



# Songfest

ROSEMARY HYLER RITTER  
*Founder/Artistic Director*

Matthew Morris and Liza Stepanova  
*Associate Artistic Directors*

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

– Robert Lewis Stevenson



**THE COMPLETE RECITALIST**  
**MAY 31-JUNE 28, 2014**

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

# SongFest



*SongFest* is thrilled to announce that two well-known members of our community have joined the artistic team as associate artistic directors this season: Matthew Morris, baritone (Stern Fellow '10 and Faculty '12,'13) and Liza Stepanova, pianist (Stern Fellow '09 & '10, Faculty '11,'12, and '13). As a program dedicated to the unique marriage of poetry and music brought to life by a singer and a pianist, *SongFest* could not imagine a better team than these artists who both attended the program as participants and returned each year thereafter as faculty.

Matthew has a unique performing career that combines recital (he most recently made his Kennedy Center debut as the winner of the Vocal Arts DC competition), concert (debuts with the London, American, Boston, and MDR Leipzig Symphony Orchestras), opera (including New York City Opera and Santa Fe Opera), theater (the Bouffes du Nord in Paris, West End, and Piccolo Teatro in Milan), and film and television (*The Producers* and *Law & Order*). He trained at the Juilliard School, at the Bard Conservatory with Dawn Upshaw, and with Peter Brook and Marcello Magni of the Lecoq school. We are honored that he shares his breadth and depth of experience each summer with our singers as Director of the Young Artist Program. Since he took over this program in 2012, it has grown in excellence. Matthew added an extensive curriculum with courses tailor-made for the needs of a singer in the 21st century. These innovative classes include: Acting, Alexander Technique, Movement, Alexander & Voice, and a class devised by Matthew especially for *SongFest* Young Artists entitled "Discovery". The "Discovery" class meets in small groups twice a week for two hours each, with the first hour dedicated to exploratory exercises such as vocal, physical, and acting improvisations, while the second hour is dedicated to the practical implementation of these skills in the recital repertoire.

Liza also leads a multifaceted career. As a soloist, she has performed extensively in Europe (with orchestras including Berlin Symphoniker and the Southwest German Philharmonic) and twice with the Juilliard Orchestra led by James DePreist and Nicholas McGegan. Liza has performed at Carnegie Weill and Zankel Halls, Alice Tully Hall, at the Kaufman Center, Kennedy Center, and The Smithsonian. She also tours frequently as a member of the Lysander Piano Trio, winner of the 2012 Concert Artists Guild Competition. Born in Belarus, Liza lived in Berlin, Germany for 11 years where she studied Lied with Wolfram Rieger and participated in several workshops with the late Dietrich Fischer-Dieskau. She holds a doctorate from The Juilliard School, has been teaching courses at Juilliard since 2012, and is currently also the Iva Dee Hiatt Visiting Artist at Smith College. As *SongFest* faculty, Liza has devised and coached several concerts every year including a recital of Wolf's Mörike songs in 2012 and a Russian program in 2013. A passionate advocate for the art of song recital, Liza has curated innovative programs in NYC combining song with other art forms. In 2013, she brought two of them to *SongFest: Composers & Painters*, with projections of visual art, and *A Portrait of Franz Liszt* with actor Jim Jansen. Liza has always mentored young pianists at *SongFest* and now oversees the YA piano program.

Please join me in welcoming Matthew and Liza to the *SongFest* artistic team. With their hard work, dedication, and guidance, I know *SongFest* is in good hands for years to come.

Sincerely,  
Rosemary Ritter

# *Welcome to SongFest 2014*

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

– Goethe



John Musto with SongFest Participants

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



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There are strident voices in the modern world that would attempt to tell us that there is no demand in our clever new society for such a thing as art song. Music for voice and piano reached its high point in the nineteenth century, so what on earth has this music to do with *now*?

The answer is simple. When we go to art galleries do we find nineteenth century painting irrelevant? Do we refuse to read the novels of Dickens, Hawthorne, Flaubert and Tolstoy because they were written in the nineteenth century, the poetry of Keats, Dickinson, Baudelaire and Pushkin? There is in fact a seamless connection between those painters and writers and the works being created by the artists of today. The same is true of Song, a tradition that encompasses Schubert, Brahms, Fauré (to name but a few) and continues triumphantly to such composers as Britten, Poulenc, Musto, Larsen, Heggie (again, to name only a handful). Anyone who spends time at Songfest will feel the connection between Song's musical past and its musical present. At our summer home at Coburn School we celebrate both, while laying the foundations of a musical future where the marriage of poetry and music will continue to be celebrated in perfect harmony.

Song with piano is something taken for granted, under-funded, overlooked and drowned-out. We, who have given our lives to this medium, struggle daily with this state of affairs. And yet, for those who take the time to listen, this music is beyond price. Unlike opera there is no need for expensive orchestras and conductors, theatre directors, costumes, special lighting, – all that is needed is a voice and a piano and a great deal of imagination on both sides of the platform. It is an art form that is both sublimely simple and infinitely complicated, but it is truly accessible to all. Everyone has a keyboard on their computer, but the original keyboard belongs to the piano, unconnected to electricity, creating a buzz of its own. The lyrics by the great poets have generated, and continue to generate, in the hearts and minds of composers, a rare quality of musical heat and light that could be kindled by no power point.

Join us at *SongFest* as we explore the power within; we offer an energy-source for musicians and music-lovers with open minds and open hearts.

Graham Johnson  
*SongFest Faculty*



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*“O what is it in me that makes me tremble so at voices? Surely whoever speaks to me in the right voice, him or her I shall follow.”* —Walt Whitman

# SongFest 2014

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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

# SongFest

Dear *SongFest* Friend,

Thank you for joining us for *SongFest* 2014! We are honored to welcome you this summer, whether as a participant or an audience member. This is *SongFest's* 19th summer training young singers and pianists in the art of song and presenting their work in a month of in-depth masterclasses and concerts in California, but it is only our third summer in the beautiful state-of-the-art facilities of the Colburn School in downtown Los Angeles. We look forward to sharing who we are with our new Los Angeles neighbors, and your presence here today is the very first step!

When the idea for *SongFest* began twenty years ago, the classical music world was a very different landscape. It was the tail end of the rush to record music with the best artists on the highest quality audio equipment that, at the time, kept much of the classical singing industry financially afloat. In the realm of art song, definitive recordings were released by *SongFest's* own longtime faculty members and pianists Graham Johnson, Martin Katz, and Margo Garrett, as well as such great singers as Elly Ameling, Thomas Allen, Cecilia Bartoli, Thomas Hampson, René Fleming, and Bryn Terfel (a former voice student of this year's distinguished vocal faculty member, Rudolf Piernay).

In addition, the flowering of the American school of art song composers whom *SongFest* has championed for the past nineteen years was just coming into full bloom. From setting American poetry to using Americana themes and folksongs to the exploration of American jazz, composers like past and present *SongFest* faculty members William Bolcom, Tom Cipullo, Ben Moore, John Harbison, Jake Heggie, Lori Laitman, Libby Larsen, John Musto put an undeniably American stamp on a historically quintessential European art form.

Here we are nineteen years later, and the avid fan and student of song is faced with a uniquely 21st-century, question: How do we continue to train young singers and pianists to perform live when there are so many choices of recordings by legendary singers and pianists available with the click of a button on the internet and for less money than the cost of attending a concert?

As we hope you will see in our masterclasses and concerts this summer, *SongFest* 2014 proposes several answers: 1) We will continue to expose singers and pianists to the highest level of standard repertoire and the international performer faculty who can walk them step-by-step through the time-honored traditions of great music-making. 2) We will continue to support the next generation of American composers through residencies and commissions so that we may give the music of today its rightful place in the annals of history. 3) We will train a new kind of artist: an artist who is not merely re-creating beautiful sounds, which can easily be bested by the recordings of legendary performers, but an artist who is willing to explore the depths of their experience to bring truths to us through their music which we as audience members could not experience otherwise.

We look forward to sharing the highest-level work of our faculty and students with the Los Angeles community. Thank you for joining us this summer, whether at a masterclass, a concert, or everything!

Sincerely,  
Rosemary Ritter



*“Music gives a soul to the universe, wings to the mind,  
flight to the imagination, and life to everything” —Plato*

# The SongFest Fellowship Programs



## The Marc and Eva Stern Fellowship Program *SongFest at The Colburn School*

*SongFest* awards a selected number of outstanding singers and pianists merit-based fellowships each summer. This program has been generously underwritten by The Marc and Eva Stern Foundation. The recipients of this award are chosen from live auditions held nationwide. The panel looks for singers demonstrating a commitment for communication of the text, a radiant presence, and a unique sound.



### The SongFest 2014 Stern Fellows

Kristina Bachrach, *soprano*

Kevin Delaney, *tenor*

Steven Eddy, *baritone*

Joseph Eletto, *baritone*

Elena Fomicheva, *piano*

Julia Fox, *soprano*

Szu-Ying Huang, *piano*

Chao-Hwa Lin, *piano*

Gloria Kim, *piano*

Tania Mandzy Inala, *mezzo-soprano*

Samuel Schultz, *baritone*

Anna Slate, *soprano*

Alexandra Smither, *soprano*

Michael Stewart, *piano*

Yungee Rhie, *soprano*



### SongFest Fellowship Program

#### The SongFest Colburn Fellows

Recognition to outstanding singers in the  
Young Artist Program

2014 Young Artist Program:

Brian Mummert, *baritone*

Quinn Middleman, *mezzo-soprano*

Eva Gheorghiu, *soprano*

#### The Elizabeth and Michel Sorel Fellowship

Awarded to an outstanding female singer

Yungee Rhie, *piano*

#### New Music Fellowships

Tiffany DuMouchelle, *soprano*

Lisa Perry, *soprano*

Kyle Adam Blair, *piano*

#### Classical Singer Competition

Awarded to a finalist in the  
Professional Program competition

Joseph Eletto, *baritone*

#### National Association of Teachers of Singing – Los Angeles

Awarded to a prize-winner in the Los Angeles  
Young Artist competition

Christina Bristow, *soprano*

Monica Alfredsen, *mezzo-soprano*

# SongFest 2014

MAY 31-JUNE 28, 2014

## The Complete Recitalist

All Classes are open to the public for a small fee.

Information: (213) 621-4720.

\* Concerts are free

Programs subject to change

|  |   |  |
|--|---|--|
| <b>Saturday, May 31</b>  | <b>Hutchinson, Hoffman, work study</b>  |  |
| 10 a.m.-6 p.m.<br>6:30-8:00 p.m.   | Check in Housing (Olive Building, 3rd Floor)<br>Meeting—All Participants, including commuters<br>(Required for all)   | Olive Lobby<br>Thayer Hall   |
| <b>Sunday, June 1</b>  | <b>All Faculty</b>  |  |
| 8 a.m. -10 p.m.  | Rehearsals scheduled by participant pianists<br>(check call board for pianist room assignment)  | Various, check call board  |
| <b>Monday, June 2</b>  | <b>Baldwin, Morris, Tagg</b>  |  |
| 8 a.m. -10 p.m.  | Rehearsals scheduled by participant pianists<br>(check call board for pianist room assignment)  | Various, check call board  |
| 7-9 p.m.<br>5-6 p.m.<br>5-6 p.m.   | Chorus rehearsal for June 22 concert<br>Meeting: All singers<br>Meeting: All Pianists   | Thayer Hall<br>Mayman Hall   |
| <b>Tuesday, June 3</b>   | <b>Bennett, Piernay, Shelton</b>  |  |
| 10 a.m.-12:15 p.m.<br>6:30-9 p.m.  | Opening Master Class: German Lieder<br>Master class: Approaching New Music  | Thayer Hall<br>Thayer Hall   |
| <b>Wednesday, June 4</b>   | <b>Smith, Sylvan</b>  |  |
| 9:30 a.m.-Noon<br>1:30-4 p.m.<br>6:30-9 p.m.<br>6:30-9 p.m.                            | Master Class: A Song Sampler<br>Master Class: A Lieder Capriccio<br>Master Class: Die Schöne Mullerin (Men)<br>Master Class: "La Maja": Granados (Women)  | Thayer Hall<br>Thayer Hall<br>Thayer Hall<br>Mayman Hall                               |
| <b>Thursday, June 5</b>  | <b>Piernay, Roland, Smith, Sylvan, Winograde</b>  |  |
| 9:30 a.m.-Noon<br>1-3 p.m.<br>1-3:15 p.m.<br>3:30-5:30 p.m.<br>4-6 p.m.<br>* 7:30 p.m. | Master Class: Emily Dickinson<br>Audition Class (Group I)<br>Master Class: Italian Song in the 20th Century<br>Audition Class (Group II)<br>Master Class: Swedish Song<br>Concert: SongFest Guest Artist Recital<br>Katie Van Kooten, soprano, Rosemary Ritter, piano | Thayer Hall<br>Thayer Hall<br>Mayman Hall<br>Thayer Hall<br>Mayman Hall<br>Zipper Hall |
| <b>Friday, June 6</b>  | <b>Larsen, Piernay, Smith, Sylvan</b>   |  |
| 9:30 a.m.-Noon<br>1-3:30 p.m.<br>3:30-5:30 p.m.  | Master Class: <i>Try Me, Good King</i><br>Master Class: France in the XX Century<br>Master Class: Obradors  | Thayer Hall<br>Thayer Hall<br>Mayman Hall  |
| <b>Saturday, June 7</b>  | <b>Smith, Sylvan</b>  |  |
| 10 a.m.-Noon<br>8 p.m.   | Master Class: Flashes and Illuminations<br>LA Opera, <i>Thäis</i>   | TBA  |



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|  |  |  |
|--|--|--|
| 1-3:30 p.m.<br>3:30-4:30 p.m.<br>4:30-6:30 p.m.                                  | Master Class: Gabriel Fauré<br>Master Class: All Pianists<br>Master Class: Richard Strauss   | Music Center<br>Thayer Hall<br>Thayer Hall   |
| <b>Sunday, June 8</b>  | <b>Heggie, Larsen, Smith, Shelton</b>  |  |
| 10 a.m.-12:30 p.m.<br>1-3:30 p.m.  | Master Class: My Antonia<br>Master Class: De Falla<br><i>Siete Canciones Populares Españoles</i>   | Thayer Hall<br>Mayman Hall   |
| * 4 p.m.<br>7-9 p.m.   | Concert: A Contemporary Vocal Playground with Lucy Shelton<br>Master Class I: <i>Here and Gone</i> (Men)   | Thayer Hall<br>Thayer Hall   |
| <b>Monday, June 9</b>  | <b>Heggie, Larsen, Piernay, Stepanova</b>  |  |
| 9:15-11:30 a.m.<br>1:15-3:30 p.m.<br>* Noon<br>3:30-5:30 p.m.<br>7-9 p.m.        | Master Class: Strauss & Mahler<br>Master Class V: <i>Eve Song</i> and <i>Natural Selection</i> (Women)<br>Concert: The SongFest Colburn Fellows<br>Master Class: <i>Raspberry Island &amp; Chanting to Paradise</i><br>Master Class: Bach Passions Class I | Thayer Hall<br>Thayer Hall<br>Thayer Hall<br>Mayman Hall<br>Thayer Hall                |
| <b>Tuesday, June 10</b>  | <b>Heggie, Larsen, Sylvan</b>  |  |
| 9:30 a.m.-Noon<br>1:30-4 p.m.<br>6-9 p.m.  | Master Class: Larsen Songs<br>Master Class: <i>Songs and Sonnets of Ophelia</i><br>Master Class: Songs of Serenity and Spirit  | Thayer Hall<br>Thayer Hall<br>Thayer Hall  |
| <b>Wednesday, June 11</b>  | <b>Heggie, Larsen, Mentzer, Shelton</b>  |  |
| 9:30 a.m.-Noon<br>9:30 a.m.-Noon<br>3:30-6 p.m.<br>* 7:30 p.m.                   | Master Class: Love After 1950 (Women)<br>Master Class: <i>Friendly Persuasions</i> (Men)<br>Master Class: <i>Cowboy Songs</i><br>Concert: An Evening of Songs by Elliott Carter and his Contemporaries   | Thayer Hall<br>Mayman Hall<br>Thayer Hall<br>Thayer Hall                               |
| <b>Thursday, June 12</b>   | <b>Heggie, Larsen, Mentzer, Piernay</b>  |  |
| 9:30 a.m.-Noon<br>1:30-4 p.m.<br>* 7:30 p.m.                                     | Master Class: <i>Facing Forward, Looking Back</i><br>Master Class: Oratorio<br>Concert: I am in Need of Music/Equations of the Light:<br>California Poetry in Concert  | Thayer Hall<br>Thayer Hall<br>Thayer Hall  |
| <b>Friday, June 13</b>   | <b>Burton, Heggie, Luna, Mentzer, Stepanova, Sylvan</b>  |  |
| 9:30 a.m.-Noon<br>1-3:30 p.m.<br>3-5 p.m.<br>* 5:30 p.m.<br>7-9 p.m.<br>7-9 p.m. | Master Class: Women Composers<br>Master Class: Twilight to Sunrise<br>Master Class: Paper Wings<br>Concert: Clara and Robert Schumann: Spring of Love, Op. 37<br>Master Class: Goethe's Women<br>Master Class: Cabaret                                     | Thayer Hall<br>Thayer Hall<br>Mayman Hall<br>Thayer Hall<br>Thayer Hall<br>Mayman Hall |

