golub, piano		

MARGO GARRETT – GROUP 1

MONDAY • JUNE 3 • 1:30-3:30 P.M. • Mayman Hall

Carlos Arcos, baritone	<i>À Chloris</i>	Reynaldo Hahn
Jessica Arnold, piano		
Andrianna Isabel Ayala, soprano	<i>The Crucifixion</i>	Samuel Barber
Christian Poppell, piano		
Hugh Davis, baritone	<i>L'énamourée</i>	Reynaldo Hahn
Szu-Ying Huang, piano		
Cooper Kendall, tenor	<i>Wanderers Nachtlied I</i>	Franz Schubert
Danielle Guina, piano		

ALAN SMITH – GROUP 2

WEDNESDAY • JUNE 5 • 4:15-6:15 P.M. • THAYER Hall

Alexandra Bass, mezzo-soprano	<i>La Rosa y el Sauce</i>	Carlos Guastavino
Jason Byer, piano		
Charlotte Maskelony, mezzo-soprano	<i>Aus den östlichen Rosen</i>	Robert Schumann
Szu-Ying Huang, piano		
Julianna Espinosa, soprano	<i>Cäcilie</i>	Richard Strauss
Szu-Ying Huang, piano		
Dominie Boutin, mezzo-soprano	<i>At the Last Lousy Moments of Love</i>	William Bolcom
Rebecca Golub, piano		

Young Artist Green Group

Young Artist Green Group

Continued

JAVIER ARREBOLA – GROUP 1

SATURDAY • JUNE 15 • 1:30-3:30 P.M. • Olive-P242

Carlos Arcos, baritone	<i>Pampamapa</i>	Carlos Guastavino
Jessica Arnold, piano		
Andrianna Isabel Ayala, soprano	<i>Touch Me</i>	Tom Cipullo
Sandy Lin, piano		
Hugh Davis, baritone	<i>Cancion del Grumete</i>	Joaquin Rodrigo
TBA, piano		
Cooper Kendall, tenor	<i>Herbst</i>	Franz Schubert
Szu-Ying Huang, piano		

KEVIN MURPHY – GROUP 2

WEDNESDAY • JUNE 19 • 4-6 P.M. • Mayman Hall

Alexandra Bass, mezzo-soprano	<i>The Seal Man</i>	Rebecca Clarke
Jason Byer, piano		
Charlotte Maskelony, mezzo-soprano	<i>Du Ring an meinem Finger</i>	Robert Schumann
Linzi Li, piano		
Julianna Espinosa, soprano	<i>Oni otvechali (They Answered)</i>	Sergei Rachmaninov
Nikolay Verevkin, piano		
Dominie Boutin, mezzo-soprano	<i>Toothbrush Time</i>	William Bolcom
Yu-Hsin Teng, piano		



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Young Artist Orange Group

MARTHA GUTH – GROUP 1

THURSDAY • MAY 30 • 1:30-3:30 P.M. • Olive-P242

Julia Lang, soprano	<i>Notre amour</i>	Gabriel Fauré
Phillip Matsuura, piano		
Amane Machida, soprano	<i>Der Nußbaum</i>	Robert Schumann
Danielle Guina, piano		
Jenna Weitman, soprano	<i>Sure on this Shining Night</i>	Samuel Barber
Phillip Matsuura, piano		
Katie Hahn, soprano	<i>Long Time Ago</i>	Aaron Copland
Yu-Hsin Teng, piano		
Mariah Rae, soprano	<i>Guitares et mandolines</i>	Camille Saint-Saëns
Jason Byer, piano		

LIZA STEPANOVA – GROUP 2

SATURDAY • JUNE 1 • 4-6 P.M. • O-270

Mason Lambert, baritone	<i>Der Tod, das ist die kühle Nacht</i>	Johannes Brahms
Phillip Matsuura, piano		
Ellen Chamblee, soprano	<i>Er ist's!</i>	Robert Schumann
Rebecca Golub, piano		
Jenna Nee, soprano	<i>Leise weht ein erstes Blühen</i>	Alma Mahler
Linzi Li, piano		
Margaret Quentin Prewitt, soprano	<i>Ständchen</i>	Richard Strauss
Hanzheng Li, piano		

MARGO GARRETT – GROUP 1

WEDNESDAY • JUNE 5 • 7-9 P.M. • Mayman Hall

Julia Lang, soprano	<i>Fêtes galantes</i>	Reynaldo Hahn
Julian Garvue, piano		
Amane Machida, soprano	<i>Ideale</i>	Francesco Paolo Tosti
Danielle Guina, piano		
Jenna Weitman, soprano	<i>E luccellino</i>	Giacomo Puccini
Rebecca Golub, piano		
Katie Hahn, soprano	<i>Le colibri</i>	Ernest Chausson
Yu-Hsin Teng, piano		
Mariah Rae, soprano	<i>Wiegenlied</i>	Richard Strauss
Hanzheng Li, piano		

JAVIER ARREBOLA – GROUP 2

THURSDAY • JUNE 6 • 4:15-6:15 P.M. • Mayman Hall

Mason Lambert, baritone	<i>Fear no More the Heat of the Sun</i>	Roger Quilter
Phillip Matsuura, piano		
Ellen Chamblee, soprano	<i>Fleurs</i>	Francis Poulenc
Rebecca Golub, piano		
Jenna Nee, soprano	<i>Skogen sover</i>	Hugo Alfvén
Danielle Guina, piano		
Margaret Quentin Prewitt, soprano	<i>Der Mond</i>	Felix Mendelssohn
Christian Poppell, piano		

Young Artist Orange Group

Young Artist Orange Group

Continued

ALAN SMITH – GROUP 2

THURSDAY • JUNE 13 • 1:30-3:30 P.M. • Olive-P242

Mason Lambert, baritone	<i>In questa tomba oscura</i>	Ludwig Von Beethoven
Phillip Matsuura, piano		
Ellen Chamblee, soprano	<i>My Ship</i>	Kurt Weill
Rebecca Golub, piano		
Jenna Nee, soprano	<i>Nunca olvida</i>	Joaquín Turina
Linzi Li, piano		
Margaret Quentin Prewitt, soprano	<i>The Serpent</i>	Lee Hoiby
Hanzheng Li, piano		

KEVIN MURPHY – GROUP 1

THURSDAY • JUNE 20 • 4-6 P.M. • Mayman Hall

Julia Lang, soprano	<i>L'énamourée</i>	Reynaldo Hahn
TBA, piano		
Amane Machida, soprano	<i>Im Zimmer</i>	Alban Berg
Sohyun Park, piano		
Jenna Weitman, soprano	<i>By a Fountainside</i>	Roger Quilter
Rebecca Golub, piano		
Katie Hahn, soprano	<i>The Cloths of Heaven</i>	Thomas Dunhill
Yu-Hsin Teng, piano		
Mariah Rae, soprano	<i>Aimons-Nous</i>	Camille Saint-Saëns
Hanzheng Li, piano		



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Young Artist Red Group

LISA SAFFER – GROUP 1

TUESDAY • MAY 28 • 1:30-3:30 P.M. • Thayer Hall

Katherine Lerner Lee, soprano	<i>Frühlingslied</i>	Felix Mendelssohn
Christian Poppell, piano		
Mara Riley, soprano	<i>Hark! The ech'ing air</i>	Henry Purcell
Christian Poppell, piano		
Melody Sparks, soprano	<i>Les roses d'Ispahan</i>	Gabriel Fauré
Christian Poppell, piano		
Tyrese Byrd, tenor	<i>Ich will an den Himmel denken</i> (BWV 166)	J.S. Bach
Phillip Matsuura, piano		

ALAN SMITH – GROUP 2

FRIDAY • MAY 31 • 4-6 P.M. • Olive-P242

Isobel Anthony, soprano	<i>À une fontaine</i>	Darius Milhaud
Yu-Hsin Teng, piano		
Nicole Leung, soprano	<i>I send my Heart up to Thee</i>	Amy Beach
Jason Byer, piano		
Morgan Reid, soprano	<i>Zum neuen Jahr</i>	Hugo Wolf
Christian Poppell, piano		
Thomas Valle-Hoag, baritone	<i>Chanson Romanesque</i>	Maurice Ravel
Rebecca Golub, piano		

MARGO GARRETT – GROUP 1

TUESDAY • JUNE 4 • 4-6 P.M. • Mayman Hall

Katherine Lerner Lee, soprano	<i>Come you not from Newcastle</i>	Benjamin Britten
Christian Poppell, piano		
Mara Riley, soprano	<i>Le rossignol des lilas</i>	Reynaldo Hahn
Christian Poppell, piano		
Melody Sparks, soprano	<i>Die junge Nonne</i>	Franz Schubert
Sonny Yoo, piano		
Tyrese Byrd, tenor	<i>Lydia</i>	Gabriel Fauré
Christian Poppell, piano		

JAVIER ARREBOLA – GROUP 2

WEDNESDAY • JUNE 5 • 7-9 P.M. • Thayer Hall

Isobel Anthony, soprano	<i>Var det en dröm?</i>	Jean Sibelius
Yu-Hsin Teng, piano		
Nicole Leung, soprano	<i>Zur Rosenzeit</i>	Edvard Grieg
Sohyun Park, piano		
Morgan Reid, soprano	<i>Gracias a la vida</i>	Violeta Parra
Christian Poppell, piano		
Thomas Valle-Hoag, baritone	<i>Ganymed</i>	Franz Schubert
Bronwyn Schuman, piano		

Young Artist Red Group

Young Artist Red Group

Continued

KEVIN MURPHY – GROUP 1

WEDNESDAY • JUNE 19 • 1:30-3:30 P.M. • Mayman Hall

Katherine Lerner Lee, soprano	<i>Elle est gravement gaie</i>	Lili Boulanger
Sandy Lin, piano		
Mara Riley, soprano	<i>Schwanenlied</i>	Fanny Mendelssohn-Hensel
Jason Byer, piano		
Melody Sparks, soprano	<i>Ne poy, krasavitsa, pri mne</i>	Sergei Rachmaninov
Christian Poppell, piano		
Tyrese Byrd, tenor	<i>Hébé</i>	Ernest Chausson
Christian Poppell, piano		

KEVIN MURPHY – GROUP 2

FRIDAY • JUNE 21 • 1:30-3:30 P.M. • Mayman Hall

Isobel Anthony, soprano	<i>Care selve</i>	G. F. Handel
Jason Byer, piano		
Nicole Leung, soprano	<i>Clair de lune</i>	Claude Debussy
Gloria Engle, piano		
Morgan Reid, soprano	<i>S'il est un charmant gazon</i>	Franz Liszt
Yu-Hsin Teng, piano		
Thomas Valle-Hoag, baritone	<i>Chanson épique</i>	Maurice Ravel
Rebecca Golub, piano		



Young Artist Yellow Group

MARTHA GUTH – GROUP 1

TUESDAY • MAY 28 • 4-6 P.M. • Thayer Hall

Kirby Burgess, soprano	<i>Die sieben Siegel</i>	Richard Strauss
Phillip Matsuura, piano		
Minseon Lee, soprano	<i>Ich Schwebte</i>	Strauss
Sohyun Park, piano		
Samantha Martin, soprano	<i>La lune blanche</i>	Gabriel Fauré
Jason Byer, piano		
Nathan Savant, baritone	<i>Die Lotosblume</i>	Robert Schumann
Phillip Matsuura, piano		

KYLE FERRILL – GROUP 2

SATURDAY • JUNE 1 • 9:30-11:30 A.M. • O-270

Matthew Christopher, baritone	<i>Love Bade Me Welcome</i>	Ralph Vaughan Williams
Jessica Arnold, piano		
Laura DongYeon Kim, soprano	<i>Preghiera</i>	Francesco Paolo Tosti
Julian Garvue, piano		
Tessa Larson, soprano	<i>O wusst ich doch den Weg zurück</i>	Johannes Brahms
Danielle Guina, piano		
Nathaniel Malkow, baritone	<i>So willst du des Armen</i>	Brahms
Linzi Li, piano		
Alexa Rosenberg, mezzo-soprano	<i>Ich stand im dunklen Träumen</i>	Clara Schumann
Julian Garvue, piano		

MARGO GARRETT – GROUP 1

WEDNESDAY • JUNE 5 • 4:15-6:15 P.M. • Mayman Hall

Kirby Burgess, soprano	<i>La Promessa</i>	Gioacchino Rossini
Danielle Guina, piano		
Minseon Lee, soprano	<i>Mignon (Kennst du das Land)</i>	Robert Schumann
Sohyun Park, piano		
Samantha Martin, soprano	<i>Was Du mir bist?</i>	Erich Korngold
Sonny Yoo, piano		
Nathan Savant, baritone	<i>Come Raggio di Sol</i>	Antonio Caldara
Phillip Matsuura, piano		

GRANT KNOX – GROUP 2

FRIDAY • JUNE 7 • 1:30-3:30 P.M. • Olive-P242

Matthew Christopher, baritone	<i>On the Idle Hill of Summer</i>	George Butterworth
Jessica Arnold, piano		
Laura DongYeon Kim, soprano	<i>À Chloris</i>	Reynaldo Hahn
Julian Garvue, piano		
Tessa Larson, soprano	<i>Hai luli!</i>	Pauline Viardot-García
Jessica Arnold, piano		
Nathaniel Malkow, baritone	<i>Ludlow Town (Housman)</i>	Michael Head
Linzi Li, piano		
Alexa Rosenberg, mezzo-soprano	<i>The Monk and his Cat</i>	Samuel Barber
Julian Garvue, piano		

Young Artist Yellow Group

Young Artist Yellow Group

Continued

WILLIAM SHARP – GROUP 2

FRIDAY • JUNE 14 • 1:30-3:30 P.M. • Mayman Hall

Matthew Christopher, baritone	<i>In the year that's come and gone</i>	George Butterworth
Jessica Arnold, piano		
Laura DongYeon Kim, soprano	<i>Meine Rose</i>	Robert Schumann
Jason Byer, piano		
Tessa Larson, soprano	<i>La mer est plus belle</i>	Claude Debussy
Gloria Engle, piano		
Nathaniel Malkow, baritone	<i>Walt Whitman in 1989</i>	Chris DeBlasio
Danielle Guina, piano		
Alexa Rosenberg, mezzo-soprano	<i>Et exultavit (Magnificat)</i>	J. S. Bach
Gloria Engle, piano		

GRANT KNOX – GROUP 1

SATURDAY • JUNE 22 • 1:30-3:30 P.M. • Mayman Hall

Kirby Burgess, soprano	<i>Ich liebe dich</i>	Franz Liszt
Danielle Guina, piano		
Minseon Lee, soprano	<i>Notre Amour</i>	Gabriel Fauré
Hanzheng Li, piano		
Samantha Martin, soprano	<i>Nacht und Träume</i>	Franz Schubert
Jason Byer, piano		
Nathan Savant, baritone	<i>Nude at The Piano</i>	John Musto
Linzi Li, piano		



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Studio Artist Schubert Series

MARTHA GUTH

Franz Schubert (1797-1828)

MARTHA GUTH

Studio Artist Schubert I

FRIDAY • MAY 31 • 4-6 P.M. • Mayman Hall

Gloria Engle, piano

Du bist die Ruh (Ruckert), D776

Andenken (Matthisson), D99

Fischerweise (Schlecta), D881

Fruhlingsglaube (Uhland), D686

Rastlose Liebe (Goethe), D138

Lachen und Weinen (Rückert), D777

Sydney Penny, soprano

Noah Goldstein, soprano

Phillip Barsky baritone

Lisa Monasebian, soprano

Brittany Sedgwick, soprano

Sophia Antoinette Strobel, mezzo-soprano

MARTHA GUTH

Studio Artist Schubert II

MONDAY • JUNE 10 • 3:30-5:30 P.M. • Mayman Hall

Gloria Engle, piano

An die Musik (Schober), D547

Seligkeit (Hölty), D433

Nacht und Träume (Collin), D827

Lachen und Weinen (Rückert), D777

Gretchens Bitte (Goethe), D716

Tara Brandel, mezzo-soprano

Isabel Breakey, soprano

Clara Reeves, soprano

Risako Beddie, soprano

Claire Latosinsky, mezzo-soprano

KYLE FERRILL

Studio Artist Schubert III

WEDNESDAY • JUNE 13 • 9:30-11:30 A.M. • Mayman Hall

Nikolay Verevkin, piano

Das Wandern [Die schöne Müllerin (Müller), D795/1]

Mein! [Die schöne Müllerin (Müller), D795/11]

An den Mond (Goethe), D259

Am Bach im Frühling (Schober), D361

Die Sterne (Leitner), D939

Alex Smith, baritone

Matthew Gavilanez, tenor

Richard Sanchez, baritone

Shanyu Li, bass

Caleb Alexander, tenor

Studio Artist Peach Group

MARTHA GUTH – GROUP 1

TUESDAY • MAY 28 • 1:30-3:30 P.M. • Mayman Hall

Gloria Engle, piano

Risako Beddie, soprano

Claire Latosinsky, soprano

Sydney Penny, soprano

Clara Reeves, soprano

Chanson d'amour

Die letzten Blumen starben

Will there really be a Morning?

Abendempfindung

Gabriel Fauré

Robert Schumann

Ricky Ian Gordon

W. A. Mozart

GRANT KNOX – GROUP 2

THURSDAY • MAY 30 • 1:30-3:30 P.M. • O-270

Nikolay Verevkin, piano

Caleb Alexander, tenor

Isabel Breakey, soprano

Liza Monasebian, soprano

Alex Smith, baritone

Sound an alarm (Judas Maccabeus)

Ouvre ton coeur

Der Mond

When I Was One-and-Twenty

G. F. Handel

Georges Bizet

Felix Mendelssohn

Ben Moore

FRANCES BENNETT – GROUP 1

TUESDAY • JUNE 4 • 4-6 P.M. • Olive-P242

Gloria Engle, piano

Risako Beddie, soprano

Claire Latosinsky, soprano

Sydney Penny, soprano

Clara Reeves, soprano

Heart, we will forget him

The World feels Dusty

Tornami a vagheggiar

Nocturne

Aaron Copland

Copland

G. F. Handel

Samuel Barber

VICTORIA BROWERS – GROUP 2

THURSDAY • JUNE 6 • 4:15-6:15 P.M. • Olive-P242

Nikolay Verevkin, piano

Caleb Alexander, tenor

Isabel Breakey, soprano

Liza Monasebian, soprano

Alex Smith, baritone

Will there really be a Morning?

Fairy Lullaby

Chanson d'avril

Early in the Morning

Ricky Ian Gordon

Amy Beach

Georges Bizet

Ned Rorem

KEVIN MURPHY – GROUP 1

WEDNESDAY • JUNE 12 • 1:30-3:30 P.M. • Mayman Hall

Tony Cho, piano

Risako Beddie, soprano

Claire Latosinsky, soprano

Sydney Penny, soprano

Clara Reeves, soprano

The Crucifixion

Villanelle

Villanelle

Lordly Hudson

Samuel Barber

Hector Berlioz

Eva Dell'Acqua

Ned Rorem

ALAN SMITH – GROUP 2

TUESDAY • JUNE 11 • 4-6 P.M. • Mayman Hall

Nikolay Verevkin, piano

Caleb Alexander, tenor

Phillip Matsuura, piano

Isabel Breakey, soprano

Liza Monasebian, soprano

Jaylene Rios, soprano

Alex Smith, baritone

Adelaide

¿De dónde venís, amore?