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### Saturday, June 14

#### Heggie, Mentzer

|                |   |             |
|----------------|---|-------------|
| 9:30 a.m.-Noon | Master Class: Songs to the Moon                       | Thayer Hall |
| 1:30-4 p.m.    | Master Class: Ziguenerlieder                          | Thayer Hall |
| * 5:30 p.m.    | Concert: A Celebration California Composers           | Thayer Hall |
| * 7:30 p.m.    | Concert: Connection: Three Song Cycles of Jake Heggie | Thayer Hall |

### Sunday, June 15

#### Company Day Off

### Monday, June 16

#### Johnson, Piernay, Shelton, Sylvan

|                |                                       |             |
|----------------|---------------------------------------|-------------|
| 9:30 a.m.-Noon | Master Class: Schubert (German Poets) | Thayer Hall |
| 1:30-3:30 p.m. | Master Class: Olivier Messaien        | TBA         |
| 1:30-4 p.m.    | Master Class (TBA)                    | Thayer Hall |
| 6:30-9 p.m.    | War's Embers                          | Thayer Hall |

### Tuesday, June 17

#### Bennett, Johnson, Mentzer, Sylvan, Zorman

|                |  |             |
|----------------|--|-------------|
| 9:30 a.m.-Noon | Master Class: Schubert (Women Songs)   | Thayer Hall |
| 1:30-3:30 p.m. | Master Class: Mezzo Arias              | Thayer Hall |
| 3:30-6 p.m.    | Master Class: Food, Torment and Virtue | Mayman Hall |
| * 5:30 p.m.    | Concert: TBA                           | Thayer Hall |
| 7-9 p.m.       | Master Class: Bach Passions Class II   | Thayer Hall |

### Wednesday, June 18

#### Burton, Detwiler, Johnson, Musto

|                |  |             |
|----------------|--|-------------|
| 9-11:30 a.m.   | Master Class: Wilhelm Meister            | Thayer Hall |
| 1-3:30 p.m.    | Master Class: The Songs of John Musto    | Thayer Hall |
| 3:30-5:45 p.m. | Master Class: Women on the Edge          | Mayman Hall |
| * 7:30 p.m.    | Concert: <i>from</i> Twilight to Sunrise | Thayer Hall |

### Thursday, June 19

#### Bolcom, Johnson, Mentzer, Morris, Wong

|                |  |             |
|----------------|--|-------------|
| 9:30 a.m.-Noon | Master Class: <i>Des Knaben Wunderhorn</i> | Thayer Hall |
| 1-3:15 p.m.    | Master Class: <i>On This Island</i>        | Thayer Hall |
| 3:30-5:30 p.m. | Master Class: Schubert (Mayrhofer)         | Thayer Hall |
| 7-9 p.m.       | Master Class: Cabaret I                    | Thayer Hall |

### Friday, June 20

#### Detwiler, Johnson

|                |  |             |
|----------------|--|-------------|
| 9:30 a.m.-Noon | Master Class: Benjamin Britten                 | Thayer Hall |
| 1:30-3:45 p.m. | Master Class: Schubert Lieder                  | Thayer Hall |
| 4:30-6:30 p.m. | Master Class: If Music be the Food of Love ... | Mayman Hall |
| * 8 p.m.       | Concert: American SongBook                     | Thayer Hall |

### Saturday, June 21

#### Bolcom, Morris, Rutenberg, Saffer

|                |  |             |
|----------------|--|-------------|
| 9:30 a.m.-Noon | Master Class: Strauss                  | Thayer Hall |
| 1-3:15 p.m.    | Master Class: Schoenberg/Britten       | Thayer Hall |
| 3:30-6 p.m.    | Master Class: <i>Briefly It Enters</i> | Thayer Hall |
| * 7:30 p.m.    | Concert: California: A New Home        | Thayer Hall |

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### Sunday, June 22

#### Bolcom, Johnson, Morris, Musto

9:30 a.m.-Noon  
3-6 p.m.  
\* 4 p.m.

Master Class: Schubert (Goethe) Songs  
Master Class: Bolcom & Musto - Songs & Arias  
Concert: A Celebration of LA Composers

Thayer Hall  
Thayer Hall  
Zipper Hall

### Monday, June 23

#### Bolcom, Luna, Morris, Saffer

9-11:30 a.m.  
\* Noon  
3-5 p.m.  
\* 5:30 p.m.  
7-9 p.m.

Master Class: Berg – Sieben Frühe Lieder  
Concert: The Songs of John Musto  
Master Class: Cabaret II  
Concert: *Des Knaben Wunderhorn*  
Master Class: Folksongs

Thayer Hall  
Thayer Hall  
Thayer Hall  
Thayer Hall  
Mayman Hall

### Tuesday, June 24

#### Johnson, Tagg

9-11:30 a.m.  
3:30-4:30 p.m.  
\* 5:30 p.m.  
\* 7:30 p.m.

Master Class: *Cabaret Songs & Charm of Lullabies*  
Lecture: American Art Song Under 40  
Concert: Honest American III  
Concert: Distinguished Faculty Recital  
Susanne Mentzer, mezzo-soprano; Craig Rutenberg, piano

Thayer Hall  
Mayman Hall  
Thayer Hall  
Thayer Hall

### Wednesday, June 25

#### Bennett, Johnson, Fortunato

9-11:30 a.m.  
\* Noon  
2-4:30 p.m.  
\* 5:30 p.m.  
7-9 p.m.

Master Class: Silenced but not Forgotten  
Concert: Honest American IV  
Master Class: Hugo Wolf  
Concert: Voices of Russia  
Master Class: Women Composers

Thayer Hall  
Thayer Hall  
Thayer Hall  
Thayer Hall  
Mayman Hall

### Thursday, June 26

#### Mentzer

9:30-11:30 a.m.  
\* Noon  
1-3 p.m.  
3:30-5:30 p.m.  
\* 5:30 p.m.  
\* 7:30 p.m.

Master Class Brahms  
Concert: Honest American V  
Master Class: TBA  
Master Class: TBA  
Concert: Honest American I  
Concert: A Schubert Journey with Graham Johnson

Thayer Hall  
Thayer Hall  
TBA  
TBA  
Thayer Hall  
Thayer Hall

### Friday, June 27

#### Musto

\* Noon  
\* 5:30 p.m.  
\* 7:30 p.m.

Concert: Honest American VI  
Concert: Honest American II  
Concert: The American Songbook with John Musto

Thayer Hall  
Thayer Hall  
Thayer Hall

### Saturday, June 28

#### Ritter

8 a.m.-Noon

Housing Check-Out (Olive building, 3rd Floor)

Olive Lobby

ALL CONCERTS FREE

Information:

songfest@earthlink.net

www.songfest.us

(213) 621-4720

# SongFest 2014

at Colburn

Rosemary Hyler Ritter

Founder/Artistic Director

Matthew Morris & Liza Stepanova

Associate Artistic Directors

## CONCERT SERIES

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



Thursday, June 5 • 7:30 p.m. • Zipper Hall

### SongFest Guest Artist Recital

International opera star Katie Van Kooten, *soprano*; Rosemary Ritter, *piano*



Sunday, June 8 • 4 p.m. • Thayer Hall

### A Contemporary Vocal Playground with Lucy Shelton

Including the old-made-new, vocalises, canons and multiple settings of Emily Dickinson's "I'm Nobody"

Devised and coached by Lucy Shelton, *soprano*



Monday, June 9 • Noon • Thayer Hall

### The SongFest Colburn Fellows

Eva Gheorghiu, *soprano*; Quinn Middleman, *mezzo-soprano*; Brian Mummert, *baritone*

with Liza Stepanova, *piano*



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

### An Evening of songs by Elliott Carter and his Contemporaries

Early Carter songs and works by Dusapin, Knussen, Rochberg, Saariaho and Zuidam

Devised and coached by Lucy Shelton



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

### I am in Need of Music/Equations of the Light: California Poetry in Concert \*

Settings of poems by Dana Gioia and Elizabeth Bishop

Devised and coached by Victoria Kirsch with special guest speaker Dana Gioia



Friday, June 13 • 5:30 p.m. • Thayer Hall

### Clara and Robert Schumann: Spring of Love, Opus 37

SongFest Young Artists

Devised and coached by Liza Stepanova



Saturday, June 14 • 5:30 p.m. • Thayer Hall

### A Celebration of California Composers \*

Featuring music by David Conte, Gabriela Lena Frank, David Garner,

Gordon Getty, Peter Golub, and Maria Newman

Devised and coached by Kathleen Tagg

ALL CONCERTS FREE

Information:  
songfest@earthlink.net  
www.songfest.us  
(213) 621-4720

# SongFest 2014

at Colburn

## CONCERT SERIES

*continued*



Saturday, June 14 • 7:30 p.m. • Thayer Hall

### Connection: Three Song Cycles of Jake Heggie

NAXOS CD Release Concert

Works by Jake Heggie, Samuel Barber, and Ricky Ian Gordon  
Regina Zona, *soprano*; Kathleen Tagg, *piano*



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

### from Twilight to Sunrise

Featuring the world premiere of *Love Sweet: Five Amy Lowell Poems* by Jennifer Higdon, the SongFest 2014 commission underwritten by The Elizabeth and Michel Sorel Organization; *Let Evening Come* by William Bolcom and *River Songs* by John Musto with guest artists Itamar Zorman, *violin* (Lysander Piano Trio) and Edward Klorman, *viola*; Peter Myers, *cello*



Friday, June 20 • 8 p.m. • Thayer Hall

### American SongBook

Amy Burton, *soprano*; Joan Morris, *mezzo-soprano*; William Bolcom and John Musto, *piano*



Saturday, June 21 • 7:30 p.m. • Thayer Hall

### California: A New Home \*

Songs by European expatriates who found a new home in California

*SongFest* singers and pianists

Devised and coached by Liza Stepanova



Sunday, June 22 • 4 p.m. • Zipper Hall

### A Celebration of LA Composers \*

Featuring music by Mason Bates, Ted Hearne, Laura Karpman, Nora Kroll-Rosenbaum, Ian Krouse, Morten Lauridsen, Anne LeBaron, Andrew Norman, Jeffrey Parola, Alan Louis Smith, and Russell Steinberg with *SongFest* participants and guest artists: Janai Brugger, *soprano*; Michael Slattery, *tenor*

Devised and coached by Kathleen Tagg



Monday, June 23 • Noon • Thayer Hall

### The Songs of John Musto

The Marc and Eva Stern *SongFest* Fellows with John Musto, *piano*



Monday, June 23 • 5:30 p.m. • Thayer Hall

### Des Knaben Wunderhorn

Devised and coached by Susanne Mentzer & Lucas Wong



Tuesday, June 24 • 5:30 p.m. • Thayer Hall

### Honest American III

Matthew Morris, Young Artist Director with Young Artist singers

ALL CONCERTS FREE

Information:

songfest@earthlink.net

www.songfest.us

(213) 621-4720

*Song  
Fest 2014*  
at Colburn  
**CONCERT SERIES**

*continued*



Tuesday, June 24 • 7:30 p.m. • Thayer Hall

**Distinguished Faculty Recital**

International opera star Susanne Mentzer, *mezzo-soprano*; Craig Rutenberg, *piano*



Wednesday, June 25 • Noon • Thayer Hall

**Honest American IV**

Matthew Morris, Young Artist Director with Young Artist singers



Wednesday, June 25 • 5:30 p.m. • Thayer Hall

**Voices of Russia**

Devised and coached by Liza Stepanova



Thursday, June 26 • Noon • Thayer Hall

**Honest American V**

Matthew Morris, Young Artist Director with Young Artist singers



Thursday, June 26 • 5:30 p.m. • Thayer Hall

**Honest American I**

Matthew Morris, Young Artist Director with Young Artist singers



Thursday, June 26 • 7:30 p.m. • Thayer Hall

**A Schubert Journey with Graham Johnson**

*SongFest* singers and pianists



Friday, June 27 • Noon • Thayer Hall

**Honest American VI**

Matthew Morris, Young Artist Director with Young Artist singers



Friday, June 27 • 5:30 p.m. • Thayer Hall

**Honest American II**

Matthew Morris, Young Artist Director with Young Artist singers



Friday, June 27 • 7:30 p.m. • Thayer Hall

**The American Songbook with John Musto**

John Musto, *piano*

SongFest 2014 Finale Concert

\* Part of the "California Songs" mini-festival

\*\*Dates and programs subject to change

## The SongFest Colburn Fellows

Liza Stepanova, *piano*

### I. Nature, Spring, Love

Здесь хорошо  
*12 Romances, Op. 21*

Sergei Rachmaninov  
(1873-1943)

Chère nuit

Alfred Bachelet  
(1864-1944)

Bedeckt mich mit Blumen  
*Spanisches Liederbuch*

Hugo Wolf  
(1860-1903)

Весенние воды  
*12 Romances, Op. 21*

Rachmaninov

Eva Gheorghiu, *soprano*

### II. A Common Language: British & American Folk Songs

At the River

Aaron Copland  
(1900-1990)

Sweet Polly Oliver

Benjamin Britten  
(1913-1976)

O Waly Waly

Britten

California

Steven Mark Kohn  
(b. 1957)

She Moved Through the Fair

Britten

Brian Mummert, *baritone*

### III. Sieben frühe Lieder

Nacht (Hauptmann)  
Schilflied (Lenau)  
Die Nachtigall (Storm)  
Traumgekrönt (Rilke)  
Im Zimmer (Schlaf)  
Liebesode (Hartleben)  
Sommertage (Hohenberg)

Alban Berg  
(1885-1935)

Quinn Middleman, *mezzo- soprano*

# An Evening of songs by Elliott Carter and his Contemporaries

Program devised and coached by Lucy Shelton

## I.

Voyage (Hart Crane)

Elliott Carter  
(1908-2012)

Jessica Thompson, *soprano* • Shannon McGinnis, *piano*

## II.

All my life (Paul Rochberg)

George Rochberg  
(1918-2005)

*Eleven Songs for Mezzo-Soprano and Piano* (1969)

Kelly Newberry, *mezzo-soprano* • Shannon McGinnis, *piano*

How many little wings in cumbersome

Pascal Dusapin  
(b. 1955)

*Two Walking* (1994) (Gertrude Stein)

Kristina Bachrach, *soprano* • Tiffany DuMouchelle, *soprano*

We are like the mayflies (Paul Rochberg)

Rochberg

*Eleven Songs for Mezzo-Soprano and Piano* (1969)

Kelly Newberry, *mezzo-soprano* • Shannon McGinnis, *piano*

*Two Walking* (1994) (Gertrude Stein)

Dusapin

Kiss me

Alexandra Smither, *soprano* • Anna Slate, *soprano*

May June

Danielle Buonaiuto, *soprano* • Elizabeth Kerstein, *soprano*

*Eleven Songs for Mezzo-Soprano and Piano* (1969) (Paul Rochberg)

Rochberg

Black tulips

Elizabeth Kerstein, *mezzo-soprano* • Bethany Pietroniro, *piano*

Nightbird berates

Paulina Swierczek, *soprano* • Bethany Pietroniro, *piano*

A scene in singing

Dusapin

*Two Walking* (1994) (Gertrude Stein)

Alexandra Smither, *soprano* • Anna Slate, *soprano*

Spectral butterfly

Rochberg

*Eleven Songs for Mezzo-Soprano and Piano* (1969) (Paul Rochberg)

Danielle Buonaiuto, *soprano* • Bethany Pietroniro, *piano*

So late!