Serranas de Cuenca

Una palomita blanca

The Vagabond

Ludwig van Beethoven

Joaquin Rodrigo

Enrique Granados

Joaquin Rodrigo

Ralph Vaughan Williams

Studio Artist Pink Group

GRANT KNOX – GROUP 2

TUESDAY • MAY 28 • 4-6 P.M. • Mayman Hall

Gloria Engle, piano

Ella Farlinger, soprano

Noah Goldstein, tenor

Daniel Haakenson, countertenor

Zoe Kertes, soprano

Carly Clayton, soprano

Les roses d'Ispahan

Dolente immagine di fille mia

Selve amiche, ombrose piante

Der Nussbaum

Ma rendi pur contento

Gabriel Fauré

Vincenzo Bellini

Antonio Caldara

Robert Schumann

Bellini

VICTORIA BROWERS – GROUP 1

WEDNESDAY • MAY 29 • 4-6 P.M. • Olive-P242

Tony Cho, piano

Randall Lindsey, soprano

Camilia Dillard, soprano

Ally Dellgren, mezzo-soprano

Tabitha Brandel, mezzo-soprano

Yishan Shi, soprano

Quia respexit (Magnificat)

Sure on this Shining Night

Per la gloria d'adorarvi

Se tu m'ami, se sospiri

S'altro che lacrime

J. S. Bach

Samuel Barber

Giovanni Bononcini

Giovanni Battista Pergolesi

Wolfgang Amadeus Mozart

LISA SAFFER – GROUP 2

WEDNESDAY • JUNE 5 • 4:15-6:15 P.M. • Olive Rehearsal Hall

Gloria Engle, piano

Ella Farlinger, soprano

Noah Goldstein, tenor

Daniel Haakenson, countertenor

Zoe Kertes, soprano

Carly Clayton, soprano

Le colibri (Leconte de Lisle)

Du bist wie eine Blume

Cara Sposa

Giunse alfin...Deh vieni non tardar

Gretchen am Spinnrade

Ernest Chausson

Robert Schumann

G. F. Handel

W. A. Mozart

Franz Schubert

LISA SAFFER – GROUP 1

FRIDAY • JUNE 7 • 1:30-3:30 P.M. • Olive Rehearsal Hall

Tony Cho, piano

Randall Lindsey, soprano

Camilia Dillard, soprano

Ally Dellgren, mezzo-soprano

Tabitha Brandel, mezzo-soprano

Yishan Shi, soprano

Stizzoso, mio Stizzoso

Quia respexit (Magnificat)

Esurientes (Magnificat)

O del mio amato ben

Wie Melodien zieht es nur

Giovanni Pergolesi

J. S. Bach

Bach

Stefano Donaudy

Johannes Brahms

VICTORIA BROWERS – GROUP 2

THURSDAY • JUNE 13 • 4-6 P.M. • Olive-P242

Tony Cho, piano

Ella Farlinger, soprano

Noah Goldstein, tenor

Daniel Haakenson, countertenor

Zoe Kertes, soprano

Carly Clayton, soprano

Ich folge dir gleichfalls

Silent Noon

A gift to share

Sure on this Shining Night

Ouvre ton coeur

J. S. Bach

Ralph Vaughan Williams

Jake Heggie

Samuel Barber

Georges Bizet

GRANT KNOX – GROUP 1

WEDNESDAY • JUNE 19 • 1:30-3:30 P.M. • Olive Rehearsal Hall

Gloria Engle, piano

Randall Lindsey, soprano

Camilia Dillard, soprano

Ally Dellgren, mezzo-soprano

Tabitha Brandel, mezzo-soprano

Yishan Shi, soprano

Das Veilchen

This little light of mine

Dolente immagine di fille mia

Les berceaux

Sure on This Shining Night

Wolfgang Amadeus Mozart

Hale Smith

Vincenzo Bellini

Gabriel Fauré

Samuel Barber

Studio Artist Purple Group

KYLE FERRILL – GROUP 2

TUESDAY • MAY 28 • 1:30-3:30 P.M. • Olive-P242

Nikolay Verevkin, piano

Philip Barsky, bass-baritone

Matthew Gavilanez, tenor

John Potvin, baritone

Richard Sanchez, baritone

Sonntag

Putting Down the Cat

Sea Fever

The trumpet shall sound (Messiah)

Johannes Brahms

Tom Cipullo

John Ireland

G. F. Handel

MARTHA GUTH – GROUP 1

WEDNESDAY • MAY 29 • 1:30-3:30 P.M. • Olive-P242

Gloria Engle, piano

Sophie Carpenter, soprano

Shanyu Li, bass

Melanie Lota, mezzo-soprano

Brittney Sedgwick, soprano

Sophia Antoinette Strobel, mezzo-soprano

Go Lovely Rose

Meeresleuchten

Der Mond Kommt Still Gegangen

O mio babbino caro

Amore e morte

Roger Quilter

Karl Loewe

Robert Schumann

Giacomo Puccini

Gaetano Donizetti

VICTORIA BROWERS – GROUP 1

MONDAY • JUNE 3 • 1:30-3:30 P.M. • Olive Rehearsal Hall

Gloria Engle, piano

Sophie Carpenter, soprano

Shanyu Li, bass

Melanie Lota, mezzo-soprano

Brittney Sedgwick, soprano

Sophia Antoinette Strobel, mezzo-soprano

Alleluja

Vaga luna, che inargenti

Svegliatevi nel core

Rima

Du Ring an Meinem Finger

W. A. Mozart

Bellini

G. F. Handel

Turina

Schumann

GRANT KNOX – GROUP 2

THURSDAY • JUNE 6 • 4:15-6:15 P.M. • Olive Rehearsal Hall

Gloria Engle, piano

Philip Barsky, bass-baritone

Matthew Gavilanez, tenor

Nathan Savant, baritone (YA)

Lydia

Dirge for Fidele (duet)

Fauré

Vaughan Williams

Linzi Li, piano

John Potvin, baritone

Richard Sanchez, baritone

Ho Capito (Don Giovanni)

Vaga luna, che inargenti

Mozart

Bellini

MARGO GARRETT – GROUP 1

WEDNESDAY • JUNE 12 • 1:30-3:30 P.M. • Thayer Hall

Nikolay Verevkin, piano

Sophie Carpenter, soprano

Shanyu Li, bass

Melanie Lota, mezzo-soprano

Brittney Sedgwick, soprano

Sophia Antoinette Strobel, mezzo-soprano

The Crucifixion

Si tu le veux

C'est ainsi que tu es

Listen, I love you

Sérénade florentine

Samuel Barber

Charles Koechlin

Francis Poulenc

John Duke

Henri Duparc

WILLIAM SHARP – GROUP 2

WEDNESDAY • JUNE 19 • 1:30-3:30 • Olive-P242

Tony Cho, piano

Philip Barsky, bass-baritone

Matthew Gavilanez, tenor

John Potvin, baritone

Richard Sanchez, baritone

Tom Tam, baritone

At The River

Litany

Nude at the Piano

Rome in the Café

Come Away, Death

Aaron Copland

John Musto

Musto

Musto

Roger Quilter

Guest Artists

Critically acclaimed solo and chamber violinist **DAVID BOWLIN** has been a member of the violin faculty at the Oberlin Conservatory of Music since 2007, having previously taught at the Juilliard School. Bowlin is a founding member of the International Contemporary Ensemble (ICE), current member of the Oberlin Trio, and former member of the Naumburg Award-winning Da Capo Chamber Players, whose recording of Chinari Chung's music was named one of NPR's Top 5 Best American Classical Albums of 2010. His extensive chamber music engagements have brought him to many of New York's most celebrated stages, including Weill Recital Hall, Zankel Hall, Alice Tully Hall, the 92nd St. Y, and Bargemusic.

JAMES CONLON, one of today's most versatile and respected conductors, has cultivated a vast symphonic, operatic and choral repertoire. He has conducted virtually every major American and European symphony orchestra since his debut with the New York Philharmonic in 1974. Through worldwide touring, an extensive discography and videography, numerous essays and commentaries, frequent television appearances and guest speaking engagements, Mr. Conlon is one of classical music's most recognized interpreters.

Mr. Conlon is Music Director of the Los Angeles Opera (since 2006) and Principal Conductor of the RAI National Symphony Orchestra in Torino, Italy (since 2016), where he is the first American to hold the position since the orchestra was founded in 1931. He has been Principal Conductor of the Paris Opera (1995-2004); General Music Director of the City of Cologne Germany (1989-2003), simultaneously leading the Gürzenich Orchestra and the Cologne Opera; and Music Director of the Rotterdam Philharmonic Orchestra (1983-1991). Mr. Conlon has served as the Music Director of the Ravinia Festival, summer home of the Chicago Symphony (2005-2015) and is now Conductor Laureate of the Cincinnati May Festival the oldest Choral Festival in the United States where he was Music Director for 37 years (1979-2016), marking one of the longest tenures of any director of an American classical music institution.

As a guest conductor at the Metropolitan Opera, he has led more than 270 performances since his 1976 debut. He has also conducted at the leading opera houses of Milan, Vienna, St. Petersburg, London, Rome, His work on behalf of suppressed composers led to the creation of The OREL Foundation, an invaluable resource on the topic for music lovers, students, musicians and scholars, and the Ziering-Conlon Initiative for Recovered Voices at the Colburn School. His appearances throughout the country as a speaker on a variety of cultural and educational topics, including recently at New York's Neue Galerie and Italian Cultural Institute, are widely praised.

SongFest 2019 Distinguished Alumna

Canadian-Italian mezzo-soprano **EMILY D'ANGELO** made her stage debut in 2016 as Cherubino in *Le nozze di Figaro* at the Spoleto Festival dei Due Mondi under the baton of James Conlon. She is currently in her second year as a member of the Lindemann Young Artist Development Program at the Metropolitan Opera.

The 2018/2019 season marks her debut season on stage at the Metropolitan Opera, where her roles include Annio in *La clemenza di Tito*, Second Lady in *The Magic Flute*, and Soeur Mathilde in *Dialogues des Carmélites*, which will be conducted by music director Yannick Nézet-Séguin and broadcasted in movie theatres across the world as a Met Live in HD. This season will include a return to the Canadian Opera Company for her role debut as Dorabella in *Così fan tutte*, and company debuts with Berlin Staatsoper Unter den Linden as Cherubino in *Le nozze di Figaro*, and the Santa Fe Opera as Dorabella in *Così fan tutte*.

D'Angelo was the winner of the 2018 Operalia Competition, where she was awarded the First Prize, Zarzuela Prize, Birgit Nilsson Prize, and Audience Prize. She was the winner of the 2016 Metropolitan Opera National Council Audition Grand Finals, the 2018 George London Competition, and the 2017 Innsbruck International Cesti Competition for Baroque Opera. In 2016 she was honoured with the Premio Monini from the Spoleto Festival dei Due Mondi, was a grateful recipient of the Jaqueline Desmarais Foundation Grant, and was named one of Canada's "Top 30 Under 30" Classical Musicians.