Rochberg

*Eleven Songs for Mezzo-Soprano and Piano* (1969) (Paul Rochberg)

Tiffany DuMouchelle, *soprano* • Kyle Adam Blair, *piano*



CONCERT SERIES

SongFest 2014 • Wednesday, June 11 • 7:30 p.m. • Thayer Hall

**An Evening of songs by Elliott Carter and his Contemporaries**

*Continued*

It seems to be (Gertrude Stein)

Dusapin

*Two Walking* (1994)

Alexandra Smither, *soprano* • Anna Slate, *soprano*

**III.**

*Three Poems of Robert Frost* (1942)

Elliott Carter

Dust of Snow

(1908-2012)

The Rose Family

The Line-Gang

Emily Riley, *soprano* • Szu-Ying Huang, *piano*

INTERMISSION

**IV.**

Il pleut (Apollinaire) (1986)

Kaija Saariaho

(b. 1952)

Julia Fox, *soprano* • Shannon McGinnis, *piano*

La Musique (Baudelaire) (2007)

Carter

Julia Fox, *soprano*

Calligrammes (Apollinaire) (1991/2009)

Robert Zuidam

(b. 1964)

Lisa Perry, *soprano* • Danielle Buonaiuto, *soprano*

**V.**

A Noiseless Patient Spider

Oliver Knussen

*Whitman Settings*

(b. 1952)

A Noiseless Patient Spider

Brian Fennelly

*Two Whitman Songs*

(b. 1937)

Yungee Rhie, *soprano* • Dimitri Dover, *piano*

Lilac-time (Walt Whitman) (1914)

Cyril Scott  
(1879-1970)

Warble for Lilac-time (Walt Whitman) (1943)

Carter

Winnie Nieh, *soprano* • Kathleen Tagg, *piano*

**An Evening of songs by Elliott Carter and his Contemporaries***Continued*

## ❧ NOTE from LUCY SHELTON ❧



Elliott's radiant smile always greeted me at the 12th Street apartment door as I handed him a bouquet of flowers. Our conversations included many stories about people and places in his past, which he shared in great detail from his incredible memory. He often said "I'm talking too much today," but of course I never thought so. It was an honor to be his friend.

The first Carter song I performed was his setting of Hart Crane's "Voyage", which my mentor, Jan de Gaetani, gave me at Aspen in 1972. I marveled at Carter's musical language, which seemed both vulnerable and majestic. A decade later I had my first taste of "A Mirror on Which to Dwell" and it was love at first sound. The vocal lines in these six Bishop poems soar above, intertwine, punctuate, antagonize, and occasionally even dominate the band of instruments. This dizzying variety of textures and dynamics was exhilarating. In spite of the complexity of Elliott's composition, the music felt totally spontaneous.

It was an immense privilege to have the song cycle "Of Challenge and Of Love" (settings of 5 John Hollander poems, an Aldeburgh Foundation commission instigated by Oliver Knussen) written for me in 1994-1995. It was a challenge I loved being given. In preparing this cycle with Elliott I learned how committed he was to text; how

delighted he could be that something he'd never done before actually worked (i.e. "End of a Chapter" made him giggle because the play between voice and piano was uncharacteristically sparse, even daring, after the complexities in the other songs); how concerned he got if it didn't sound the way he had imagined (i.e. we tried different transpositions of *Am Klavier* in an effort to match the quality of a *Lied* by Wolf). I was awed. He knew exactly what he wanted to hear, he cared, and he really could hear! It all mattered deeply to him, which inspired me to find my very best for him.

Elliott surprised me with the gift of a Baudelaire setting for unaccompanied voice, "La Musique", in the summer of 2007. I had told him at tea some weeks before that I was not finding many contemporary settings in my research for a Baudelaire festival concert in the fall. He proceeded to find his Baudelaire collection (in French) and talk with me about some of the poems. The chosen poem describes different ways that music makes the poet feel. Elliott's setting is a two-minute gem, expressing with simplicity, the mysterious power of music to both stimulate and soothe.

Trying to put my friendship into words is humbling – I will always be sitting at Elliott's feet, listening intently to his spirit, curiosity, humor, pride, humility, and alertness – and feel the glow of his presence. Since the memorial tribute concert (which was given at Juilliard in May of 2013) was performed under a giant projection of the composer at his desk, his presence was palpable to me while singing the concluding work (his last for soprano and orchestra), "What Are Years".

I am immensely grateful for the opportunity to share my personal experience of Elliott Carter, the man and his music, with the young singers and audiences here at the 2014 *SongFest*. All of Carter's music for voice and piano is being performed: the earlier works on June 11, and the song cycle on June 18. Please enjoy!

# I am in Need of Music/Equations of the Light

Settings of Poems by Elizabeth Bishop (1911-1979) and Dana Gioia (b. 1950)

Special Guest Speaker: Dana Gioia

Program Curator: Victoria Kirsch

## Part I

Sonnet: I am in need of music (Elizabeth Bishop)

Mark Carlson

(b. 1952)

Lizabeth Malanga, *mezzo-soprano* • Victoria Kirsch, *piano*

Three Ages of Woman (Elizabeth Bishop)

Lee Hoiby

(1926-2011)

*Manners*

*Filling Station*

*Insomnia*

Abby Middleton, *soprano* • Isabella Dawis, *soprano* • Tess Klibanoff, *soprano*

Victoria Kirsch, *piano*

House (Dana Gioia)

Tom Cipullo

*Insomnia\*\**

(b. 1956)

Zane Hill, *baritone* • Liza Stepanova, *piano*

\*\**(SongFest 2009 commission)*

*Becoming a Redwood* (Dana Gioia)

Lori Laitman

Song

(b. 1955)

Chelsea Chaves, *soprano* • Landon Baumgard, *piano*

Curriculum Vitae

Justin Hancock, *tenor* • Landon Baumgard, *piano*

*Flashes and Illuminations*

John Harbison

Chemin de Fer (Elizabeth Bishop)

(b. 1938)

Cirque d'Hiver (Elizabeth Bishop)

Steven Eddy, *baritone* • Chao-Hwa Lin, *piano*

Equations of the Light (Dana Gioia)

Laitman

Madison Leonard, *soprano* • Dylan Morrongiello, *tenor*

Landon Baumgard, *piano*

INTERMISSION

**I am in Need of Music/Equations of the Light**

*Continued*

**Part II**

|   |                               |
|---|-------------------------------|
| Song (Elizabeth Bishop)<br><i>North and South, Book II</i>  | Harbison                      |
| Lizabeth Malanga, <i>mezzo-soprano</i> • Bethany Pietroniro, <i>piano</i>                             |                               |
| “Dear, My Compass” (Elizabeth Bishop)<br><i>North and South, Book II</i>                              | Harbison                      |
| Elizabeth Kerstein, <i>mezzo-soprano</i> • Bethany Pietroniro, <i>piano</i>                           |                               |
| Touch (Dana Gioia)  | Alva Henderson<br>(b.1940)    |
| Laurel Weir, <i>soprano</i> • Victoria Kirsch, <i>piano</i>   |                               |
| Prayer (Dana Gioia)   | Morten Lauridsen<br>(b. 1943) |
| Daniel Johnson, <i>baritone</i> • Ruston Ropac, <i>mezzo-soprano</i><br>Szu-Ying Huang, <i>piano</i>  |                               |
| Bedlam (Visits to St. Elizabeth’s) (Elizabeth Bishop)   | Ned Rorem<br>(b. 1923)        |
| Annie Simon, <i>soprano</i> • Patricia Hazard, <i>piano</i>   |                               |
| The Apple Orchard (Dana Gioia)  | Laitman                       |
| Dylan Morrongiello, <i>tenor</i> • Patricia Hazard, <i>piano</i>                                      |                               |
| The End (Dana Gioia)  | Rorem                         |
| Justin Hancock, <i>tenor</i> • Victoria Kirsch, <i>piano</i>  |                               |
| I am in need of music (Elizabeth Bishop)  | Laitman                       |
| Elizabeth Bouk, <i>mezzo-soprano</i> • Joseph Eletto, <i>baritone</i><br>Minyoung Kang, <i>piano</i>  |                               |
| Money (Dana Gioia)  | Laitman                       |
| Emily Riley, <i>soprano</i> • Monica Alfredsen, <i>mezzo-soprano</i><br>Victoria Kirsch, <i>piano</i> |                               |



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

—Elizabeth Bishop

## Spring of Love: Robert, Clara, and Johannes

Featuring SongFest Young Artists and guests.

Program devised and coached by Liza Stepanova

### *Zwölf Gedichte aus 'Liebesfrühling,' Op. 37 (Friedrich Rückert)*

Robert Schumann

Nos. 2, 4, and 11 by Clara Schumann (1819-1896), also published as her Op. 12

(1810-1856)

Der Himmel eine Träne geweint

Joseph Eletto, *baritone* • Gloria Kim, *piano*

Er ist gekommen (by Clara Schumann)

Jackie Stevens, *soprano* • Alin Melik-Adamyan, *piano*

O ihr Herren

Emma Rosenthal, *soprano* • Patricia Hazard, *piano*

Liebst du um Schönheit (by Clara Schumann)

Eve Webber, *mezzo-soprano* • Patricia Hazard, *piano*

Ich hab' in mich gesogen

Fred Diengott, *bass-baritone* • Mary Trotter, *piano*

Liebste, was kann denn uns scheiden

Camilo Estrada, *tenor* • Alin Melik-Adamyan, *piano*

Schön ist das Fest des Lenzes

Nicole Sergeko, *soprano* • Ruston Ropac, *mezzo-soprano*  
Gloria Kim, *piano*

Flügel! Flügel! um zu fliegen

Tess Klibanoff, *soprano* • Michael Stewart, *piano*

Rose, Meer und Sonne

Zane Hill, *baritone* • Megan Barth, *piano*

O Sonn', O Meer, O Rose

Nandani Sinha, *mezzo-soprano* • Mary Trotter, *piano*

Warum willst du andre fragen (by Clara Schumann)

Candice Chung, *soprano* • Szu-Ying Huang, *piano*

So wahr die Sonne scheint

Amber Marsh, *soprano* • Daveed Buzaglo, *baritone*  
Megan Barth, *piano*

### *Two Songs, Op. 91*

Johannes Brahms

Gestillte Sehnsucht (Friedrich Rückert)

(1833-1897)

Geistliches Wiegenlied (Emanuel Geibel after Lope de Vega)

Tania Mandzy Inala, *mezzo-soprano* • Edward Klorman, *viola*  
Liza Stepanova, *piano*

*Further Schumann songs may be added to the program at the faculty's discretion.*

## A Celebration of California Composers

Program devised and coached by Kathleen Tagg

*Everyone Sang* (1998-2003) for baritone and piano

David Conte

Homecoming (A.E. Stallings)

(b. 1955)

Entrance (Rainer Maria Rilke)

Everyone Sang (Sigfried Sassoon)

Samuel Schultz, *baritone* • Gloria Kim, *piano*

*Unitas* (2003/2013) for soprano and piano

Maria Newman

(b. 1962)

Annie Simon, *soprano* • Alin Melik-Adamyran, *piano*

*Phenomenal Women* (2004) for soprano and piano (Maya Angelou)

David Garner

*Call letters: Mrs V.B.*

(b. 1954)

*Impeccable Conception*

*The Gamut*

*Request*

*Phenomenal Women*

Tiffany DuMouchelle, *soprano* • Kyle Adam Blair, *piano*

*Poor Peter* (2008) for soprano and piano (Gordon Getty)

Gordon Getty

Where is My Lady

(b. 1933)

Tune the Fiddle

The Ballad of Poor Peter

Lisa Perry, *soprano* • Joshua Marzan, *piano*

*Dark Carols* (2006) A Christmas Cycle for baritone and piano (Philip Littell)

Peter Golub

I am on my way

(b. 1958)

A Cup

Christmas Tree

Brian Mummert, *baritone* • Bethany Pietroniro, *piano*

*Cuatro Canciones Andinas* (1999) for mezzo-soprano and piano

Gabriela Lena Frank

(Jose Maria Arguedas)

(b. 1972)

Despedida

Yo Crio Una Mosca (I am Nursing a Fly)

Yunca

Tania Mandzy Inala, *mezzo-soprano* • Kathleen Tagg, *piano*

**A Celebration of California Composers***Continued*
 ARTISTS 
**DAVID CONTE**

One of the last students of legendary teacher Nadia Boulanger, David Conte has been Professor of Composition and Conductor of the Conservatory Chorus at the San Francisco Conservatory of Music since 1985, and on the Composition Faculty of the European American Music Alliance in Paris since 2011. He is the composer of over eighty published works, including six operas, a musical, works for chorus, solo voice, orchestra, chamber music, organ, piano, guitar, and harp. With composer Todd Boekelheide, Conte co-wrote the film score for the documentary *Ballets Russes*, shown at the Sundance and Toronto Film Festivals in 2005, (now available on DVD) and composed the music for the PBS documentary, *Orozco: Man of Fire* in 2006, shown on the American Masters Series in the fall of 2007. Two CDs of his works will be released in 2014; *America Tropical*, an opera in one act, and “Chamber Music.” He has composed songs for Thomas Hampson, Barbara Bonney and Phyllis Bryn-Julson.

**DAVID GARNER**

Composer David Garner (b. 1954) is well known and often performed in the San Francisco Bay Area. His body of work reflects his historical knowledge, theatrical flair, and humor. His music has been written up in the press as “alluring,” “brilliant,” “simple yet subtle,” “beautiful,” “imaginative,” and “a heady and touching revelation.” As Janos Gereben of the *San Francisco Classical Voice* states: “Bottom line: It’s the kind of new music you want to hear again.” The last two years have seen several critically-acclaimed premieres: *Vilna Poems*, for soprano, clarinet, cello and piano (released on the Pentatone Classics CD, “The Hours Begin to Sing”), *String Quartet No. 2*, premiered by the Han Quartet for the San Francisco-Shanghai International Chamber Music Festival, two song-cycles based on Holocaust era poetry, and *Six Persian Songs*, with soprano Raeeka Shehabi-Yaghmai and the Redwood Symphony, conducted by Erik Kujawsky. Looking forward, Opera Parallele has commissioned Garner to compose a full-length, two-act opera for their 2016 season. Set in the 1880’s San Francisco Barbary Coast, with libretto by Mark Hernandez, it promises to be a vital and compelling new work.

**GORDON GETTY**

Gordon Getty’s music has been widely performed in such venues as Carnegie Hall and Lincoln Center, London’s Royal Festival Hall, Vienna’s Brahmsaal, and Moscow’s Tchaikovsky Hall and Bolshoi Theatre, as well as at the Aspen, Spoleto, and Bad Kissingen Festivals. In 1986, he was honored as an Outstanding American Composer at the Kennedy Center, and was awarded the 2003 Gold Baton of the American Symphony Orchestra League. His one-act opera, *Usher House* will be premiered in 2014 by the Welsh National Opera. Getty’s first opera, *Plump Jack*, was premiered by the San Francisco Symphony in 1984 and since performed by the Los Angeles Chamber Orchestra, BBC Philharmonic, and London Philharmonic. His early work, *The White Election* (1981), a song cycle on poems by Emily Dickinson has been recorded twice and his song cycle *Poor Peter* (2005) was included by Lisa Delan and Kristin Pankonin on their PentaTone recital. Choral works *Victorian Scenes* and *Annabel Lee* were premiered by the Los Angeles Master Chorale and Sinfonia. Michael Tilson Thomas led the San Francisco Symphony and Chorus in *Annabel Lee* in 1998 and 2004, and premiered *Young America* (2001) for chorus and orchestra. *Joan and the Bells* has been performed widely since its 1998 premiere. Currently in preparation is a CD of his chamber music, which includes *Four Traditional Pieces*, which was performed in a string-orchestra arrangement by Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra in 2012.

**PETER GOLUB**

Peter Golub is the composer of numerous works for the concert hall, theatre, film and ballet. Recent concert works include: *Sleepwalking* for cello and orchestra, with Matt Haimovitz as soloist; *Dark Carols* at the Mark Taper Library’s Aloud Series; *Boxes, Buckets, and Bags* at the Kitchen in NY as part of the Liederabend Festival. Films scores include:

**A Celebration of California Composers***Continued*

*Frozen River, The Great Debaters, The Laramie Project* and *Wordplay*. He composed music for the recent Broadway productions of *The Heiress* (with Jessica Chastain) and *Time Stands Still* (with Laura Linney). For ten years he was composer-in-residence at Charles Ludlam's legendary Ridiculous Theatrical Company in Greenwich Village. He also wrote numerous scores for Joseph Papp's Shakespeare in the Park. In addition, he has written ballets for The Miami City Ballet, Milwaukee Ballet, Ballet West, and Atlanta Ballet. His composition teachers included Toru Takemitsu, Jacob Druckman, and Henry Brant; he has a DMA from the Yale School of Music. For the last fifteen years he has been Director of the Sundance Film Music Program and has recently been teaching at UCLA. He is currently making a film about Graham Johnson and the lieder of Schubert.

**GABRIELA LENA FRANK**

Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Dr. Gabriela Lena Frank explores her multicultural heritage through her compositions. Winner of a Latin Grammy and nominated for Grammys as both composer and pianist, Gabriela also holds a Guggenheim Fellowship and a USA Artist Fellowship given each year to fifty of the country's finest artists. Her work has been described as "crafted with unselfconscious mastery" (*Washington Post*), and "brilliantly effective" (*New York Times*). A member of the Silk Road Ensemble, Gabriela is regularly commissioned by luminaries such as cellist Yo Yo Ma, soprano Dawn Upshaw, the King's Singers, and the Kronos Quartet. She is also commissioned and performed by premiere orchestras such as the New York Philharmonic, the Chicago Symphony, the Boston Symphony, the Philadelphia Orchestra, the Cleveland Symphony, and the San Francisco Symphony. Frank was chosen to write a work for *SongFest* as the 2013 *SongFest* Sorel composer, which was premiered at Zipper Hall with Jessica Rivera and Kelly O'Connor. In 2013, she began her tenure as composer-in-residence with the Detroit Symphony under maestro Leonard Slatkin as well as with the Houston Symphony under Andrés Orozco-Estrada; and continues her longstanding creative relationship with Pulitzer Prize-winning playwright Nilo Cruz on operatic works.

**MARIA NEWMAN**

Recognized and commended by the U.S. Congress for her work in the field of classical music composition and performance, Maria Newman is an award-winning composer, violinist, violist, pianist, conductor, and pedagogue. An Annenberg Foundation Composition Fellow, Mary Pickford Library Composition Fellow, Variety Music Legend, and featured composer and concert soloist, Newman's music has been heard in such diverse venues as the U.S. Capitol Building in Washington D.C., WR Hearst Castle's Private Theater, the Washington State Capitol Dome & Rotunda, Carnegie Hall, the Kennedy Center, the Music Scoring Stages of 20th Century Fox, Warner Bros Pictures, Sony Pictures Entertainment, MGM, Paramount, Universal Pictures, and in numerous international settings on radio, television and in live performance. Newman is Composer-in-Residence with the Malibu Coast Chamber Orchestra and Soloists, the Malibu Coast Madrigals, and holds the Louis & Annette Kaufman Composition Chair at the Montgomery Arts House for Music and Architecture in Malibu. A visible symbol in modern classical music, Maria Newman's extensive original library of scintillating, highly discussed works represents a range of genres, from large-scale orchestra and choral, to chamber music, works for ballet, vocal solo works, song cycle/vocal chamber works, to original collaborative musical scores for historic silent films. NPR's Jim Svejda, the popular on-air icon of musical opinion, ("The Record Shelf Guide to the Classical Repertoire"), has hailed Maria Newman as, "Hugely musical, bewitching, profound and playful, with an instantly recognizable and unusually appealing musical personality."



## Connection: Three Song Cycles of Jake Heggie

NAXOS CD Release Concert: "Connection: Three Song Cycles of Jake Heggie"

Works by Jake Heggie, Samuel Barber and Ricky Ian Gordon

Regina Zona, *soprano*

Kathleen Tagg, *piano*

### *Songs and Sonnets to Ophelia* (1999)

Ophelia's Song (Jake Heggie)  
 Women Have Loved Before (Edna St. Vincent Millay)  
 Not in a Silver Casket (Edna St. Vincent Millay)  
 Spring (Edna St. Vincent Millay)

Jake Heggie

(b. 1961)

### *Genius Child* (1995)

Genius Child (Langston Hughes)  
 Will There Really Be a Morning? (Emily Dickinson)  
 Joy (Langston Hughes)

Ricky Ian Gordon

(b. 1956)

### *Despite and Still Op. 41* (1969)

A Last Song (Robert Graves)  
 My Lizard (Theodore Roethke)  
 In the Wilderness (Robert Graves)  
 Solitary Hotel (James Joyce)  
 Despite and Still (Robert Graves)

Samuel Barber

(1910-1981)

### *Natural Selection* (1997)

Creation (Gini Savage)  
 Animal Passion (Gini Savage)  
 Alas! Alack! (Gini Savage)  
 Indian Summer – Blue (Gini Savage)  
 Joy Alone (Connection) (Gini Savage)

Heggie



Jake Heggie

## *from* Twilight to Sunrise

### I.

*Crossroads\**

Twilight (Louise Glück)

John Harbison

(b. 1938)

Kristina Bachrach, *soprano* • Dimitri Dover, *piano*

\* *World premiere of the piano version of Twilight by John Harbison*

### II.

*Love Sweet* (Five poems of Amy Lowell) (2014) \*\*

Apology

The Giver of Stars

Absence

A Gift

A Fixed Idea

Jennifer Higdon

(b. 1962)

Yungee Rhie, *soprano*

Itamar Zorman, *violin* • Peter Myers, *cello* • Liza Stepanova, *piano*

\*\* *World Premiere: Love Sweet (Five Poems of Amy Lowell) by Jennifer Higdon was commissioned by SongFest with generous funding from the Sorel Organization.*

### III.

*Let Evening Come* (1994)

Ailey, Baldwin, Floyd, Killens, and Mayfield (Maya Angelou)

'Tis Not That Dying Hurts Us So (Emily Dickinson)

Interlude

Let Evening Come (Jane Kenyon)

William Bolcom

(b. 1938)

Kristina Bachrach, *soprano*

Edward Klorman, *viola* • Liza Stepanova, *piano*

### INTERMISSION

### IV.

*River Songs* (2002)

Song to the Trees and Streams (Pawnee)

Ask Me (William Stafford)

Quo vadis

Crossing Brooklyn Ferry (Walt Whitman)

John Musto

(b. 1954)

Steven Eddy, *baritone*

Peter Myers, *cello* • John Musto, *piano*

## CONCERT SERIES

SongFest 2014 • Wednesday, June 18 • 7:30 p.m. • Thayer Hall

### Twilight to Sunrise

*Continued*

#### V.

#### *Of Challenge and of Love* (John Hollander) (1994)

Elliott Carter

High on Our Tower

(1908-2012)

Paulina Swierczek, *soprano* • Elena Fomicheva, *piano*

Under the Dome

Lisa Perry, *soprano* • Bethany Pietroniro, *piano*

Am Klavier (at the piano)

Julia Fox, *soprano* • Gloria Kim, *piano*

Quatrains from Harp Lake

Tiffany DuMouchelle, *soprano* • Kyle Adam Blair, *piano*

End of a Chapter

Paulina Swierczek, *soprano* • Dimitri Dover, *piano*

#### *Postlude*

“And tomorrow - tomorrow -

The light as a thought forgotten comes again -

And with it ever the hope of the New Day.”

#### *Sunrise* (1921)

Charles Ives

(1874-1954)

Lucy Shelton, *soprano*

Itamar Zorman, *violin* • Michael Stewart, *piano*

### ❧ PROGRAM NOTES ❧

*Crossroads*, for soprano or mezzo soprano, oboe, and strings, was co-commissioned by the following organizations and ensembles: Apple Hill Center for Chamber Music, La Jolla Music Society for Summerfest, and Saint Paul Chamber Orchestra, with additional support from Atlanta Chamber Players, Blair School of Music-Vanderbilt University, Chamber Music Amarillo/Harrington String Quartet/Amy Goeser Kolb, Chamber Music Northwest, Chesapeake Chamber Music, Network for New Music, Oberlin Conservatory, Orchestra of St. Luke’s, San Francisco Symphony, Serenata of Santa Fe, Texas Tech University School of Music, and Winsor Music.

This piece represents my third musical encounter with Louise Glück’s poetry. In my *Symphony No 5*, her poem “Relic” offers a kind of rejoinder, a Euridice counterforce to Czeslaw Milosz’ retelling of the Orpheus story. In *The Seven Ages*, six of the poems are chosen to follow that book’s hidden narrative. The shape of her lines and the emotional regions they inhabit forced me to find some new musical solutions, and left unanswered a lot of questions about how to do this.



When Glück published *A Village Life* in 2009, I noticed a new direction: the book seemed to originate in a community, in which isolation was both ameliorated and more deeply experienced, something like what I register in Leopardi’s poems. I wanted to engage with these poems partly to add voice to this new direction, to affirm it, and to find whatever new compositional skills it required.

Each of the three settings is preceded by the same Refrain, which I took to be a location, the community norm, from which the music can depart.

I am grateful to the oboist Peggy Pearson for initiating the co-commissioning process, and to the many participants for their support. — John Harbison

**Twilight to Sunrise**

*Continued*

***Crossroads***

Poems by Louise Glück, from *A Village Life*  
(Farrar, Straus and Giroux: 2009)

**Twilight**

All day he works at his cousin's mill,  
so when he gets home at night, he always sits at this one  
window,  
sees one time of day, twilight.  
There should be more time like this, to sit and dream.  
It's as his cousin says:  
Living—living takes you away from sitting.

In the window, not the world but a squared-off landscape  
representing the world. The seasons change,  
each visible only a few hours a day.  
Green things followed by golden things followed by  
whiteness—  
abstractions from which come intense pleasures,  
like the figs on the table.

At dusk, the sun goes down in a haze of red fire between  
two poplars.  
It goes down late in summer—sometimes its hard to stay  
awake.

Then everything falls away.  
The world for a little longer  
is something to see, then only something to hear,  
crickets, cicadas.  
Or to smell sometimes, aroma of lemon trees, of orange  
trees.  
Then sleep takes this away also.

But it's easy to give things up like this, experimentally,  
for a matter of hours.

I open my fingers—  
I let everything go.

Visual world, language,  
rustling of leaves in the night,  
smell of high grass, of woodsmoke.

I let it go, then I light the candle.

❧ PROGRAM NOTES ❧

*Love Sweet* is a collection of five songs based on love poems by the American Poet, Amy Lowell. The layout of the poetry reflects the trajectory of a relationship: from birth to death. Three of the songs make use of an unusual piano technique: stopped piano (this unique color is created by reaching in and slightly muffling the piano strings before they are struck in the traditional manner [with the hammer of the key]). This color decision came about because of the presence of the violin and cello in this accompaniment as well; the resulting sound mimics the string instruments' pizzicato effect (plucking the string, as opposed to traditional bowing).

The poems: "Apology", "The Giver of the Stars", "Absence", and "A Gift" are from *Sword Blades and Poppy Seed* (1912).  
"A Fixed Idea" is from *A Dome of Many-Coloured Glass* (1912).

This work was commissioned by *SongFest* and made possible with the generous support of The Elizabeth & Michel Sorel Organization whose mission is to expand opportunities for women in music. — Jennifer Higdon

**Twilight to Sunrise***Continued***Apology**

Be not angry with me that I bear  
 Your colours everywhere,  
 All through each crowded street,  
 And meet  
 The wonder-light in every eye,  
 As I go by.

Each plodding wayfarer looks up to gaze,  
 Blinded by rainbow haze,  
 The stuff of happiness,  
 No less,  
 Which wraps me in its glad-hued folds  
 Of peacock golds.

Before my feet the dusty, rough-paved way  
 Flushes beneath its gray.  
 My steps fall ringed with light,  
 So bright,  
 It seems a myriad suns are strown  
 About the town.

Before me is the sound of steepled bells,  
 And rich perfumed smells  
 Hang like a wind-forgotten cloud,  
 And shroud  
 Me from close contact with the world.  
 I dwell imperaled.  
 You blazon me with jeweled insignia.  
 A flaming nebula  
 Rims in my life. And yet  
 You set  
 The word upon me, unconfessed  
 To go unguessed.

**The Giver of Stars**

Hold your soul open for my welcoming.  
 Let the quiet of your spirit bathe me  
 With its clear and rippled coolness,  
 That, loose-limbed and weary, I find rest,  
 Outstretched upon your peace, as on a bed of ivory.

Let the flickering flame of your soul play all about me,  
 That into my limbs may come the keenness of fire,  
 The life and joy of tongues of flame,  
 And, going out from you, tightly strung and in tune,  
 I may rouse the blear-eyed world,  
 And pour into it the beauty which you have begotten.

**Absence**

My cup is empty to-night,  
 Cold and dry are its sides,  
 Chilled by the wind from the open window.  
 Empty and void, it sparkles white in the moonlight.  
 The room is filled with the strange scent  
 Of wistaria blossoms.  
 They sway in the moon's radiance  
 And tap against the wall.  
 But the cup of my heart is still,  
 And cold, and empty.

When you come, it brims  
 Red and trembling with blood,  
 Heart's blood for your drinking;  
 To fill your mouth with love  
 And the bitter-sweet taste of a soul.

**A Gift**

See! I give myself to you, Beloved!  
 My words are little jars  
 For you to take and put upon a shelf.  
 Their shapes are quaint and beautiful,  
 And they have many pleasant colours and lustres  
 To recommend them.  
 Also the scent from them fills the room  
 With sweetness of flowers and crushed grasses.  
 When I shall have given you the last one.  
 You will have the whole of me,  
 But I shall be dead.

**A Fixed Idea**

What torture lurks within a single thought  
 When grown too constant, and however kind,  
 However welcome still, the weary mind  
 Aches with its presence. Dull remembrance taught  
 Remembers on unceasingly; unsought  
 The old delight is with us but to find  
 That all recurring joy is pain refined,  
 Become a habit, and we struggle, caught.  
 You lie upon my heart as on a nest,  
 Folded in peace, for you can never know  
 How crushed I am with having you at rest  
 Heavy upon my life. I love you so  
 You bind my freedom from its rightful quest.  
 In mercy life your drooping wings and go.