Hailing from Toronto, D'Angelo received her Bachelor of Music in Voice Performance from the University of Toronto. Emily attended SongFest in 2015. She was a two-time vocal fellow at the Ravinia Festival Steans Institute, and is a graduate of the Canadian Opera Company Ensemble Studio.

2019 Sorel Composer

Indian-American composer **REENA ESMAIL** works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces. In recent seasons, Esmail has worked with the Kronos Quartet, Albany Symphony, River Oaks Chamber Orchestra, Salastina Music Society, SOLI, and American Composers Orchestra. Her work is performed regularly throughout the US and abroad, and has been programmed at Carnegie Hall, the Barbican Centre in London, Schloss Esterhazy in Hungary, and throughout India. She has served as Composer in Residence for Albany Symphony (2016-17), Street Symphony (2016-present) in downtown Los Angeles, Concerts on the Slope (2015-16) in Brooklyn, NY and the Pasadena Master Chorale (2014-16) in Pasadena, CA.

Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis and Martin Bresnick, Christopher Rouse and Samuel

Guest Artists

Adler. Esmail received a 2011-12 Fulbright-Nehru to study Hindustani music in India, where she was also a 2011 INK Fellow (in association with TED). She has won numerous awards, including the Walter Hinrichsen Award from the American Academy of Arts and Letters (and subsequent publication of a work by C.F. Peters) and two ASCAP Morton Gould Young Composer Awards.

In addition to her work as a composer, Esmail is the Co-Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music that connects the great musical traditions of India and the West. She is also the Composer-in-Residence with Street Symphony, where she works with communities experiencing homelessness and incarceration in Los Angeles.

2019 Sorel Composer

Composer **MARTIN HENNESSY** is best known as a composer for the voice with a growing catalogue of art song, chamber music, opera and music-theater. He has received awards from ASCAP, Meet the Composer, the American Music Center and New Dramatists. His Ben Jonson Songs won Grand Prize at the San Francisco Song Festival and he has been honored with Copland House and Millay Colony residencies as well as two commissions from the Estate Project for Artists with AIDS.

He held a two-year conducting/coaching fellowship at Juilliard's American Opera Center and served on the faculties of the Bel Canto Seminar and Bennington College. He is also music director and contributing composer for Barbara Dana's play, *Wider than the Sky/The Mystery of Emily Dickinson* and for Kathleen Shimeta's one-woman show about Canadian/American composer, Gena Branscombe. He earned a degree in English magna cum laude at Columbia University. Additional recordings can be found on Newport and Albany.

Hailed for his adventurous and bold artistic leadership, **GRANT GERSHON** is currently in his 17th season as Artistic Director of the Los Angeles Master Chorale and his 10th season as Resident Conductor at LA Opera. Earlier this season, Gershon led the world premiere performances of John Adams' *Girls of the Golden West* with the San Francisco Opera. Other recent highlights include performances of Bernstein's *Wonderful Town*, *Tosca* and *Les Contes d'Hoffmann* at LA Opera, John Adams' *El Niño* with the LA Philharmonic as well as appearances with the San Francisco Symphony and National Symphony Orchestra.

Under Gershon's leadership the Los Angeles Master Chorale, Mark Swed of the *L.A. Times* has declared the nation's largest fully professional choral ensemble, "the most exciting chorus in the country". With the Master Chorale Gershon has made numerous recordings for Nonesuch, Decca and Cantaloupe Records, and the ensemble has won many prestigious awards, including Chorus America's highest honor and induction into the Classical Music Hall of Fame in 2017. Earlier this season he invited famed director Peter Sellars to create a staged version of Orlando di Lasso's Renaissance masterpiece *Lagrime di San Pietro*, which the *LA Times* declared "a major accomplishment for music history."

SUSAN GRAHAM hailed as "an artist to treasure" by *The New York Times* – rose to the highest echelon of international performers within just a few years of her professional debut, mastering an astonishing range of repertoire and genres along the way. Her operatic roles span four centuries, from Monteverdi's *Poppea* to Sister Helen Prejean in Jake Heggie's *Dead Man Walking*, which was written especially for her. Among her numerous honors are a Grammy Award for her collection of Ives songs, Musical America's Vocalist of the Year, and an Opera News Award. As one of the foremost exponents of French vocal music, she has been recognized with the French government's "Chevalier de la Légion d'Honneur."

To launch the 2018-19 season, Graham reunited with Andris Nelsons and the Boston Symphony for performances of Mahler's Third Symphony in Berlin, Leipzig, Vienna, Lucerne, Paris, and London, at the BBC Proms. Back in the States, she made her role debut as Humperdinck's Witch in Doug Fitch's treatment of *Hansel and Gretel* at LA Opera and returned to Carnegie Hall for *Mozart's Requiem* and Haydn's "Nelson Mass" with the Orchestra of St. Luke's. Further concert engagements see the mezzo reprise her signature interpretations of four great French song cycles: Canteloube's *Chants d'Auvergne* with the Sydney Symphony and David Robertson; *Chausson's Poème de l'amour et de la mer* with Florida's Naples Philharmonic and Andrey Boreyko; Berlioz's *Les nuits d'été* with the Houston Symphony and Ludovic Morlot; and the same composer's *La mort de Cléopâtre* with the New Zealand Symphony under Edo de Waart. In recital, she sings Mahler and Berlioz at the Santa Fe Chamber Music Festival, while her Schumann-inspired "Frauenliebe und -leben Variations" program is the vehicle for dates in the U.S. and at Australia's Adelaide Festival.

Graham's earliest operatic successes were in such trouser roles as Cherubino in Mozart's *Le nozze di Figaro*. Her technical expertise soon brought mastery of more virtuosic parts, and she went on to triumph as Octavian in Richard Strauss's *Der Rosenkavalier* and the Composer in his *Ariadne auf Naxos*. She sang the leading ladies in the Metropolitan Opera's world premieres of John Harbison's *The Great Gatsby* and Tobias Picker's *An American Tragedy*, and made her musical theater debut in Rodgers & Hammerstein's *The King and I* at the Théâtre du Châtelet in Paris. In concert, she makes regular appearances with the world's foremost orchestras, often in French repertoire, while her distinguished discography comprises a wealth of opera, orchestral, and solo recordings. *Gramophone* magazine has dubbed her "America's favorite mezzo."

Guest Artists

MALCOLM MARTINEAU was born in Edinburgh, read Music at St Catharine's College, Cambridge and studied at the Royal College of Music. Recognised as one of the leading accompanists of his generation, he has worked with many of the world's greatest singers including Sir Thomas Allen, Dame Janet Baker, Olaf Bär, Barbara Bonney, Ian Bostridge, Angela Gheorghiu, Susan Graham, Thomas Hampson, Della Jones, Simon Keenlyside, Angelika Kirchsclager, Magdalena Kozena, Solveig Kringelborn, Jonathan Lemalu, Dame Felicity Lott, Christopher Maltman, Karita Mattila, Lisa Milne, Ann Murray, Anna Netrebko, Anne Sofie von Otter, Joan Rodgers, Amanda Roocroft, Michael Schade, Frederica von Stade, Sarah Walker and Bryn Terfel.

He has presented his own series at the Wigmore Hall (a Britten and a Poulenc series and Decade by Decade – 100 years of German Song broadcast by the BBC) and at the Edinburgh Festival (the complete lieder of Hugo Wolf). He has performed in many of the world's leading concert venues, including Queen Elizabeth Hall, Carnegie Hall, La Scala, and the Sydney Opera House.

Recording projects have included Schubert, Schumann and English song recitals with Bryn Terfel (for Deutsche Grammophon); Schubert and Strauss recitals with Simon Keenlyside (for EMI); recital recordings with Angela Gheorghiu and Barbara Bonney (for Decca), Magdalena Kozena (for DG), Della Jones (for Chandos), Susan Bullock (for Crear Classics), Solveig Kringelborn (for NMA); Amanda Roocroft (for Onyx); the complete Fauré songs with Sarah Walker and Tom Krause; the complete Britten Folk Songs for Hyperion; the complete Beethoven Folk Songs for Deutsche Grammophon; the complete Poulenc songs for Signum; and Britten Song Cycles as well as Schubert's Winterreise with Florian Boesch for Onyx.

This season's engagements include appearances with Simon Keenlyside, Magdalena Kozena, Dorothea Röschmann, Susan Graham, Christopher Maltman, Kate Royal, Christiane Karg. He was given an honorary doctorate at the Royal Scottish Academy of Music and Drama in 2004, and appointed International Fellow of Accompaniment in 2009.

Soprano **ANN MOSS** is an acclaimed recording artist and champion of contemporary vocal music who performs and collaborates with a dynamic array of living composers. In addition to working closely with well-known composers such as Jake Heggie, John Harbison, Kaija Saariaho, David Conte and Aaron Jay Kernis, Ann seeks out and performs music by emerging voices at forums and festivals across the USA. Highlights of the 2018-2019 concert season include the role of Della in David Conte's *The Gift of the Magi* with Solo Opera, a concert in tribute to beloved singer-songwriter Joni Mitchell on the occasion of her 75th birthday, world premieres by Ursula Kwong-Brown, Feona Lee Jones and Allen Shearer with Composers, Inc., and a residency at Baldwin-Wallace University in conjunction with Cleveland Opera Theater's {NOW}. As co-founder and Artistic Director of new-music repertory group CMASH, Moss has been personally responsible for the creation and premiere of over one hundred art songs, vocal chamber music and operatic works, and has been a featured soloist with Left Coast Chamber Ensemble, SF Contemporary Music Players, Earplay, Eco Ensemble, Music of Remembrance, West Edge Opera, the Ives, Alexander, Lydian and Hausmann String Quartets, Composers in Red Sneakers, at FENAM, Other Minds Festival, Fresno New Music, PARMA and Switchboard Music Festival, among others. Ann has been produced and recorded by multi-GRAMMY® award winner Leslie Ann Jones at Skywalker Sound. Moss returned to Skywalker in 2015 with pianists Steven Bailey and Jake Heggie, cellist Emil Miland, violinist Isaac Allen, and GRAMMY® award winning ensemble Chanticleer to record songs by Heggie, Wade, Lennon/McCartney, Joni Mitchell and Bob Dylan for her sophomore album, *Love Life* (Angels Share Records, 2016). She can also be heard on releases from PARMA, Naxos, Arsis, Albany, Navona Records and Jaded Ibis Productions labels.