*From A Dome of Many-Coloured Glass (1912) and Sword Blades  
 and Poppy Seed (1912)*

## California: A New Home

Devised and coached by Liza Stepanova

### I. A Journey Through The Native Land

- Motiv - Ich reise aus, meine Heimat zu entdecken (Ernst Krenek) Ernst Krenek  
(1900-1991)  
*Reisebuch aus den österreichischen Alpen*, Opus 62  
 Daveed Buzaglo, *baritone* • Szu-Ying Huang, *piano*
- Leading Song Igor Stravinsky  
(1882-1971)  
*Four Russian Folk Songs* (1918)  
 Paulina Swierczek, *soprano* • Elena Fomicheva, *piano*
- IV. M'affaccio alla finestra Mario Castelnuovo-Tedesco  
(1895-1968)  
*Stelle cadenti* (Tuscan folk poetry)  
 Christine Jay, *soprano* • Liza Stepanova, *piano*
- En ha mostan - The Land Where My Heart Lies Miklós Rózsa  
(1907-1995)  
 (Michel Gyarmathy, trans. Christopher Palmer)  
 Laurel Weir, *soprano* • Joshua Marzan, *piano*
- Chant d'Amour Darius Milhaud  
(1892-1974)  
*Poèmes Juifs* (Jewish folk poetry)  
 Caroline Reynolds, *mezzo-soprano* • Michael Stewart, *piano*
- Daisies, op. 38 no. 3 (Igor Severyanin) Sergey Rachmaninoff  
(1873-1943)  
 Emily Siar, *soprano* • Elena Fomicheva, *piano*
- Galathea (Frank Wedekind) Arnold Schoenberg  
(1874-1951)  
*Brettli-Lieder*  
 Lauren-Rose King, *soprano* • Kyle Adam Blair, *piano*

### II. Lost World

- Mein Herz ist mir gemenget Schoenberg  
*Four German Folk Songs* (1930)  
 Brianna Bragg, *mezzo-soprano* • Patricia Hazard, *piano*
- One Evening When All Was Still Castelnuovo-Tedesco  
*Three Sephardic Songs*  
 Christopher Edwards, *bass-baritone* • Liza Stepanova, *piano*
- Salve Regina Milhaud  
*Cinq Prières*, Opus 231c (1942)  
 Grace Kahl, *soprano* • Megan Barth, *piano*

## CONCERT SERIES

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### California: A New Home

*Continued*

- Speisekammer, 1942 (Bertolt Brecht) Hanns Eisler  
(1898-1962)  
*Hollywood Songbook*  
Daniel Johnson, *baritone* • Megan Barth, *piano*
- Selbstmord (Bertolt Brecht) Eisler  
*Hollywood Songbook*  
Samuel Schultz, *baritone* • Kathleen Tagg, *piano*
- High Flight (1942, John Magee) Rózsa  
Kevin Delaney, *tenor* • Michael Stewart, *piano*

### INTERMISSION

### III. New World

- Die Landschaft des Exils (Bertolt Brecht) Eisler  
*Hollywood Songbook*  
Matthew Morris, *baritone* • Liza Stepanova *piano*
- Ballad of the Railroads (Ernst Krenek), excerpt Krenek  
Nandani Sinha, *mezzo-soprano* • Alin Melik-Adamyian, *piano*
- The Wonderful Widow of Eighteen Springs (James Joyce) John Cage  
(1912-1992)  
Anna Slate, *soprano* • Kyle Adam Blair, *piano*
- Sanctus: For Radiana Puzmore Lou Harrison  
(1917-2003)  
Quinn Middleman, *mezzo-soprano* • Liza Stepanova, *piano*
- A Sharp Where You'd Expect A Natural Henry Cowell  
(1897-1965)  
*Three Anti-Modernist Songs*  
Loghan Bazan, *mezzo-soprano* • Liza Stepanova, *piano*

### IV. Celluloid Dreams

- Twentieth Century-Fox Trademark Alfred Newman  
(1900-1970)  
Landon Baumgard, *piano*

CONCERT SERIES

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**California: A New Home**

*Continued*

Theme from Peyton Place (Paul Francis Webster)

Franz Waxman  
(1906-1967)

Eric Vinas, *baritone* • Landon Baumgard, *piano*

I Have Been Wandering (Emily Brontë)

Bernard Herrmann  
(1911-1975)

*Wuthering Heights*

Jackie Stevens, *soprano* • Kathleen Tagg, *piano*

Theme from *Ben Hur*

Rózsa

Michael Stewart, *piano*

Tomorrow (Margaret Kennedy)

Erich Wolfgang Korngold  
(1897-1957)

*The Constant Nymph*

Samuel Schultz, *baritone* • Kathleen Tagg, *piano*



Liza Stepanova



## A Celebration of LA Composers

Program devised and coached by Kathleen Tagg

Story of My Angel (1993) for female chorus, soprano soloist and processed piano (Howard Finster) Anne LeBaron  
(b. 1953)

Alexandra Smither, *soprano* • Kathleen Tagg, *piano*

Joseph Baldwin, *conductor*

Ensemble: Micaela Aldridge, Carolyn Balkovetz, Chelsea Chaves, Perri DiChristina, Emily Dyer, Rebecca Henry, Sara Jackson, Sylvia Leith, Catherine Maynes, Tara Morrow, Annmarie Rizzo, Eve Webber

Lullaby (2007) for mezzo-soprano and piano Andrew Norman  
(b.1979)

Tania Mandzy Inala, *mezzo-soprano* • Dmitri Dover, *piano*

Letter to the Unknown Wife (2012) for baritone and piano (Neil Aitken) Jeffrey Parola  
(b. 1979)

Steven Eddy, *baritone* • Chao-Hwa Lin, *piano*

*Five Psalms of Jonathan to David* (2008) for counter-tenor and piano Alan Louis Smith  
(b. 1958)

Psalm III: I kiss your hair (Alan Louis Smith)

Psalm IV: The headlong rush of star to star (Alan Louis Smith)

Collin Shay, *counter-tenor* • Dimitri Dover, *piano*

i carry your heart (2008) for mezzo-soprano and piano (e. e. cummings) Ted Hearne  
(b. 1982)

Jessica Thompson, *soprano* • Kathleen Tagg, *piano*

*The Warmth of Other Suns* (2014) for voice, piano and electronics Laura Karpman  
(b. 1959)

Selections from *The Warmth of Other Suns* (Isabel Wilkerson)

Janai Brugger, *soprano* • Kathleen Tagg, *piano*

### INTERMISSION

Cuántas veces, amor (Pablo Neruda) Ian Krouse  
(b. 1956)

*Invocation* (2006) for soprano and piano

Tiffany DuMouchelle, *soprano* • Elena Fomicheva, *piano*

Lullabye Russell Steinberg  
(b. 1959)

*Brim A Brew* (2009) for soprano and piano (Ray Underwood)

Kristina Bachrach, *soprano* • Michael Stewart, *piano*

**LA A Celebration of LA Composers***Continued*

Behold (Anonymous) Nora Kroll-Rosenbaum  
 Arrangement of John Dowland's *Behold a Wonder Here* for baritone and electronics (b. 1979)  
 Michael Slattery, *tenor*

Observer in The Magellanic Cloud for Chorus (2011) Mason Bates  
(b. 1977)  
 a capella chorus • Joseph Baldwin, *conductor*  
 Ensemble: Amy Bleasedale, Fred Diengott, Frank Fainer, Zane Hill, Max Jansen, Isabella Livorni, Abby Middleton,  
 Ruston Ropac, Ann Saute, Eric Viñas, Sidney Walker, Andrew Zimmerman”

Dirait-On (Rainer Maria Rilke) Morten Lauridsen  
*Les Chansons des Roses* (1993) for Treble Chorus (b. 1943)  
 Kathleen Tagg, *piano* • Joseph Baldwin, *conductor*  
 Ensemble: Elizabeth Bouk, Sarah Forestieri, Jardena Gertler-Jaffe, Hannah Rose Gorman, Elizabeth Kerstein, Maria Lacey,  
 Jeannette Lee, Madison Leonard, Jing Liu, Dana MacIntosh, Annalise Perricone, Collin Shay

❧ GUEST ARTISTS & COMPOSERS ❧

**MASON BATES**

Recently awarded the Heinz Medal in the Humanities, Mason Bates writes music that fuses innovative orchestral writing, imaginative narrative forms, harmonies of jazz and the rhythms of techno. His symphonic music is the first to receive widespread acceptance for its expanded palette of electronic sounds and is championed by leading conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin. He is a visible advocate for bringing new music to new spaces. The San Francisco Symphony continues its exploration of Bates' music with its Beethoven & Bates Festival. His Violin Concerto will be recorded with Leonard Slatkin, the London Symphony, and violinist Anne Akiko Meyers. Bates is a member of Mercury Soul, a non-profit organization which presents classical music in new ways to a new generation across the country. Mercury Soul embeds classical music into a fluid evening of DJ-ing and immersive stagecraft. With ongoing collaborations with the Chicago Symphony and San Francisco Symphony, and debuting last season in a sold-out show with the Pittsburgh Symphony, Mercury Soul has become an important game-changer in the world of classical music.

**JANAI BRUGGER**

A former winner of Plácido Domingo's prestigious Operalia vocal competition and of the Metropolitan Opera National Council Auditions, American soprano, Janai Brugger, begins the 2013-14 season as Liu *Turandot* at Hawaii Opera Theatre. She returns to Los Angeles Opera to make her debut as Pamina *Die Zauberflöte* and in the spring, she continues to the Metropolitan Opera to sing the role of Helena *The Enchanted Island*. Later in Denver Miss Brugger makes her debut as Michaela *Carmen* with Opera Colorado. Last season the artist's appearances included Liu at the Metropolitan Opera in *Turandot*; the Peter Dvorský Festival in Prague; the May Festival with the Cincinnati Symphony Orchestra under the baton of James Conlon and with the Los Angeles Philharmonic and Gustavo Dudamel at the Hollywood Bowl. A favorite on the concert platform, she also sang at Grant Park Festival's Fourth of July open air concert in front of 10,000 people, and sang with Philadelphia Orchestra in their 2013 gala concert performance. Recent successes include appearance at Ravinia Festival with Chicago Symphony Orchestra under the baton of James Conlon. As a member of the Domingo-Thornton Young Artist Program, Ms Brugger's Los Angeles Opera appearances include Barbarina *Le Nozze di Figaro* under the baton of Plácido Domingo, Page *Rigoletto* with James Conlon, and Musetta *La Bohème* with Patrick Summers. Ms Brugger appeared with the Lyric Opera of Chicago in their 'Opera in the Neighborhoods' program and in 2010, she participated in The Merola Opera Program of San Francisco Opera.

**A Celebration of LA Composers***Continued***TED HEARNE**

Composer, performer and bandleader Ted Hearne (b.1982, Chicago) draws on a wide breadth of influences ranging across music's full terrain, to create intense, personal and multi-dimensional works. "No single artist embodies the post-genre Brooklyn scene, but Hearne may be its most zealous auteur." *The Los Angeles Times*, April 2013. Premieres from the past season include new works for the Los Angeles Philharmonic, A Far Cry, Marseille's Ensemble Telemaque and The Albany Symphony. Hearne's most recent collaboration paired him with hiphop/soul icon Erykah Badu and the Brooklyn Philharmonic, for whom he wrote an evening-length work premiered in two sold-out performances at BAM. In the coming season he will write a chamber work for eighth blackbird, a choral work for The Crossing and a theatrical work setting to music sections of the Iraq War Logs and the words of Pfc Chelsea Manning. Ted is a founding member of the Red Light Ensemble and one-sixth of the Sleeping Giant composer collective. He can also be seen performing with Philip White in their noisy duo R WE WHO R WE, and various other messy fusion projects. In Fall 2014 Hearne will be joining the faculty of the University of Southern California as a professor of composition.

**LAURA KARPMAN**

Through a rigorous musical approach, coupled with conceptual and progressive uses of technology and recording, Karpman's music reflects the acoustic lens of a true 21st century American composer. With four Emmys and an additional seven nominations, an Annie nomination, and 2 GANG awards for her video game music, Karpman is one of a handful of female composers scoring visual media. She recently collaborated with Raphael Saadiq scoring the musical *Black Nativity* for Fox Searchlight. She was tapped by Steven Spielberg to create an epic score for his 20-hour miniseries, *Taken*. Karpman's concert music is widely performed, and she has received recent commissions from the Pacific Symphony, The LA Opera, The Cabrillo Music Festival and clarinetist David Krakauer. Karpman is completing the recording of her multimedia opera *Ask Your Mama*, a commission from Carnegie Hall for Jessye Norman, The Roots, jazz singer, and orchestra, on a text by Langston Hughes. Dr. Karpman is looking forward to composing a multimedia piece for the Pacific Symphony to premiere in June, 2015.

**NORA KROLL-ROSENBAUM**

Collaborating with world-renowned filmmakers, composers, multimedia artists, and musicians, Nora Kroll-Rosenbaum, a 2012 Sundance Fellow, leads a diverse musical life, writing music for film, television, video games, theater and the concert hall. Her film scores include *Regarding Susan Sontag*, *Powerless*, *Money for Nothing*, *On Life's Terms*, *Stealing Summers*, *The Shattering*, *The Apocalypse According To Doris*, *Joburg*, *Sex and the Bronte Sisters*, *Mesmerize Me*, *Foreign Language*, *Back To The Front*, and *Temporary Obsession*, in addition to collaborative work on projects including Kinect Disneyland Adventures, *Craft in America*, *Black Nativity*, *VITO*, and *American Masters*. Her concert commissions include The Cabrillo Festival of Contemporary Music conducted by Marin Alsop, The London Symphony Chorus, The Seattle, Detroit and San Francisco Symphonies, Pennsylvania Chamber Orchestra, Ensemble Green, and Essential Voices USA, with broadcasts on NPR and publications by G. Schirmer and Boosey & Hawkes. As a co-founder and co-director of VisionIntoArt, she created interdisciplinary multimedia productions throughout the United States. She received her Bachelor's and Master's degrees at The Juilliard School, where she studied with Samuel Adler and Milton Babbitt. Kroll-Rosenbaum served as co-librettist and executive music producer for the Carnegie Hall world premiere of Langston Hughes' *Ask Your Mama*, a multimedia collaboration between Jessye Norman, Laura Karpman and The Roots.

**IAN KROUSE**

Ian Krouse has composed many vocal works, including song cycles, choral pieces and opera. Gramophone calls him "one of the most communicative and intriguing composers on the music scene today". Urtext Digital Classics released his *Cantar de los Cantares* with soprano Jessica Rivera, the co-dedicatée of his *Invocation*, in English, Spanish, Japanese and Korean. Recent cycles, in Armenian, are *Nocturnes*, for baritone and strings, and *Fire of Sacrifice*, for soprano and chorus, of which Charles Fierro wrote: "The most striking work of the day was the song cycle *Nocturnes* for baritone and string quintet... The metaphors of darkness and light, both physical and psychological, inform the words and the music with depth and empathy. The trajectory of Krouse's score is powerful because it is complex and truthful. His expert use of a widely extended tonality conveys strong emotion, as witnessed by the enthusiastic audience response. This is music that will repay many hearings. It clearly deserves a place in the standard repertory." His *Two Sephardic Songs* were just premiered by Diana Tash and the Debussy Trio, his *Armenian Requiem*, for vocal soloists, choir and orchestra, for the '100th year Commemoration of the Armenian Genocide', will be premiered next year in Los Angeles.

**A Celebration of LA Composers***Continued***MORTEN LAURIDSEN**

The music of Morten Lauridsen occupies a permanent place in the standard vocal repertoire of the Twenty-First Century. His eight vocal cycles (*Lux Aeterna*, *Les Chansons des Roses*, *Madrigali: Six 'FireSongs' on Italian Renaissance Poems*, *A Winter Come*, *Cuatro Canciones*, *A Backyard Universe*, *Nocturnes and Mid-Winter Songs* on poems by Robert Graves), instrumental works, art songs and series of motets (including *O Magnum Mysterium*) are performed throughout the world and have been recorded on over two hundred CDs, including several that received Grammy nominations. Mr. Lauridsen (b. 1943) served as Composer-in-Residence of the Los Angeles Master Chorale from 1995-2001 and is currently Distinguished Professor of Composition at the University of Southern California Thornton School of Music. An award-winning documentary by Michael Stillwater, *Shining Night – A Portrait of Composer Morten Lauridsen*, was released in 2012 ([songwithoutborders.net](http://songwithoutborders.net)). In 2006, Morten Lauridsen was named an “American Choral Master” by the National Endowment for The Arts, and in 2007 he was awarded the National Medal of Arts, the highest artistic award in the United States, by the President in a White House ceremony “for his composition of radiant choral works combining musical beauty, power, and spiritual depth.”

**ANNE LEBARON**

Portrayed in *The New Yorker* as “an admired West Coast experimentalist, who is an innovative performer on the harp as well as an unusually inventive composer,” Anne LeBaron’s compositions embrace an exotic array of subjects. The recent recipient of an award given by Opera America’s new initiative, Opera Grants for Female Composers, she is now developing *Psyche & Delia*, an operatic investigation of the historical ramifications of LSD. In her previous operas, she has focused upon legendary figures such as Pope Joan, Eurydice, Marie Laveau, and the American Housewife. Acclaimed for her work in instrumental, electronic, and performance realms, her compositions have been performed around the globe. Her numerous awards and prizes include a Guggenheim Foundation Fellowship, the Alpert Award in the Arts, a Fulbright Full Fellowship, two awards from the Rockefeller MAP Fund for two of her operas, *Sucktion* and *Crescent City*, and a Los Angeles Cultural Exchange International Grant for *The Silent Steppe Cantata*. In the past year, her music was celebrated in three portrait concerts in both New York and Los Angeles. Co-chair of the Composition Program in the School of Music at CalArts, LeBaron holds the Roy E. Disney Family Chair in Musical Composition.