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Faculty Biographies

JAVIER ARREBOLA is a pianist, chamber musician, vocal coach, and scholar driven to enhance students' and audiences' understanding of music through exploration of history, politics, literature, poetry, geography, artwork, and music theory. His professional activities have carried him throughout Europe, North America, and Latin America. Recent engagements have included teaching and performing at Ravinia Festival's Steans Music Institute, Tanglewood, and SongFest. Arrebola holds a Doctor of Music Degree and a Masters Degree in Piano from the Sibelius Academy in Helsinki, as well as degrees in Piano and in Chamber Music from the Madrid Royal Conservatory. Arrebola has served on the faculty of the Indiana University Jacobs School of Music and is currently the Chair ad interim of the Collaborative Piano Department at Boston University.

Hailed by the *LA Times* as "a soprano of gossamer sheer purity," **FRANCES YOUNG BENNETT** enjoys an illustrious career on the recital and opera stages. Operatic roles include Anne Truelove in *The Rake's Progress*, Mozart's Contessa and Pamina, and Rossini's Rosina. After graduating from UC Irvine, Bennett was awarded a Fulbright Scholarship to study at the Guildhall School of Music in London with Vera Rozsa. While in the U.K. she trained at the Britten/Pears School in Aldeburgh, and at the Mayer Lissman Opera Centre, London. She has taught at Pomona College, Idyllwild School of the Arts Song and Dance program, Fullerton College, and the Colburn School of the Arts. For the past six years, she has been on the voice faculty at UC Irvine.

Singing actor **CURT BRANOM** is acclaimed for his comic and dramatic work in plays, musicals and cabarets in San Francisco and New York. He is currently a principal cast member in San Francisco's long running hit show, *Beach Blanket Babylon*, where his characters include Kurt (from *Glee!*), Susan Boyle, Senator John McCain, Buster Posey, and his personal favorite: the dazzling and flamboyant King Louis XVI. In addition to performing at the show's traditional North Beach venue, Branom has been a soloist as King Louis with the San Francisco Symphony at Davies Symphony Hall and in a featured segment on ABC's *Good Morning America*, among numerous televised appearances. Concert work has included gala performances with mezzo-soprano Frederica von Stade, as well as sopranos Kristin Clayton and Nicolle Foland. In recent years, Branom has been invited to teach acting to opera singers in master classes at the San Francisco Conservatory, Bucknell University and now at SongFest. Curt Branom's New York theater credits include *Hurlyburly*, *A Lie Of The Mind*, *Our Life And Times* (MAC and Bistro Award), and *How Now Voyager*. Other regional credits include *Sweet Charity* (Bay Theatre Critics Circle Nomination for Best Actor), *Little Shop of Horrors*, *Li'l Abner*, *Sugar*, *Oklahoma*, *Some Enchanted Evening*, *What Give Up Showbiz?* and *You're A Good Man Charlie Brown*. He studied acting in New York with the legendary Fred Kareman and now works with actress Linda Lowry in San Francisco.

Soprano **VICTORIA BROWERS** is a versatile singer who is at home in various repertoires spanning four centuries. Active on the recital, concert, and opera stages, she has performed across the United States from New York to Los Angeles. Her opera roles include Susanna in *Le nozze di Figaro*, Norina in *Don Pasquale*, and the Governess in *The Turn of the Screw*; her recital repertoire runs the gamut from Rimsky-Korsakov to Libby Larsen; and her significant oratorio credits include solos in works by Bach, Haydn, Mozart, Mendelssohn. She is currently Adjunct Assistant Professor of Voice at Westminster Choir College.

Praised by *The New York Times* as "intensely expressive," pianist **LYDIA BROWN** has achieved a wide-ranging career in opera, recital and chamber music. A graduate of the Metropolitan Opera Lindemann Young Artist Program, she joined the company in 2005 and San Francisco Opera in 2011. Recent recital appearances include the Philadelphia Chamber Music Society, the Phillips Gallery, Weill Hall, the Salle Cortot and the Neue Galerie Cabaret Series. Miss Brown has partnered artists on the rosters of the Pro Musicis Foundation, the Marilyn Horne Foundation, Young Concert Artists, the Piatigorsky Foundation and Concert Artists Guild. Since 2006, she has overseen the Vocal Program at the Marlboro Music Festival and School. This fall, she joined the faculty of The Juilliard School as Chair of the Collaborative Piano Program.

With a voice the *New York Times* has called, "luminous" and "lustrous," versatile soprano **AMY BURTON** enjoys an eclectic career of opera, concert, and cabaret. She has sung with the Met, NYCO, at the White House, and with major opera houses and orchestras throughout the US and internationally. Appearing frequently with John Musto in cabaret and recital throughout the US and Europe, she sang in the modern-day premiere of Cole Porter's rediscovered 1928 musical, *La Revue des Ambassadeurs/The Ambassador Revue* in New York and Paris. She has recorded for Angel/EMI, Bridge, Harbinger, CRI, Opera America, Albany, Soundmirror, and Naxos. In demand as a voice teacher, Ms. Burton's students have received awards from the Schmidt Competition, the Metropolitan Opera National Council, the Gerda Lissner, George London, and Kosciuszko Foundations, and the Conlon-Ziering Prize. She teaches at Mannes, the CUNY Graduate Center, and privately in New York City. For more information: amyburton.com

Pianist **TONY CHO'S** professional career as an assistant conductor and coach/pianist includes engagements with such companies as Aspen Opera Theater Center, Central City Opera, Glimmerglass Opera, and Juilliard Opera Center, among many others. His substantial résumé includes a repertoire of more than 50 operas, including many premieres. He has performed on renowned American stages from Weill Hall in New York City to Zipper Hall in Los Angeles, as well as abroad. A native of South Korea, Cho was educated at Oklahoma State University and Cincinnati College-Conservatory of Music. He currently serves on the opera faculty at Oberlin, having previously taught at USC's Thornton School, Chapman University, and the Juilliard School.

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Baritone **KYLE FERRILL** joined the voice faculty of the University of Memphis in the fall of 2014, having previously taught at Indiana University, Boston University, Butler University, DePauw University, Walnut Hill School for the Arts, the Asolo (Italy) Song Festival, the University of Idaho, SongFest, and the Interlochen Center for the Arts. Ferrill is also an active performer with a vast repertoire spanning from Monteverdi to modern music. He has sung on five continents, including a recent tour of China. He has appeared with some of the nation's finest orchestras, including the Chicago Symphony Orchestra, the Boston Pops, and New York's Orchestra of St. Luke's.

The large roster of artists with whom pianist **MARGO GARRETT** has long performing relationships include sopranos Kathleen Battle, Barbara Bonney, Elizabeth Futral, Beverly Hoch, the late Judith Raskin, Lucy Shelton, Dawn Upshaw, Benita Valente, mezzo Shirley Close, tenors Anthony Dean Griffey and Paul Sperry, violinists Jaime Laredo and Daniel Phillips, violist Paul Neubauer, and cellists Sharon Robinson, Matt Haimowitz, and the late Stephen Kates. Her recordings can be found on Albany, CRI, Deutsche Grammophon (1992 Grammy for Best Vocal Recital), Dorian, Musical Heritage Society, Nonesuch, and Sony Classical.

A devoted teacher, Ms. Garrett headed the newly created Collaborative Piano Department at The Juilliard School from 1985-1991 at which time she became the first holder of the Ethel Alice Hitchcock Chair in Accompanying and Vocal Coaching at the University of Minnesota's School of Music, the first privately endowed collaborative chair in the US. She returned to the Juilliard faculty in 2000. Ms. Garrett directed the Tanglewood Music Center vocal fellowship program for the last 6 of her 19 years of teaching there, was awarded the 1989 American Society of Composers and Publishers (ASCAP) Most Creative Programming Award and, from 1999 through 2006, was Faculty Chair of The Steans Institute for Young Artist's vocal and chamber music programs at Chicago Symphony's Ravinia Festival. Recent seasons have found Ms. Garrett in residence at the Hochschule für Musik in Munich, a judge at the 15th International Schumann Vocal Competition (2008) in Zwickau, Germany and at the Gina Bachauer International Piano Competition in New York, in residence at Vancouver International Song Institute, Taiwan Normal Teacher's University, University of Michigan, and at The Music Academy of the West. This is her sixth year teaching at Song Fest.

One of America's most distinguished artistic figures, **JOHN HARBISON** is recipient of numerous awards and honors, among them a MacArthur Fellowship and a Pulitzer Prize. He has composed music for most of America's premiere musical institutions, including the Metropolitan Opera, Chicago Symphony, Boston Symphony, New York Philharmonic, and the Chamber Music Society of Lincoln Center.

Harbison's concert music catalog is anchored by three operas, seven symphonies, twelve concerti, a ballet, six string quartets, numerous song cycles and chamber works, and a large body of sacred music that includes cantatas, motets, and the orchestral-choral works *Four Psalms*, *Requiem* and *Abraham*. His music is widely recorded on leading prestige labels.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the American Academy in Rome, and numerous festivals. He received degrees from Harvard and Princeton before joining the Massachusetts Institute of Technology, where he is currently Institute Professor. For many summers since 1984 he taught composition at Tanglewood, serving as head of the composition program there from 2005-2015, often also directing its Festival of Contemporary Music. With Rose Mary Harbison, the inspiration for many of his violin works, he has been co-Artistic Director of the annual Token Creek Chamber Music Festival since its founding in 1989. He continues as principal guest conductor at Emmanuel Music (where for three years he served as Acting Artistic Director). An accomplished jazz pianist, Harbison founded MIT's Vocal Jazz Ensemble in 2010, for which he served as coach and arranger, and he is pianist with the faculty jazz group *Strength in Numbers (SIN)*. In these roles he is adding to his large catalogue of pop-songs and jazz arrangements.

Harbison was President of the Copland Fund for fifteen years, and a trustee of the American Academy in Rome.