**ANDREW NORMAN**

Andrew Norman has been commissioned and premiered by the Los Angeles Philharmonic, Royal Liverpool Philharmonic, the Orpheus Chamber Orchestra, Minnesota Orchestra, Tonhalle Orchester Zurich, and Grand Rapids Symphony. His chamber music has been featured on the Wordless Music Series, MATA Festival, Tanglewood Festival of Contemporary Music, Los Angeles Philharmonic’s Green Umbrella Series, Focus Festival, and Aspen Festival. Andrew attended USC and Yale and teachers include Martha Ashleigh, Donald Crockett, Stephen Hartke, Stewart Gordon, Aaron Kernis, Ingram Marshall, and Martin Bresnick. A lifelong enthusiast for all things architectural, Andrew writes music that is inspired by forms and textures in the visual world. His music draws on an eclectic mix of instrumental sounds and notational practices. Andrew won the 2005 ASCAP Nissim Prize, the 2006 Rome Prize and the 2009 Berlin Prize. He joined the roster of Young Concert Artists as Composer in Residence in 2008, and held the title “Komponist für Heidelberg” for the 2010-2011 season. His string trio *The Companion Guide to Rome* was a finalist for the 2012 Pulitzer Prize in Music. Upcoming projects for Andrew include performances by the New York Philharmonic, Philadelphia Orchestra, Melbourne Symphony and Saint Paul Chamber Orchestra. He is Composer in Residence at the Los Angeles Chamber Orchestra and Boston Modern Orchestra Project.

**JEFFREY PAROLA**

Jeffrey Parola is an American composer of numerous orchestral, chamber, and choral/vocal works. His music is varied and eclectic, reflecting a wide range of musical influences. Jeffrey’s recent major professional commissions include *Concerto for Clarinet and Chamber Orchestra*, which premiered to critical acclaim in Florida in March 2014. *This view of life*, a piece for chorus and string quartet, premiered in New York City in May 2013. Upcoming commissions include a piece for bassoon and string quartet for a professional Los Angeles-based ensemble to be premiered in June 2014, and a piece for the BluePrint New Music Ensemble, to be premiered in San Francisco in Spring 2016. Jeffrey is the recipient of numerous notable honors, including the Jim Highsmith Orchestral Composition Prize (2009) for his large orchestral work, *The Long Valley*, honorable mention for the EAMA Prize (2009) for his work, *Sempiterna*, the EAMA Prize (2012) for *The Long Valley*, the Rappaport Prize for Music Composition (2013), and the 2016 Hoefler Prize (2014). A committed educator,

**A Celebration of LA Composers***Continued*

Jeffrey serves as an instructor on the faculty at the University of Southern California, where he teaches Aural Skills and Theory. He is currently finishing doctoral studies in composition at USC, where he studied with Frank Ticheli, Donald Crockett, and Stephen Hartke.

**ALAN SMITH**

Pianist Alan Smith enjoys a reputation as one of the United States' most highly regarded figures in the field of collaborative artistry. His performing experiences have included associations in major musical venues with such musical personalities as bass-baritone, Thomas Stewart; soprano, Barbara Bonney; mezzo-soprano, Stephanie Blythe; violist, Donald McInnes; violinist, Eudice Shapiro; as well as the Los Angeles Chamber Virtuosi. Broadcasts of his performances, compositions, and interviews have been aired internationally. His expertise and experience in song literature, chamber music, and opera make him much sought after as an accompanist, coach, faculty colleague, teacher of master classes, and adjudicator of area and international competitions, including regular engagements as a judge for the Metropolitan Opera National Council Auditions. At the USC Thornton School of Music, Professor Smith serves as the chair of Keyboard Studies and still serves as the director of the Keyboard Collaborative Arts Program, one of the oldest and largest programs of its kind the country. His current and former students maintain important positions internationally in the field of collaborative piano and coaching. He has served for 25 years as a member of the vocal coaching faculty at the Tanglewood Music Center in western Massachusetts. His own compositions for voice and piano have received performances in many parts of the world by some of the world's most acclaimed artists in such venues as Carnegie Hall, Lincoln Center, Kennedy Center, Wigmore Hall, Tanglewood Music Center, Music Academy of the West, and the Ravinia Festival.

**RUSSELL STEINBERG**

Composer, conductor, performer, and lecturer Russell Steinberg received a Ph.D. in Music from Harvard University, an M.M. from the New England Conservatory, and a B.A. from UCLA. He studied composition most notably with Leon Kirchner, Arthur Berger, Elaine Barkin, and Kenneth Klauss. His works range from solo to chamber and orchestral and have been performed worldwide. A new orchestral work, *Cosmic Dust*, a consortium commission by the New West Symphony, the Bay Atlantic Symphony, and the Hopkins Symphony, receives its world premiere April 25-27, 2014 in Oxnard, Thousand Oaks, and Santa Monica with the New West Symphony conducted by Marcelo Lehninger. A new song cycle, *Sacred Transitions*, commissioned by the Harold M. Schulweis Institute receives its premiere in May, as does his *String Quartet No. 2* with the Lyris Quartet as part of the HEAR NOW Festival of Los Angeles Composers. Steinberg is Artistic Director of the Los Angeles Youth Orchestra which made its Carnegie Hall debut last year. He is also a popular speaker for pre-concert events with the Los Angeles Philharmonic, the New West Symphony, and the Santa Monica Symphony. Steinberg is the creator of AudioMaps®, an innovative approach to music. His books *AudioMaps® To The Beethoven Symphonies* were published in 2008 and 2009 respectively.

**MICHAEL SLATTERY**

Michael Slattery made an unforgettable debut this year, stepping in at the last minute to sing the Britten *Serenade for Tenor, Horn, and Strings* for the New York Philharmonic's celebrations of Benjamin Britten's 100th birthday. He will rejoin the Philharmonic this season as the tenor soloist in Handel's *Messiah*. Mr. Slattery has performed at the Edinburgh, Spoleto, Holland, Athens, Aspen Music, Mostly Mozart, and Williamstown Theater Festivals; and has been a soloist with the Philadelphia Orchestra, the Seattle Symphony, the St. Paul Chamber and Philharmonia Baroque Orchestras, the Houston, Charlotte, San Antonio, Fort Worth, Pacific, and Kansas City Symphonies, among many others. Career highlights include the title role in Bernstein's *Candide* at Royal Festival Hall in London; *The Very Best of Lerner & Loewe* with the New York Pops at Carnegie Hall; J.S. Bach's *B-minor Mass* with Iván Fischer and the National Symphony Orchestra; Peter Sellars' *Tristan Project* with Esa-Pekka Salonen, and Philip Glass's *Akhmaten with John Adams* - both with the Los Angeles Philharmonic; the title role in Monteverdi's *L'Orfeo* at the Théâtre du Châtelet in Paris; and the *Monteverdi Vespers of 1610* at the Berlin Staatsoper. Michael Slattery's solo recordings include *The Irish Heart* and *Dowland in Dublin*, chosen by *Opera News* as one of the best recordings of 2012. Upcoming projects include Roland Auzet's *Steve V, Steve Jobs digital opera*, with Opéra de Lyon; Gregory Spears's opera *Paul's Case* for the Prototype and Britten's *A Midsummer Night's Dream* for the Festival d'Aix-en-Provence.

## The Songs of John Musto (b. 1954)

The Marc and Eva Stern SongFest Fellows with John Musto

Nude at the Piano (Mark Campbell) (2001)

Old Photograph (Archibald MacLeish)

Witness (e. e. cummings) (1992)

Passacaglia (e. e. cummings) (1992)

Kevin Delaney, *tenor*

### *Recuerdo*

1. Echo (Christina Rossetti)

2. Recuerdo (Christina Rossetti)

3. Last Song (Louise Bogan)

Tania Mandzy Inala, *mezzo-soprano*

### *Scottish Songs* (2003)

1. Spell of the bridge (Helen Lamb)

2. Atheist Lightening a Candle at 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)

Kristina Bachrach, *soprano*

### *Viva Sweet Love* (2004)

1. As is the sea marvelous (E. E. Cummings)

2. Rome in the Café (Laughlin)

3. You came as a thought (Laughlin)

4. Crystal Palace Market (Laughlin)

5. Sweet Spring (e. e. Cummings)

Joseph Eletto, *baritone*

### Take Hands (Laura Riding Jackson)

Kristina, Bachrach, *soprano* • Tania Mandzy Inala, *mezzo-soprano*

Joseph Eletto, *baritone* • Kevin Delaney, *tenor*



Christian Steiner

### **Take Hands**

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.

## Honest American III

Matthew Morris, Young Artist Director with Young Artist singers

|   |                                 |
|---|---------------------------------|
| Solitary Hotel (James Joyce)<br><i>Despite and Still</i>  | Samuel Barber<br>(1910-1981)    |
| The Secrets of Old (William Butler Yeats)<br>Isabella Livorni, soprano                                    |                                 |
| Sunbeam Blues (Julie Kane)  | Dale Trumbore<br>(b. 1987)      |
| Come you not from Newcastle (Folk Poetry)<br>Hannah Rose Gorman, soprano                                  | Benjamin Britten<br>(1913-1976) |
| The Poor Girl's Ruination/The Dream Keeper (Langston Hughes)  | Gordon                          |
| Joy (Langston Hughes)<br><i>Genius Child</i><br>Abby Middleton, soprano                                   |                                 |
| The Year's at the Spring (Robert Browning)  | Amy Beach<br>(1867-1944)        |
| O boundless, boundless evening (Georg Heym)<br>Annalise Perricone, soprano                                | Barber                          |
| Lady of the Harbor (Emma Lazarus)<br><i>Three Women</i>   | Lee Hoiby<br>(1926-2011)        |
| Sweeter than Roses (anon)<br>Sarah Forestieri, soprano  | Henry Purcell<br>(1659-1695)    |
| i carry your heart (e.e. cummings)  | John Duke<br>(1899-1984)        |
| What if...(Samuel Taylor Coleridge)<br>Megan Orticelli, soprano   | Hoiby                           |
| Dream Valley (William Blake)<br><i>Three William Blake Songs</i>  | Roger Quilter<br>(1877-1953)    |
| Why do they shut me out of heaven?<br><i>Twelve Poems by Emily Dickinson</i><br>Catherine Maynes, soprano | Aaron Copland<br>(1900-1990)    |

PREVIEW CONCERT SERIES

SongFest 2014 • Tuesday, June 24 • 5:30 p.m. • Thayer Hall

**Honest American III**

*Continued*

Linden Lea (William Barnes)

Ralph Vaughan Williams  
(1872-1958)

Water Bird (James Purdy)

Richard Hundley  
(b. 1931)

Justin Hancock, *tenor*

*Genius Child*

Joy (Langston Hughes)

To be somebody (Langston Hughes)

Ricky Ian Gordon  
(b. 1956)

Maria Lacey, *soprano*

Why Can't I Let You Go?

Thompson

Midnight Sun

Ned Rorem  
(b. 1923)

Lesley Baird, *soprano*

Solitary Hotel (James Joyce)

*Despite and Still*

Barber

Is my team ploughing? (A.E. Houseman)

*A Shropshire Lad*

George Butterworth  
(1885-1916)

Daveed Buzaglo, *baritone*

Lucas Wong, *piano*



Martin Katz, Laura Strickling, soprano and Kristen Ihde, piano.



## Distinguished Faculty Recital

Susanne Mentzer, *mezzo-soprano* • Craig Rutenberg, *piano*

*from Gedichte aus 'Liebesfrühling', Op. 37 (Rückert)*

Warum willst du And're fragen

Ich Stand in dunklen Träume (Heine)

Die gute Nacht die ich dir sage (Rückert)

Die Lorelei

Clara Schumann

(1819-1896)

*from Fünf Lieder*

Laue Sommernacht (Falke)

Bei dir ist es Traut (Rilke)

Ich wandle unter Blumen (Heine)

Alma Mahler

(1879-1964)

*Mädchenblumen, Op. 22 (Dahn)*

Kornblumen

Mohnblumen

Epheu

Wasserrose

Richard Strauss

(1864-1949)

### INTERMISSION

From *Clairières dans le ciel* (Jammes)

Vous m'avez regardé avec toute âme

Si tout ceci n'est q'un pauvre rêve

Nous nous aimerons tant

Lili Boulanger

(1893-1918)

Attente (Maeterlinck)

Voyage à Paris

*Quatre Poèmes de Guillaume Apollinaire*

Francis Poulenc

(1899-1963)

Les chemins de l'amour (Anouilh)

La diva de l'Empire (Blès)

L'omnibus automobile (Hyspa)

Je te veux (Pacory)

Erik Satie

(1866-1925)

## Honest American IV

Matthew Morris, Young Artist Director with Young Artist singers

|   |                                   |
|---|-----------------------------------|
| As I lay in the early sun (Edward Shanks)<br><i>O fair to see</i>                               | Gerald Finzi<br>(1910-1956)       |
| Bessie Bobtail<br><br>Isabella Dawis, <i>soprano</i>  | Samuel Barber<br>(1910-1981)      |
| I Listen (Mark Campbell)  | Ricky Ian Gordon<br>(b. 1956)     |
| A Green Lowland of Pianos (Czeslaw Milosz)<br><br>Jeannette Lee, <i>mezzo-soprano</i>           | Barber                            |
| I'm a person too (Leonard Bernstein)<br><i>I Hate Music!</i>                                    | Leonard Bernstein<br>(1918-1990)  |
| The Sally Gardens (William Butler Yeats)<br><br>Amy Bleasdale, <i>soprano</i>                   | Benjamin Britten<br>(1913-1976)   |
| Bucking Bronco (Belle Star)<br><i>Three Cowboy Songs</i>  | Libby Larsen<br>(b. 1950)         |
| Death of an Old Seaman (Langston Hughes)<br><br>Tara Morrow, <i>soprano</i>                     | Cecil Cohen<br>(1894-1967)        |
| How Old is Song   | Henry Cowell<br>(1897-1965)       |
| Anxiety<br><i>Croatian Prose-Poems</i><br><br>Ruston Ropac, <i>mezzo-soprano</i>                | Ruston Ropac<br>(b. 1994)         |
| i carry your heart (e.e. cummings)  | John Duke<br>(1899-1984)          |
| Loveliest of trees (A.E. Houseman)<br><i>A Shropshire Lad</i><br><br>Ann Sauter, <i>soprano</i> | George Butterworth<br>(1885-1916) |
| Goodnight midnight (Emily Dickinson)  | Duke                              |
| Heart we will forget him (Emily Dickinson)<br><br>Jardena Gertler-Jaffe, <i>mezzo-soprano</i>   |                                   |

CONCERT SERIES

SongFest 2014 • Wednesday, June 25 • Noon • Thayer Hall

**Honest American IV**

*Continued*

Days and Nights (Emily Dickinson)  
*Over the fence*

Lori Laitman  
(b. 1955)

Along with me (Robert Browning)

Dana MacIntosh, *soprano*

The Apple's Song (Edwin Morgan)

Larsen

When I think upon the maidens (Philip Ashebrooke)

Michael Head  
(1900-1976)

Frank Fainer, *baritone*

Dream Valley (William Blake)

Roger Quilter  
(1877-1953)

The Wildflower's Song (William Blake)

John-Michael Scapin, *tenor*

White Moon (Carl Sandburg)

Ruth Crawford Seeger  
(1901-1953)

Dear March, come in (Emily Dickinson)  
*Twelve Poems of Emily Dickinson*

Aaron Copland  
(1900-1990)

Sylvia Leith, *mezzo-soprano*

Where the bee sucks

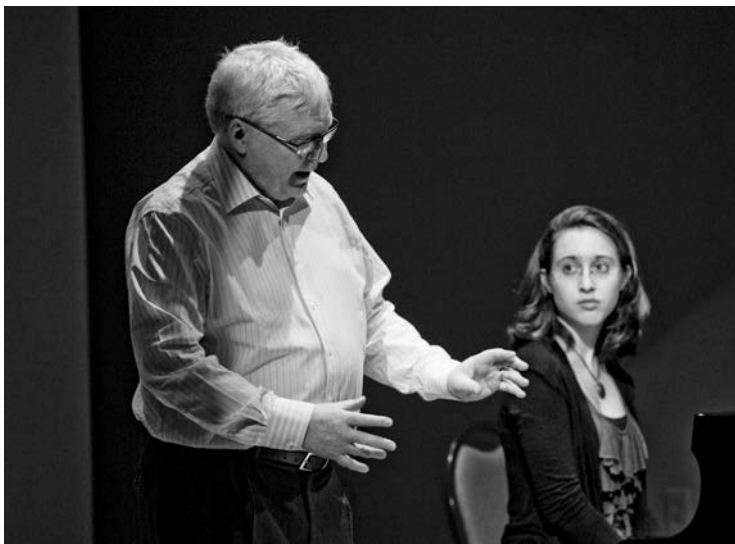
Thomas Arne  
(1710-1778)

Long Time Ago

Aaron Copland  
(1710-1778)

Sara Jackson, *soprano*

Hyerim Song, *piano*



Graham Johnson

**Joy**

Let a joy keep you.  
Reach out your hands  
And take it when it runs by,  
As the Apache dancer  
Clutches his woman.  
I have seen them  
Live long and laugh loud,  
Sent on singing, singing,  
Smashed to the heart  
Under the ribs  
With a terrible love.  
Joy always,  
Joy everywhere –  
Let joy kill you!  
Keep away from the little deaths.