JAKE HEGGIE is the American composer of the operas *Dead Man Walking* (libretto by Terrence McNally), *Moby-Dick* (libretto by Gene Scheer), *It's A Wonderful Life* (Scheer), *Great Scott* (McNally), *Three Decembers* (Scheer), *Out of Darkness: Two Remain* (Scheer), *To Hell and Back* (Scheer), *At the Statue of Venus* (McNally) and *The Radio Hour: A Choral Opera* (Scheer). He is currently at work on *If I Were You* (Scheer) a new opera based on the Faustian story by Julian Green, commissioned by the Merola Opera Program for Summer of 2019. Heggie has also composed nearly 300 art songs, as well as concerti, chamber music, choral and orchestral works.

The operas – most created with the distinguished writers Terrence McNally or Gene Scheer – have been produced on five continents. In February 2018, *Dead Man Walking* received its 60th international production at London's Barbican Hall in a semi-staged production starring Joyce DiDonato and Michael Mayes directed by Leonard Foglia with the BBC Symphony and Chorus conducted by Mark Wigglesworth.

A Guggenheim Fellow, Heggie is currently a mentor for Washington National Opera's American Opera Initiative and CU Boulder's New Opera Workshop. In 2016, he was awarded the Eddie Medora King Prize by the UT Austin Butler School of Music. He is a frequent guest artist and master teacher at universities and conservatories, including Boston University, Cornell University, Eastman School of Music, The Royal Conservatory in Toronto, USC's Thornton School, and at festivals such as SongFest at the Colburn School and Ravinia Festival.

Jake Heggie has collaborated as composer and pianist with some of the world's most loved singers, including sopranos Kiri Te Kanawa, Renée Fleming, Ailyn Pérez, Heidi Stober, Karen Slack, Talise Trevigne, Kristin Clayton, Ann Moss, Caitlin Lynch and Lisa Delan; mezzo-sopranos Joyce DiDonato, Susan Graham, Frederica von Stade, Jamie Barton, tenors Ben Heppner, Morris, Paul Groves, Nick Phan and

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Jonathan Blalock; baritones Keith Phares, Nathan Gunn, Morgan Smith, Rod Gilfry, Bryn Terfel, Michael Mayes and Robert Orth. All of Heggie's major opera premieres have been led by Patrick Summers.

GRAHAM JOHNSON is recognized as one of the world's leading vocal accompanists. Born in Rhodesia, he came to London to study in 1967. After leaving the Royal Academy of Music his teachers included Gerald Moore and Geoffrey Parsons. In 1972 he was the official pianist at Peter Pears' first masterclasses at The Maltings, Snape which brought him into contact with Benjamin Britten—a link which strengthened his determination to accompany. In 1976 he formed The Songmakers' Almanac to explore neglected areas of piano-accompanied vocal music; the founder singers were Dame Felicity Lott, Ann Murray DBE, Anthony Rolfe Johnson and Richard Jackson—artists with whom he has established long and fruitful collaborations both on the concert platform and the recording studio. Some two hundred and fifty Songmakers' programmes were presented over the years. Graham Johnson has accompanied such distinguished singers as Sir Thomas Allen, Victoria de los Angeles, Elly Ameling, Arleen Auger, Ian Bostridge, Brigitte Fassbaender, Matthias Goerne, Thomas Hampson, Simon Keenlyside, Angelika Kirchschrager, Philip Langridge, Serge Leiferkus, Christopher Maltman, Edith Mathis, Lucia Popp, Christoph Prégardien, Dame Margaret Price, Thomas Quastoff, Dorothea Röschmann, Kate Royal, Christine Schaefer, Peter Schreier, Dame Elisabeth Schwarzkopf and Sarah Walker.

Graham Johnson has devised and accompanied concerts at Wigmore Hall's re-opening series in 1992 and its centenary celebrations in 2001. He is Senior Professor of Accompaniment at the Guildhall School of Music and has led a biennial scheme for Young Songmakers since 1985. He has had a long and fruitful link with Ted Perry and Hyperion Records for whom he has devised and accompanied a set of complete Schubert Lieder on 37 discs, a milestone in the history of recording, and a complete Schumann series. There is an ongoing French Song series where the complete songs of such composers as Chausson, Chabrier and Fauré are either already available, or in preparation. All these discs are issued with Graham Johnson's own programme notes which set new standards for CD annotations. He has also recorded for Sony, BMG, Harmonia Mundi, Forlane, EMI and DGG. Awards include the Gramophone solo vocal award in 1989 (with Dame Janet Baker), 1996 (*Die schone Müllerin* with Ian Bostridge), 1997 (for the inauguration of the Schumann series with Christine Schäfer) and 2001 (with Magdalena Kozena). He was The Royal Philharmonic Society's Instrumentalist of the Year in 1998; in June 2000 he was elected a member of the Royal Swedish Academy of Music.

Graham Johnson has been SongFest faculty since 1999.

Acclaimed for her 'intuitive sensitivity' soprano **MARTHA GUTH** has emerged onto the international classical music scene. On the concert stage, Martha has sung with the Bach Akademie Orchestra, The Toronto Symphony Orchestra, the Santa Fe Symphony, the Canadian Opera Company Orchestra, the National Arts Centre Orchestra and the Calgary Philharmonic. She has been recorded live by the BBC in London, CBC radio /radio Canada and CBC Television.

Martha is passionately devoted to recital repertoire, and it is in song and chamber music that her polished craft and collaborative spirit shines. She won the coveted first prize at the 2007 Wigmore Hall International Song Competition in London, U.K., and in doing so, she was praised by *Opera Now* magazine as 'magical' for her performances. Recital engagements for 2009 began at the legendary Hall with a recital of Schubert with Graham Johnson. Up coming for Martha are some exciting world premiers that include pieces by composers Thomas Pasatieri, Tom Cipullo and Clint Borzoni. As a lover and frequent performer of contemporary music she will be devoting much of her spring and summer to this important repertoire. More information on Martha's concert schedule can be found at marthaguth.com

She holds an undergraduate degree from the Oberlin Conservatory of Music, and a Master of Music degree from the Cincinnati College/Conservatory of Music (CCM). Martha has been the recipient of several grants and awards, a degree of Meisterklasse from the Hochschule für Musik in Augsburg/Nürnberg, Germany, after receiving a generous grant from the Canada Council for the Arts to study with Edith Wiens. Martha is managed by Matthew Sprizzo, and more information can be found here: matthewsprizzo.com

American tenor, **GRANT KNOX** is enjoying a varied career in opera, musical theater, concert and recital. He has appeared with the Cincinnati Opera, Atlanta Opera, Chicago Opera Theater, Chautauqua Opera, Tri-Cities Opera, Ohio Light Opera, Asheville Lyric Opera, Lyric Opera Atlanta, Rochester Lyric Opera, Indianapolis Opera, and with Maestro Lorin Maazel's Castleton Opera Festival. Equally at home in concert repertoire, Knox has been engaged by the Atlanta Symphony Orchestra, Illinois Philharmonic, Greenville Symphony Orchestra/Chorale, Cobb Symphony, Peninsula Music Festival, Bach Ensemble of Cincinnati, Rochester Oratorio Society/Philharmonic, Hendersonville Symphony and in recital at the Kennedy Center for the Performing Arts. Upcoming engagements include the tenor solos in Handel's *Messiah* with the Atlanta Symphony Orchestra, the tenor solos in Mendelssohn's *Lobgesang* with the Peninsula Music Festival, and the tenor solos in Haydn's *The Creation* at Furman. He gave multiple performances of Janáček's rarely heard song cycle, *The Diary of One Who Vanished* with pianist Martin Katz. Dr. Knox serves as Associate Professor of Voice at Furman University in Greenville, South Carolina where where he was the 2016/17 recipient of the Alester G. Furman Jr. award for meritorious teaching.

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LIBBY LARSEN is one of America's most performed living composers. Her catalog includes over 500 works, from intimate vocal and chamber music to massive orchestral works and over 15 operas. With over 50 CDs of her work – many Grammy-winning – she is constantly sought after for commissions by major artists and ensembles around the world. In 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composers Forum. The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Libby has been SongFest faculty since 2010.

Mezzo-soprano **LORRAINE MANZ** has performed as soloist with the Cleveland Orchestra, the Aspen Music Festival Orchestra, Blossom Music Festival (Cleveland), New Hampshire Music Festival, Round Top Festival in Texas, Bach Festival Society, and the Jefferson Performing Arts Mark Adamo was stage director. A member of the National Association of Teachers of Singing (NATS), she presented at the 2002 First International Conference on Physics and Acoustics of Singing in Groningen, the Netherlands, and the Chicago Humanities Festival in 2010. A number of her students have enjoyed thriving professional careers and have performed with the Metropolitan Opera, the New York City Opera, the Los Angeles Opera, Opera Theater of St. Louis, and the Lyric Opera of Chicago, Glimmerglass, Santa Fe, and the San Francisco Opera Merola apprentice programs.

Manz has studied with Elizabeth Mannion, Elisabeth Mosher, Jan DeGaetani, Adele Addison, as well as additional work in masterclasses with artists including Gerhard Hüsich, Gerard Souzay, Flor Wend, and Elisabeth Schwarzkopf. Prior to joining the faculty of the Oberlin Conservatory of Music in 1993, Manz taught at the University of California and at St. Olaf College. Manz was elected to the American Academy of Teachers of Singing in 2014.

WILLIAM MCGRAW has performed nationally and internationally on the opera, concert, and recital stages. His roles include Figaro in *Il barbiere di Siviglia*, Marcello in *La bohème*, and the title role in *Rigoletto*, performed with such companies as Greater Miami Opera, Maracaibo Venezuela Opera, and Boston Opera. He has performed Mendelssohn's *Elijah*, Mahler's *Symphony No. 8*, Brahms's *Ein Deutsches Requiem* and Orff's *Carmina Burana* with symphony orchestras in Seattle, Indianapolis, Memphis, New Jersey, and Cincinnati. As a soloist he performed in Carnegie Hall in conjunction with the New York Choral Society. He currently serves as Professor of Voice at Cincinnati College-Conservatory of Music. His students have performed in the opera houses of Paris, Salzburg, San Francisco, Houston, Santa Fe, New York City Opera on tour, and others. McGraw has been faculty at SongFest since 2016.

MARK MOLITERNO is an accomplished professional opera singer, voice teacher, yoga teacher, IAYT-certified Yoga Therapist, workshop leader, and author. He is a thought-leader in the area of 21st Century vocal pedagogy and a master teacher of both singing and classical yoga. His extensive performing career has taken him to many countries in a variety of leading operatic roles and as a concert soloist and recitalist. Additionally, he has completed more than 1200 hrs of formal study in yoga teaching and yoga therapeutics. A sought-after clinician, he presents YOGAVOICE® workshops at professional conferences and gatherings internationally. Mark is recognized for his one-on-one therapeutic mentoring and as a specialist in helping people understand and overcome physical and energetic blockages to their authentic voices.

Pianist **KEVIN MURPHY**, has served as director of coaching and music administration for Indiana University Opera Theater and professor of practice at the Indiana University Jacobs School of Music since 2011. He recently joined Professor Anne Epperson at the Jacobs School of Music in creating a new Collaborative Piano Program. In 2011, he was appointed Director of the Program for Singers at Ravinia's Steans Music Institute. Previously, Murphy was director of music administration and casting advisor at the New York City Opera (2008-2012) studies at the Opéra National de Paris (2006-2008). Murphy was the first pianist and vocal coach invited by Maestro James Levine to join the prestigious Lindemann Young Artist Program at the Metropolitan Opera, and from 1993 to 2006 he was an assistant conductor at the Met. In addition to his on- and off-stage partnership with his wife, soprano Heidi Grant Murphy, Murphy has collaborated in concert and recital with artists such as Michelle DeYoung, Thomas Hampson, Danielle de Niese, Lawrence Brownlee, Kathleen Battle, Nathan Gunn, Matthew Polenzani, Cecilia Bartoli, Frederica von Stade, Plácido Domingo, Renée Fleming, Gerald Finley, Kiri Te Kanawa, Wolfgang Brendel, Christine Brewer, and Pinchas Zukerman.

Pulitzer Prize-winning composer and pianist **JOHN MUSTO** is regarded as one of today's most versatile musicians. His activities encompass virtually every genre: orchestral, operatic, chamber, art song, concerti, and music for film and television. His music embraces strains of contemporary American concert music, enriched by sophisticated inspirations from jazz, ragtime, and the blues. These qualities lend a strong profile to his vocal music, which ranges from a series of operas – *Volpone*, *Later the Same Evening*, *Bastianello*, and *The Inspector* – to a catalogue of art songs that is among the finest of any living American composer. As a pianist, he has performed repertoire from Galuppi sonatas to the Great American Songbook. He performs frequently with his wife, soprano Amy Burton, in recital and cabaret. John Musto has been SongFest faculty since 2008.

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JENNIFER RINGO is known as an accomplished language coach and teacher of vocal diction. She has prepared productions for the New York City Opera, Houston Grand Opera, The Cincinnati May Festival, the Atlanta Opera, The Jacobs School of Music at Indiana University, the Steans Institute at Ravinia and the Aspen Opera Theater. Ms. Ringo taught French, German, English and Italian vocal diction at Bard College Conservatory of Music from 2005-2008, and assisted in preparing their opera productions. She has taught at the International Vocal Arts Institute in Montreal, in conjunction with Joan Dornemann, the Summer Opera Tel Aviv, Ravinia's Steans Institute in Chicago and the Domingo-Colburn-Stein Young Artists Program at Los Angeles Opera.

As a soprano, she sang leading roles with the San Francisco Opera, Maggio Musicale Fiorentino in Firenze, Grand Theatre de Genève, Houston Grand Opera and the Canadian Opera Company in Toronto, among others.

Ms Ringo performed this role in five cities for the Poulenc Centenary In Spain (Oviedo, Granada, Palma de Maiorca), Nice (France) and the Aspen Music Festival, and New York City, as well as a televised performance with the Gürzenich Orchestra in Cologne, Germany.

Ms Ringo holds a Bachelor of Fine Arts degree from the University of Iowa and continued graduate studies at the Juilliard School of music in Vocal performance. Ms Ringo studied diction privately with Nico Castel, Robert Cowart, Janine Reiss and Pierre Vallet.

Soprano **LISA SAFFER** is recognized for her skill as an interpreter of contemporary scores and of the music of Handel. Saffer has performed on opera and concert stages worldwide, in productions such as the English National Opera at London's Coliseum in the title role in Berg's *Lulu*, Handel's *Messiah* with the Philadelphia Orchestra, and Mendelssohn's *A Midsummer Night's Dream* with the New York Philharmonic. Leighton Kerner, longtime music critic for *The Village Voice*, called Saffer "one of those special singers whose technique and blooming sound always serves sense and emotion."

Her gift for contemporary repertoire is also displayed in her frequent chamber music appearances under the auspices of such organizations as the Los Angeles Philharmonic New Music Group, Chamber Music Society of Lincoln Center, New York Festival of Song, Santa Fe Chamber Music Festival, and recitals on Lincoln Center's "Art of the Song" series, and at the Kennedy Center for the Vocal Arts Society.

Saffer has been on the faculty of The New England Conservatory since 2010.

Baritone **WILLIAM SHARP** is a consummate artist possessing the rare combination of vocal beauty, sensitivity and charisma. Praised by *The New York Times* as a "sensitive and subtle singer" who is able to evoke "the special character of every song that he sings," Mr. Sharp has earned a reputation as a singer of great versatility and continues to garner critical acclaim for his work in concerts, recitals, operas and recordings.

He has performed Mahler's *Lieder eines fahrenden Gesellen* with the Boston Philharmonic; works of Barber, Bernstein and Schickele with the Chamber Music Society of Lincoln Center; and in a gala performance celebrating the 15th Anniversary of the New York Festival of Song. He appeared with the Oregon Symphony in a program of Ives's songs, with the Boston Symphony Chamber Players in Boston.

Mr. Sharp was nominated for a 1989 Grammy award for Best Classical Vocal Performance for his recording featuring the works of American composers such as Virgil Thomson and Lee Hoiby on the New World Records label. He can also be heard on the 1990 Grammy award-winning, world premiere recording of Leonard Bernstein's *Arias and Barcarolles* on the Koch International label. Other recordings include the songs of Marc Blitzstein with The New York Festival of Song (Koch), J.S. Bach solo cantatas with the American Bach Soloists (Koch), and in collaboration with soprano Judith Kaye and pianist Steven Blier on Gershwin's *Songs and Duets*. Mr. Sharp has also recorded for Vox-Turnabout, Newport Classics, Columbia Records, Nonesuch and CRI.

In a life devoted to music, performance, words, and education, pianist-composer-poet **ALAN LOUIS SMITH** creates, fosters, and celebrates connections via those pathways. He is the Chair of Keyboard Studies and Director of Keyboard Collaborative Arts at the Thornton School of Music at USC, the Coordinator of the Combined Piano Programs at the Tanglewood Music Center, and the Music Director of the Fall Island Vocal Arts Seminar. He enjoys performances with world-renowned musical artists in some of the world's great musical venues and his compositions are performed worldwide. His former students populate important posts as educators, performers, and inspirers of future generations of impactful young artists.

Praised by *The New York Times* for her "thoughtful musicality" and "fleet-fingered panache," **LIZA STEPANOVA** is in demand as a soloist, collaborator, and educator. She has performed extensively in Europe, and has appeared in Weill and Zankel Recital Halls at Carnegie; Alice Tully Hall, Merkin and Steinway halls in New York City; at the Kennedy Center and The Smithsonian in Washington, DC; and live on WQXR New York, WFMT Chicago, and WETA Washington. As a member of the Lysander Piano Trio, she won the 2012 Concert Artists Guild Competition and received the Grand Prize at the 2011 Coleman Competition. The Trio gave its Kaufman Center and Weill Hall recital debuts in 2014 to enthusiastic reviews, has commissioned two world premieres, and recently released its debut CD *After A Dream*, which garnered positive reviews from *The New York Times's* Classical Playlist, WQXR, and Minnesota Public Radio.

Stepanova has performed as a soloist and chamber musician at international festivals at Castleton, La Jolla, Music@Menlo, Mostly Mozart, Copenhagen (Denmark), and Davos (Switzerland), where she had opportunities to collaborate with leading artists including violinist Cho-Liang Lin, violist James Dunham, clarinetist Charles Neidich, soprano Lucy Shelton, mezzo-soprano Susanne Mentzer and members of the Berlin Philharmonic, New York Philharmonic, and the Atlanta Symphony. Deeply committed to new music, she has premiered works by

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Jennifer Higdon and Libby Larsen and worked with composers William Bolcom, Gabriela Lena Frank, and John Harbison.

Liza Stepanova studied art song collaboration with Wolfram Rieger in Berlin and was invited by the late Dietrich Fischer-Dieskau to perform in several of his master classes including the Hugo-Wolf-Tage festival in Austria. Since 2010, Stepanova has been on the faculty at SongFest at The Colburn School in Los Angeles and also served as the festival's Associate Artistic Director and Piano Program Director for two years.

Stepanova received her DMA from The Juilliard School with a Richard F. French Award for outstanding doctoral work. Previously a graduate of the Hanns Eisler Academy in Berlin, Germany, she studied with Joseph Kalichstein, Seymour Lipkin, Jerome Lowenthal, and George Sava, and performed in master classes for Alfred Brendel, Daniel Barenboim and András Schiff. Following teaching positions at The Juilliard School and Smith College, she is currently an assistant professor of piano at the University of Georgia, Hugh Hodgson School of Music.

MARK TRAWKA joined Pittsburgh Opera as Director of Musical Studies for the Pittsburgh Opera Resident Artist Training Program in the 2003–04 season. He later took on the position of Chorus Master. Trawka coaches and performs with Resident Artists and has accompanied renowned mezzo-soprano Marianne Cornetti in her Pittsburgh recital appearances. He has served on the music staff at Houston Grand, Dallas, and Portland Operas, and has served as coach/accompanist at Chautauqua Opera and Glimmerglass for many seasons. In 2006, he was director of the resident artist program at Berkshire Opera. Educated at the Eastman School of Music and the University of Southern California, Mr. Trawka began his operatic career in the Houston Opera Studio and in San Francisco Opera's Merola Program.