– Carl Sandberg

## Honest American V

Matthew Morris, Young Artist Director with Young Artist singers

|  |                                 |
|--|---------------------------------|
| I bought me a cat<br><i>Old American Songs</i>   | Aaron Copland<br>(1900-1990)    |
| Pastorale<br><br>Alexis Gill, <i>soprano</i>   |                                 |
| A Night-Song (Thomas Moore)<br><i>Sentimental Ballads</i>  | Charles Ives<br>(1874-1954)     |
| At the mid hour of night<br><br>Eve Webber, <i>soprano</i>                                       | Benjamin Britten<br>(1913-1976) |
| Two Little Flowers (Charles Ives)  | Ives<br>(1874-1954)             |
| Songs my mother taught me (Natalia Macfarren)<br>Loghan Bazan, <i>soprano</i>                    |                                 |
| Oh you whom I often and silently come... (Walt Whitman)  | Ned Rorem<br>(b. 1923)          |
| When faces called flowers float out of... (e.e. cummings)<br><br>Elizabeth Pilon, <i>soprano</i> | Dominick Argento<br>(b. 1927)   |
| The Blessed Virgin's Expostulation (Nahum Tate)  | Henry Purcell<br>(1659-1695)    |
| What if... (Samuel Taylor Coleridge)<br><br>Emma Rosenthal, <i>soprano</i>                       | Lee Hoiby<br>(1926-2011)        |
| A man can love two women (Martha Jane Canary)<br><i>Songs from Letters</i>                       | Libby Larsen<br>(b. 1950)       |
| Joy Alone (Gini Savage)<br><i>Natural Selection</i><br><br>Emily Dyer, <i>soprano</i>            | Heggie                          |
| Silver Swan (anon)   | Ned Rorem<br>(b. 1923)          |
| The Serpent (Theodore Roethke)<br><i>Songs for Leontyne</i><br><br>Grace Kahl, <i>soprano</i>    | Hoiby                           |

**Honest American V**

*Continued*

|   |  |
|---|--|
| Song (Frank O'Hara)<br><i>Six Poems of Frank O'Hara</i>   | Christopher Berg<br>(b.1949)             |
| From far, from even and morning (A.E. Houseman)<br><br>Andrew Zimmerman, <i>tenor</i>               | Ralph Vaughan Williams<br>(1872-1958)    |
| Fairest Isle (John Dryden)  | Henry Purcell<br>(1659-1695)             |
| By the Sea (Roger Quilter)<br><i>Four Songs of the Sea</i><br><br>Carolyn Balkovetz, <i>soprano</i> | Roger Quilter<br>(1877-1953)             |
| Early in the morning (Robert Silliman Hillyer)  | Rorem<br>(b.1923)                        |
| Monk and His Cat (anon)<br><i>Hermit Songs</i><br><br>Caroline Reynolds, <i>mezzo-soprano</i>       | Samuel Barber<br>(1910-1981)             |
| Blue (Arnold Weinstein)<br><i>Cabaret Songs</i>   | William Bolcom<br>(b. 1938)              |
| Sweet Spring<br><i>Viva Sweet Love</i><br><br>Brian Mummert, <i>baritone</i>                        | John Musto<br>(b.1954)                   |
| A Green Lowland of Pianos   | Barber                                   |
| The Lament of Ian the Proud<br><br>CJing Liu, <i>soprano</i><br><br>Dimitri Dover, <i>piano</i>     | Charles Tomlinson Griffes<br>(1884-1920) |



*“And we are put on earth a little space, That we may learn to bear the beams of love.”*

— William Blake

## Honest American I

Matthew Morris, Young Artist Director with Young Artist singers

|  |                                       |
|--|---------------------------------------|
| The Daisies (James Stevens)  | Samuel Barber<br>(1910-1981)          |
| The Chariot (Emily Dickinson)<br><i>Twelve Poems of Emily Dickinson</i>      | Aaron Copland<br>(1900-1990)          |
|  | Christine Jay, <i>soprano</i>         |
| Little Sir William (Folk Poetry)   | Benjamin Britten<br>(1913-1976)       |
| The Salley Gardens (William Butler Yeats)<br><i>Songs Sacred and Profane</i> | John Ireland<br>(b. 1956)             |
|  | Maximillian Jansen, <i>tenor</i>      |
| Snake (Philip Littell)<br><i>Eve Song</i>                                    | Jake Heggie<br>(b. 1961)              |
| Lucky Child (Terrence McNally)<br><i>At the Statue of Venus</i>              |                                       |
|  | Emily Yocum, <i>soprano</i>           |
| Ah, Love, but a day (Robert Browning)  | Amy Beach<br>(1867-1944)              |
| i carry your heart (e.e. cummings)   | John Duke<br>(1899-1984)              |
|  | Chelsea Chaves, <i>soprano</i>        |
| Youth and Love (Robert Louis Stevenson)<br><i>Songs of Travel</i>            | Ralph Vaughan Williams<br>(1872-1958) |
| To Music, to becalm his Fever (Robert Herrick)<br><i>Flight For Heaven</i>   | Ned Rorem<br>(b. 1923)                |
|  | Fred Diengott, <i>bass-baritone</i>   |
| Hymn   | Dominick Argento<br>(b. 1927)         |
| Love's Philosophy (Percy Shelley)  | Roger Quilter<br>(1877-1953)          |
|  | Karen Lackey, <i>soprano</i>          |
| <i>Songs of Travel</i>   | Vaughan Williams                      |
| The Infinite Shining Heavens (Robert Louis Stevenson)                        |                                       |
| The Vagabond (Robert Louis Stevenson)  |                                       |
|  | Daniel Johnson, <i>baritone</i>       |
| The Red Dress (Dorothy Parker)   | Ricky Ian Gordon<br>(b. 1956)         |
| Coyotes (Ray Underwood)  |                                       |
|  | Candice Chung, <i>soprano</i>         |

CONCERT SERIES

SongFest 2014 • Thursday, June 26 • 5:30 p.m. • Thayer Hall

**Honest American I**

*Continued*

Souvenir (Edna St. Vincent Millay)

Gordon

Toothbrush Time (Arnold Weinstein)

William Bolcom  
(b. 1938)

Neda Lahidji, *soprano*

Sweeter than Roses (anon)

Henry Purcell  
(1658-1695)

The Crucifixion (anon)

Barber

*Hermit Songs*

Micaela Aldridge, *mezzo-soprano*

I hear an army (James Joyce)

Barber

Another reason I don't keep a gun in the house (Billy Collins)

Tom Cipullo  
(b. 1956)

*Another reason I don't keep a gun in the house*

Dylan Morrongiello, *tenor*

Victoria Kirsch, *piano*



Gabriella Guidi, *soprano*



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

—Robert Browning

## Honest American VI

Matthew Morris, Young Artist Director with Young Artist singers

|   |                                       |
|---|---------------------------------------|
| Diaphenia<br><i>Six Elizabethan Songs</i>   | Dominick Argento<br>(b. 1927)         |
| Take, o take those lips away<br><br>India Rowland, <i>soprano</i>   | Amy Beach<br>(1867-1944)              |
| The Daisies (James Stephens)  | Samuel Barber<br>(1910-1981)          |
| Come again, sweet love doth now invite (Anonymous)<br><br>Noah Mayer, <i>baritone</i>   | John Dowland<br>(1563-1626)           |
| Still (Walker)<br><i>Though Love Be a Day</i>   | Gwyneth Walker<br>(b. 1947)           |
| Nymphs and Shepherds (Thomas Shadwell)<br><br>Brianna Bragg, <i>mezzo-soprano</i>   | Henry Purcell<br>(1659-1695)          |
| If (Emily Dickinson)<br><br>Sophia Artis, <i>soprano</i>  | Vartan Aghababain<br>(b. 1964)        |
| Duet: Facing Forward (Jake Heggie)<br><i>Facing Forward/Looking Back</i><br>Sophia Artis, <i>soprano</i> • Annmarie Rizzo, <i>mezzo-soprano</i> | Jake Heggie<br>(b. 1961)              |
| Why do they shut me out of heaven? (Emily Dickinson)<br><i>Twelve Poems of Emily Dickinson</i><br>Annmarie Rizzo, <i>mezzo-soprano</i>          | Copland                               |
| Prayer to St. Catherine (Kenneth Koch)<br><i>Mostly About Love</i>  | Virgil Thomson<br>(1896-1989)         |
| Love's Philosophy (Percy Shelley)<br><br>Courtney Sanders, <i>soprano</i>   | Quilter<br>(1877-1953)                |
| Nocturne (W.H. Auden)<br><i>On this Island</i>  | Benjamin Britten<br>(1913-1976)       |
| Silent Noon (Rossetti)<br><i>The House of Life</i><br>Nicole Sergeyko, <i>soprano</i>   | Ralph Vaughan Williams<br>(1872-1958) |



CONCERT SERIES

SongFest 2014 • Friday, June 27 • Noon • Thayer Hall

**Honest American VI**

*Continued*

My Life's Delight (Thomas Campion)

Quilter

Do not go, my love (Sir Rabindranath Tagore)

Richard Hageman

(1882-1966)

Tess Klibanoff, *soprano*

English May (Dante Gabriel Rossetti)

John Ireland

*Songs of a Wayfarer*

(1879-1962)

Let Beauty Awake (Robert Louis Stevenson)

Vaughan Williams

*Songs of Travel*

Eric Viñas, *baritone*

When I think upon the maidens (Philip Ashebrooke)

Michael Head

(1900-1976)

Stay in my arms (Blitzstein)

Marc Blitzstein

(1905-1964)

Camilo Estrada, *tenor*

Bethany Pietroniro, *piano*



Sophie Wingland, *soprano*

## Honest American II

Matthew Morris, Young Artist Director with Young Artist singers

|  |   |
|--|---|
| If Music be the Food of Love (William Shakespeare)                               | Henry Purcell<br>(1658-1695)              |
| At the River<br><i>Old American Songs</i>  | Aaron Copland<br>(1900-1990)              |
|  | Amber Marsh, <i>soprano</i>               |
| Wind Elegy (Sara Teasdale)<br><i>Three Early Songs</i>                           | George Crumb<br>(b. 1929)                 |
| Going to Heaven (Emily Dickinson)  | Copland                                   |
|  | Kelly Newberry, <i>soprano</i>            |
| The Year's at the Spring (Robert Browning)                                       | Amy Beach<br>(1867-1944)                  |
| Heart we will forget him (Emily Dickinson)                                       | Copland                                   |
|  | Emily Riley, <i>soprano</i>               |
| Sleep Now (James Joyce)  | Samuel Barber<br>(1910-1981)              |
| I hear an army (James Joyce)   |   |
|  | Christopher Edwards, <i>bass-baritone</i> |
| <i>Hermit Songs</i>  |   |
| Desire for Hermitage (anon)  |   |
| Love at the door (John Symonds)  |   |
|  | Madison Leonard, <i>soprano</i>           |
| <i>Six Elizabethan Songs</i>   | Dominick Argento<br>(b. 1927)             |
| Spring (Thomas Nash)   |   |
| Dirge (William Shakespeare)  |   |
|  | Jackie Stevens, <i>soprano</i>            |
| It's true, I went to the market (transl. by Robert Bly )<br><i>Mirabai Songs</i> | John Harbison<br>(b. 1938)                |
| Joy Alone (Gini Savage)<br><i>Natural Selection</i>                              | Jake Heggie<br>(b. 1961)                  |
|  | Emily Siar, <i>soprano</i>                |
| Let Beauty Awake (Robert Louis Stevenson)<br><i>Songs of Travel</i>              | Ralph Vaughan Williams<br>(1872-1958)     |
| Rain has fallen (James Joyce)<br><i>Op. 10, no. 1</i>                            | Barber                                    |
|  | Zane Hill, <i>baritone</i>                |

**Honest American II**

*Continued*

|   |                              |
|---|------------------------------|
| It was a lover and his lass (William Shakespeare)                 | Gerald Finzi<br>(1901-1956)  |
| The Singer (Bronnie Taylor)                                       | Michael Head<br>(1900-1976)  |
| Collin Shay, <i>counter-tenor</i>                                 |                              |
| Sure on this shining night (James Agee)                           | Barber                       |
| Joy (Langston Hughes)<br><i>Genius Child</i>                      | Ricky Ian Gordon<br>(b.1956) |
| Eva Gheorghiu, <i>soprano</i>                                     |                              |
| A Lucky Child (Terrence McNally)<br><i>At the Statue of Venus</i> | Heggie                       |
| Solitary Hotel (James Joyce)<br><i>Despite and Still</i>          | Barber                       |
| Perri DiChristina, <i>mezzo-soprano</i>                           |                              |
| The Starry Night (Anne Sexton)<br><i>The Starry Night</i>         | Heggie                       |
| i carry your heart (e.e. cummings)                                | John Duke<br>(1899-1984)     |
| Quinn Middleman, <i>mezzo-soprano</i>                             |                              |

Kathleen Tagg, *piano*



*“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.”*

*If you’re playing or dancing and acting something for the umpteenth time, stop and ask yourself “how can I make it fresh? What have I been missing in this? How can I avoid going on autopilot?” And don’t be afraid to take baby steps. Be bold, be humble, don’t mind being difficult, and don’t ever feel that what you’re doing is marginal or unimportant. You are in fact the heart and the soul of its very being.” —John Adams*

☞ Honest American Recitals ☞

The six “Honest American” recitals are the culmination of the “Discovery Class” at SongFest. In the spring, I asked each young artist to submit two songs in English that they would like to explore in depth during their time this summer. Over the past three weeks, the 67 young artists have met in six groups of twelve (thus the six separate recitals), three times a week for two hours each: one hour of exercises and improvisation with singing, movement, and text, and one hour of applying lessons learned in the exercises to the singers’ performance of their two English songs.

As I tell the artists, the “Discovery Class” boils down to this: 1) establish a safe space for exploration and play. 2) In that space, observe/allow natural instincts to come forth...”true” behavior is always more interesting and valuable than giving an “idea” of what we believe to be true. (So often singers lose their connection to their own sense of instinct as they learn this very complicated and at times seemingly unnatural craft of classical singing). 3) After being present and “in the moment” of expressing a natural instinct, look back and think if there was ever a moment when the expression of it was cut-off by tension or lack of commitment. 4) Repeat from point 1) and try to commit more fully/release the specific tension noticed in exercise 3.

The process is organic, and achieves what director and writer Wesley Balk calls a “spiral of greatness”; it is not a circle because when you return to point one, you have made forward progress. You do not return to the same point, but continue to increase the truth and power of your performance!

The results have been nothing short of remarkable. Lastly, I asked the singers to choose songs in English because I wanted to remove any barrier between them, the text, and the audience. So often, young singers are first encouraged to sing songs in Italian and to focus on sound-production with the meaning of the words they are singing a mere afterthought: not on this recital. Communication is paramount!

I also asked the singers to choose the repertoire themselves that they wanted to work on. Again, young singers are so often told what songs to learn, how to dress, how to carry themselves, etc., that they forget that they are in fact the artist! At the end of the day, it is the singer (and pianist) who are on stage, not the teacher, performing, and they need to find something that they care about so much that they must share it with the audience...not just stiffly re-produce what they worked on in class.

I tell our students that each of them is a prescription for a soul in the audience to receive that indefinable thing for which we all search in the arts: by going to concerts and movies, reading books or poetry, gardening, visiting museums, etc. The performer’s job is not to learn a technique which irons out all their unique wrinkles along the way, but to use their technique in order to express their unique artistry. Not all art is for all people, not all prescriptions work for all ailments, but if we can encourage our singers to risk choosing their material, caring about what they’re saying, and to say it in the way that is most natural to them, they will create something true. Then there will be an audience member who “gets it”, their prescription will help at least one ailment.

What you will hear and see tonight is not a carefully chosen concert program, following Schubert through the ages or giving life to a beautiful cycle. (That is done marvelously elsewhere on the SongFest calendar this summer!) Rather you will witness the beautiful, talented, unique individual young artists singing songs they love and daring to say “I chose this song and I have something to say about it from my heart.” I hope you enjoy tonight as much as I have working with these incredible singers this summer.