Pianist **NIKOLAY VEREVKIN** (Chisinau, Moldova) is on staff at Mannes School of Music and the Juilliard School. This season he appeared in concert engagements with the New York Festival of Song and Carnegie Hall City Wide Concert Series. He has also collaborated on concert and opera productions with Ravinia Festival, SongFest, Pittsburgh Opera, Saratoga Opera, The Bohemians, Music Academy of the West, Toronto Summer Music Festival, and Saint-Petersburg Philharmonic.

Dr. Verevkin previously served on faculty at Indiana University Jacobs School of Music as a visiting assistant professor and a postdoctoral scholar. He earned his graduate degrees in piano performance and chamber music at Saint-Petersburg State Conservatory in Russia and has performed recitals and tours both as solo and collaborative pianist in Europe and his homeland. After moving to the United States, he earned a Doctor of Arts degree and Artist Diploma in solo piano and chamber music from Ball State University.



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SONGFEST is supported, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission, The Eva and Marc Stern Foundation, The Elizabeth and Michel Sorel Charitable Foundation, The Ann and Gordon Getty Foundation, The Aaron Copland, Fund for Music, The Colburn Foundation, and the generosity of many individual contributors.



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*“By myself I am nothing at all, but in general we
ARE the oneing of love. For it is in this inning
that the life of all people exists.”*

–Julian of Norwich

Acknowledgment

SongFest Staff

Rosemary Ritter, *Founder/ Director*
Jackie Stevens, *Program Administrator*
Rosalinda Monroy, *Graphic Designer*
Jeanine Hill, *Photography*
Julia Kyser, *Bookkeeper*
Gloria Engle, *Staff Pianist*

The Colburn School Staff

Sel Kardan, *President and Chief Executive Officer*
Seth Weintraub, *Chief Financial Officer*
Adrian Daly, *Provost*
Christine Tanabe, *On-Site Operations Manager*

SongFest 2019 Faculty

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Lydia Brown
Amy Burton
Tony Cho
Kyle Ferrill
Margo Garrett
Martha Guth

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Jake Heggie
Graham Johnson
Grant Knox
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Lorraine Manz
William McGraw
Mark Moliterno
Kevin Murphy

John Musto
Jennifer Ringo
Lisa Saffer
William Sharp
Alan Louis Smith
Liza Stepanova
Mark Trawka
Nikolay Verevkin

Guest Artists

David Bowlin, violin
James Conlon, conductor
Emily D'Angelo, mezzo-soprano
Reena Esmail, 2019 Sorel Composer
Grant Gershon, conductor

Susan Graham, mezzo-soprano
Martin Hennessy, 2019 Sorel composer
Malcolm Martineau, piano
Ann Moss, soprano

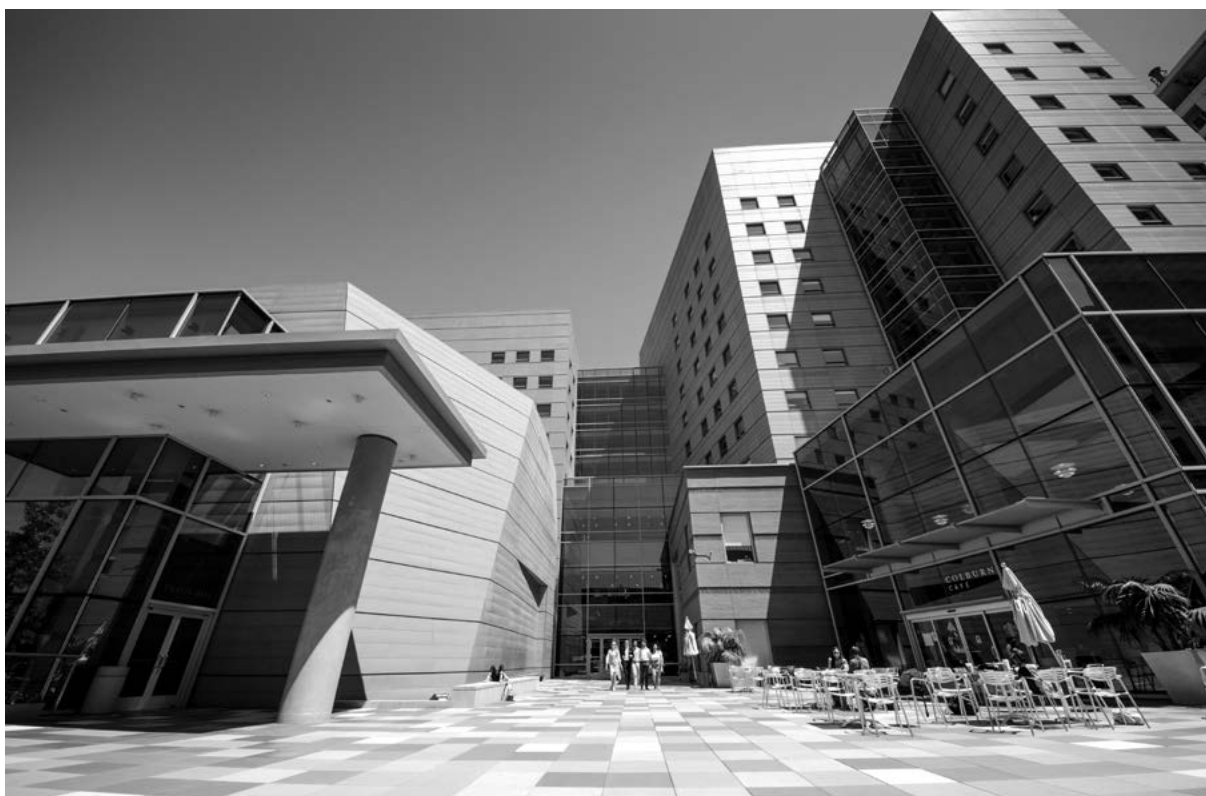
Thank you to the Colburn School, the home of SongFest since 2012, for its support during the 2019 season.

About the Colburn School

For over six decades, the Colburn School has been a leader in the field of performing arts education. Located in the heart of downtown's vibrant cultural corridor, the school and its four academic units—the degree- and diploma-granting Conservatory of Music, the Community School of Performing Arts, the Music Academy for pre-college musicians, and the Trudl Zipper Dance Institute—are guided by the single philosophy that all who desire to study music and dance should have access to top-level training.

With over 300 music and dance events each year, there are myriad opportunities to enjoy exceptional arts performances, either free or with modest ticket prices, supported by a generous community committed to arts access for all.

To learn more, visit colburnschool.edu



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“The ache for home lives in all of us, the safe place where we can go as we are and not be questioned.”

–Maya Angelou

SongFest Participants

PROFESSIONAL PROGRAM

Christopher Anderson
Shira Ben David
Laure-Catherine Beyers
Maria Brea
Angela De Venuto
Sophie Delphis
Janie Dusenberry
Alexandra Flood
Gabrielle Haigh
Ahyoung April Jeong
Ying Jin
Avery Lafrentz
Timothy Lupia
Claire McCahan
Bryce McClendon
Irina Medvedeva
Chelsea Melamed
Wayne Arthur Paul
Veronica Pollicino
Abigail Raiford
LeOui Rendsburg
Theodosia Roussos
Bruno Roy
Caroline Stanczyk
Robin Steitz
Addy Sterrett
John Tibbetts
Margaret Taylor Woods

YOUNG ARTIST PROGRAM

Caitlin Aloia
Isobel Anthony
Carlos Arcos
Andrianna Isabel Ayala
Alexandra Bass
Dominie Boutin
Kirby Burgess
Tyrese Byrd
Ellen Chamblee
Youjin Cho
Matthew Christopher
Helena Colindres

Kristina Costello
Hugh Davis
Julianna Espinosa
Mishael Eusebio
Chelsea Fingal DeSouza
Katie Hahn
Marley Anna Jacobson
Cooper Joseph Kendall
Laura DongYeon Kim
Mason Lambert
Julia Rose Lang
Tessa Larson
Minseon Lee
Katherine Lerner Lee
Nicole Leung
Amane Machida
Mariah Rae
Nathaniel Malkow
Samantha Martin
Charlotte Maskelony
Jenna Nee
Margaret Quentin Prewitt
Morgan Reid
Mara Riley
Alexa Rosenberg
Samuel Rosner
Nathan Savant
Melody Sparks
Thomas Valle-Hoag
Jenna Weitman

STUDIO ARTIST PROGRAM

Caleb Alexander
Philip Barsky
Risako Beddie
Tabitha Brandel
Isabel Breakey
Sophie Carpenter
Carly Clayton
Ally Dellgren
Camilia Dillard
Ella Farlinger
Matthew Gavilanez

Noah Goldstein
Daniel Haakenson
Zoe Kertes
Claire Latosinsky
Shanyu Li
Randall Lindsey
Melanie Lota
Liza Monasebian
Sydney Penny
John Potvin
Clara Reeves
Jaylene Rios
Richard Sanchez
Brittney Sedgwick
Alex Smith
Yishan Shi
Tom Tam
Sophia Antoinette Strobel

PIANISTS

Jessica Arnold
Jason Byer
Julian Garvue
Rebecca Golub
Danielle Guina
Hannah Harnest
Szu-Ying Huang
Hanzheng Li
Linzi Li
Sandy Lin
Phillip Matsuura
Sohyun Park
Christian Poppell
Bronwyn Schuman
Yu-Hsin Teng
Sonny Yoo



SongFest



Ein Schubertabend in einem Wiener Bürgerhause
Julius Schmid (1854-1935)

This evocation of a Schubertiad in a Viennese home, painted to celebrate Schubert's centenary in 1897, depicts some of the famous personalities around the composer (standing behind the piano with the score is the baritone Johann Michael Vogl). Each performance of a song within the composer's own circle was clearly heard with joy and received by all its well-informed listeners with lively comment. It is our desire at *Songfest* to place music centre-stage in this way – as if the composer were personally present (and on many occasions he, or she, is!) We aim to encourage joy in response to those of our students who are hearing this music for the first time, followed up in-depth discussion and study. The tradition of the Schubertiad continues!

SongFest

songfest.us

The Stern Fellowship Program for Singers and Pianists has generously been funded by The Eva and Marc Stern Foundation. We gratefully acknowledge and thank the Stern family!