Matthew Morris  
SongFest Young Artist Director



*“A man of genius makes no mistakes; his errors are volitional  
and are the portals of discovery.” —James Joyce*

## “Songs in the Key of Los Angeles” Recital Tour

From the “Bells of San Gabriel” to the “San Fernando Valley”, answer “The Call of the West” and join us for *Songs in the Key of Los Angeles!*

LA Opera in partnership with SongFest and The Library Foundation of Los Angeles presents the Songs in the Key of Los Angeles Tour. Drawing on music from the Southern California Sheet Music Collection at LA Central Library and featured in the book *Songs in the Key of Los Angeles* by Dr. Josh Kun, these free recitals offer a singular portrait of Los Angeles history and culture rendered in music. The free recital features 4-6 singers and piano performing music that ranges from the 1840’s through the 1950’s.

**Wednesday, June 11 • 7:30 p.m.**

Hammer Museum • 10899 Wilshire Blvd • Los Angeles, 90024

**Thursday, June 12 • 1:30 p.m.**

Hollenbeck Palms • 573 S Boyle Ave • Los Angeles, 90033

**Thursday, June 12 • 7 p.m.**

Brand Art & Music Library • 1601 W Mountain St. • Glendale, 91201

**Friday, June 13 • 2 p.m.\***

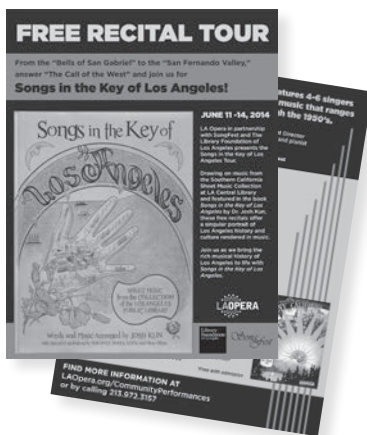
The Huntington Library, Loggia • 1151 Oxford Road • San Marino, 91108

**Saturday, June 14 • 11 a.m. and 1p.m.\***

Natural History Museum of LA County,  
900 Exposition Blvd. • Los Angeles, CA 90007

**Saturday, June 14 • 3:30 p.m.**

Historic Southwest Museum, Mt Washington Campus,  
Autry National Center • 234 Museum Drive • Los Angeles, CA 90065



### Artists

John Musto, *SongFest Music Director and pianist*

Matthew Morris, *SongFest Young Artist Program Director*

Zack Winokur, *Choreographer*

James Callon, *LA Opera artist/tenor*

Lisa Eden, *LA Opera artists/soprano*

*SongFest Singers:* Kevin Delaney, *tenor*; Lauren-Rose King, *soprano*;

Neda Lahidji, *soprano*; Loghan Bazan, *mezzo-soprano*; Megan Orticelli, *soprano*;

Emily Riley, *soprano*; Samuel Schultz, *baritone*; Frank Fainer, *baritone*;

Anna Slate, *soprano*; Emily Yocum, *soprano*; Elizabeth Pilon, *soprano*

Join us as we bring the rich musical history of Los Angeles to life with *Songs in the Key of Los Angeles*.

## Silenced ... but not Forgotten

### *Composers banned during the Holocaust*

FRANCES YOUNG BENNETT

Abschiedslieder, op. 14

Erich Korngold  
(1897-1957)

Emily Riley, *soprano* • Minyoung Kang, *piano*

Standchen

Korngold

Collin Shay, *counter-tenor* • Joshua Marzan, *piano*

Blaues Sternlein, op. 6, no. 5 (Gregorovius)

Alexander von Zemlinsky  
(1871-1952)

Cahterine Maynes, *soprano* • Christina Giuca, *piano*

Der Traum

Zemlinsky

Jardena Gertler-Jaffe, *mezzo-soprano* • Victoria Kirsch, *piano*

Glückwunsch

Korngold

Quinn Middman, *mezzo-soprano* • Alin Melik-Adamyan, *piano*

Die Liebende Schreibt

Felix Mendelssohn  
(1809-1847)

Megan Orticelli, *soprano* • Patricia Hazard, *piano*

*Class order will be at the discretion of the instructor.*

## Food, Torment & Virtue

FRANCES YOUNG BENNETT

Sound the Trumpet (Arr. Britten)

Henry Purcell  
(1659-1695)

Tess Klibanoff, *soprano* • Perri DiChristina, *mezzo-soprano*  
Chao-Hwa Lin, *piano*

If Music Be the Food of Love (3rd version)

Chelsea Chaves, *soprano*

Let Me Weep

*The Fairy Queen*

Eva Gheorghiu, *soprano* • Michael Stewart, *piano*

What can we poor females do? (Arr. Britten)

Courtney Sanders, *soprano* • Annmarie Rizzo, *mezzo-soprano*  
Shannon McGinnis, *piano*

Ah, Belinda I am pressed with torment

Lizabeth Malanga, *mezzo-soprano* • Lucas Wong, *piano*

My heart whenever you appear

India Rowland, *soprano* • Shannon McGinnis, *piano*

Bid the virtues, bid the graces

*Come Ye Sons of Art*

Jackie Stevens *soprano* • Quinn Middleman, *oboe*  
TBA, *piano*

*Class order will be at the discretion of the instructor.*

# Briefly It Enters (A Song Cycle from poems of Jane Kenyon)

WILLIAM BOLCOM and JOAN MORRIS

JANE KENYON (1947-1995)

Briefly It Enters (1995)

William Bolcom

1. Who

(b. 1938)

Carolyn Balkovetz, *soprano* • Joshua Marzan, *piano*

2. The Clearing

Winnie Nieh, *soprano* • Michael Stewart, *piano*

3. Otherwise

Isabella Dawis, *soprano* • Joshua Marzan, *piano*

4. February: Thinking of Flowers

Anna Slate, *soprano* • Joshua Marzan, *piano*

5. Twilight: After Haying

Ashley Becker, *soprano* • Michael Stewart, *piano*

6. Man Eating

Winnie Nieh, *soprano* • Michael Stewart, *piano*

7. The Sick Wife

Grace Kahl, *soprano* • Michael Stewart, *piano*

8. Peonies at Dusk

Anna Slate, *soprano* • Michael Stewart, *piano*

9. Briefly It Enters, and Briefly Speaks

Ashley Becker, *soprano* • Michael Stewart, *piano*

*Class order will be at the discretion of the instructor.*



*“And once I know what the first page is, then the rest will come.”*

— William Bolcom

## Program Notes

Jane Kenyon’s passion for music was as great as her genius for writing poetry. Before we left Michigan in 1975, we came to know William Bolcom and Joan Morris, who visited us several times on our farm in New Hampshire. When Jane contracted leukemia in 1994, Bill had already set Jane’s “Let Evening Come” in a cantata.

While she was ill she listened over and over again, with the greatest pleasure, to a tape of Benita Valente, which was a thrill for Jane to imagine. She corresponded with Bill about the choice of poems before she died at forty-seven on 22 April 1995.

— Donald Hall



# Cabaret Songs I

WILLIAM BOLCOM and JOAN MORRIS

Toothbrush Time

William Bolcom

(b. 1938)

Neda Lahidji, *soprano* • Elena Fomicheva, *piano*

Places to Live

Elizabeth Kerstein, *mezzo-soprano* • Mary Trotter, *piano*

At the last Lousy Moments of Love

Tania Mandzy Inala, *mezzp-soprano* • Pauline Worusski, *piano*

Waitin

Caroline Reynolds, *mezzo-soprano* • Kyle Adam Blair, *piano*

George

Emily Riley, *soprano* • Megan Barth, *piano*

Oh Close the Curtain

Lisa Perry, *soprano* • Patricia Hazard, *piano*

Lime Jello Marshmallow Cottage Cheese Surprise

Kristina Bachrach, *soprano* • Megan Barth, *piano*

*Class order will be at the discretion of the instructor.*

## Cabaret Songs II

WILLIAM BOLCOM and JOAN MORRIS

Over the Piano

William Bolcom

(b. 1938)

Paulina Swerozcek, *mezzo-soprano* • Minyoung Kang, *piano*

Love in the Thirties

Madison Leonard, *soprano* • Kathleen Tagg, *piano*

Waitin

Chelsea Chaves, *soprano* • Elena Fomicheva, *piano*

Can't Sleep

Dana MacIntosh, *soprano* • Mary Trotter, *piano*

The Song of Black Max

Christopher Edwards, *bass-baritone* • Bethany Pietroniro, *piano*

Blue

Sidney Walker, *mezzo-soprano* • Victoria Kirsch, *piano*

Amor

Rebecca Henry, *mezzo-soprano* • Alin Melik-Adamyan, *piano*

*Class order will be at the discretion of the instructor.*

# I Will Breathe a Mountain – Cabaret Songs III

WILLIAM BOLCOM and JOAN MORRIS

The Actor

William Bolcom  
(b. 1938)

Andrew Zimmerman, *baritone* • Landon Baumgard, *piano*

Fur (Murray the Furrier)

Steven Eddy, *baritone* • Dimitri Dover, *piano*

Satisfaction

Dana MacIntosh, *soprano* • Lucas Wong, *piano*

from *I Will Breathe a Mountain*

Never More Will The Wind

Quinn Middleman, *mezzo-soprano* • Mary Trotter, *piano*

Night Practice

Elizabeth Bouk, *mezzo-soprano* • Joshua Marzan, *piano*

The Fish

Isabella Livorni, *mezzo-soprano* • Lucas Wong, *piano*

*Class order will be at the discretion of the instructor.*



Need caption

# Cabaret

AMY BURTON

La Diva de l'Empire (Blès)

Erik Satie  
(1866-1925)

Alexis Gill, *soprano* • Izumi Kashiwagi, *piano*

Youkali (Fernay)

Kurt Weill  
(1900-1950)

Lesley Baird, *mezzo-soprano* • Mary Trotter, *piano*

What good would the moon be?

Weill

*Street Scene*

Kathryn Kelly, *soprano* • Pauline Worusski, *piano*

Galathea

Arnold Schoenberg  
(1874-1951)

*Brettli-Lieder* (Cabaret Songs)

Lauren-Rose King, *soprano* • Kyle Adam Blair, *piano*

I'm a Stranger Here Myself

Weill

*One Touch of Venus*

Elizabeth Bouk, *mezzo-soprano* • Mary Trotter, *piano*

I Wish it So (Blitzstein)

Marc Blitzstein  
(1905-1964)

*Regina*

Kristina Bachrach, *soprano* • Dimitri Dover, *piano*

*Class order will be at the discretion of the instructor.*

# Francis Poulenc

AMY BURTON

*Airs chantés* (Papadiamantopoulos)

Francis Poulenc  
(1899-1963)

1. Air romantique

Sarah Forestieri, *soprano* • Lucas Wong, *piano*

2. Air Champêtre

Maria Lacey, *soprano* • Pauline Woruski, *piano*

3. Air grave

Chelsea Chaves, *soprano* • Landon Baumgard, *piano*

4. Air vif

Winnie Nieh, *soprano* • Lucas Wong, *piano*

Additional songs will be added to this program

*Class order will be at the discretion of the instructor.*



Francis Poulenc

# Reynaldo Hahn

AMY BURTON

L'énamourée (Banville)

Reynaldo Hahn

(1874-1947)

Eve Webber, *mezzo-soprano* • Kyle Adam Blair, *piano*

Le rossignol des lilas (Dauphin)

Quinn Middleman, *mezzo-soprano* • Alin Melik-Adamyan, *piano*

Dans la nuit

Les feuilles blessées

Rebecca Henry, *mezzo-soprano* • Kathleen Tagg, *piano*

L'heure exquise

Chansons grises

Isabella Dawis, *soprano* • Hyerim Song, *piano*

À Chloris

Samuel Schultz, *baritone* • Szu-Ying Huang, *piano*

*Class order will be at the discretion of the instructor.*



Reynaldo Hahn

## If music be the food of love...

GWEN COLEMAN DETWILER

|  |   |                                 |
|--|---|---------------------------------|
| Be Kind and Courteous<br>from <i>A Midsummer Night's Dream</i> | Wenhui Xu, <i>soprano</i> • Lucas Wong, <i>piano</i>                | Benjamin Britten<br>(1913-1976) |
| Now sleeps the crimson petal                                   | John-Michael Scapin, <i>tenor</i> • Pauline Worusski, <i>piano</i>  | Roger Quilter<br>(1877-1953)    |
| Where the bee sucks<br><i>Songs for Ariel</i>                  | Jeannette Lee, <i>mezzo-soprano</i> • Izumi Kashiwagi, <i>piano</i> | Michael Tippett<br>(1905-1998)  |
| <i>Three Shakespeare Songs</i><br>Come away, death             | Nicole Sergeyko, <i>soprano</i> • Lucas Wong, <i>piano</i>          | Quilter                         |
| O mistress mine  | Justin Hancock, <i>tenor</i> • Victoria Kirsch, <i>piano</i>        |                                 |
| Blow, blow thou winter wind                                    | Eric Viñas, <i>baritone</i> • Hyerim Song, <i>piano</i>             |                                 |
| Who is Silvia?<br><i>Let Us Garlands Bring</i>                 | Fred Diengott, <i>bass-baritone</i> • Joshua Marzan, <i>piano</i>   | Gerald Finzi<br>(1901-1956)     |
| Take, o take those lips away<br><i>Three Shakespeare Songs</i> | India Rowland, <i>soprano</i> • Izumi Kashiwagi, <i>piano</i>       | Amy Beach<br>(1867-1944)        |
| If music be the food of love                                   | Chelsea Chaves, <i>soprano</i> • Lucas Wong, <i>piano</i>           | Henry Purcell<br>(1659-1695)    |

*Class order will be at the discretion of the instructor.*

“Tell me where is fancy bred,  
Or in the heart or in the head?  
How begot, how nourished?  
Reply, reply.  
It is engender'd in the eyes,  
With gazing fed; and fancy dies  
In the cradle, where it lies.  
Let us all ring fancy's knell;  
I'll begin it – Ding, dong, bell.  
Ding, dong, bell.”

— William Shakespeare, From *The Merchant of Venice*

## Women on the Edge

GWEN COLEMAN DETWILER

Andres Maienlied, op. 8

Sarah Forestieri, *soprano* • Landon Baumgard, *piano*

Felix Mendelssohn

(1809-1847)

Wie erkenn' ich dein Treulieb

*Ophelia-Lieder, no. 1*

Kathryn Kelly, *soprano* • Pauline Worusski, *piano*

Johannes Brahms

(1833-1897)

Bess of Bedlam

Julia Fox, *soprano* • Gloria Kim, *piano*

Henry Purcell

(1659-1695)

Gretchen am spinnrade

Amber Marsh, *soprano* • TBA, *piano*

Franz Schubert

(1797-1828)

La lettera

*Canti della lontananza*

Sidney Walker, *mezzo-soprano* • Victoria Kirsch, *piano*

Gian Carlo Menotti

(1911-2007)

Anxiety

*From the Diary of Virginia Woolf*

Elizabeth Bouk, *mezzo-soprano* • Minyoung Kang, *piano*

Dominick Argento

(b. 1927)

*Class order will be at the discretion of the instructor.*



*“All extremes of feeling are allied with madness.”*

— Virginia Woolf, *Orlando*



## Women Composers

D'ANNA FORTUNATO

|   |                                |
|---|--------------------------------|
| Ah, Love, but a day<br><i>Three Browning Songs</i>  | Amy Beach<br>(1867-1944)       |
| Emily Riley, <i>soprano</i> • Minyoung Kang, <i>piano</i>                                       |                                |
| I send my heart up to thee<br><i>Three Browning Songs</i>                                       | Beach                          |
| Chelsea Chaves, <i>soprano</i> • Alin Melik-Adamyan, <i>piano</i>                               |                                |
| L'inconstante   | Isabelle Aboulker<br>(b. 1938) |
| Alexis Gill, <i>soprano</i> • Christina Giuca, <i>piano</i>                                     |                                |
| Die stille Stadt (Dehmel)<br><i>Fünf Lieder, no. 1</i>  | Alma Mahler<br>(1879-1964)     |
| Kathryn Kelly, <i>soprano</i>   |                                |
| Ghosts  | Margaret Lang<br>(1867-1972)   |
| Lesley Baird, <i>mezzo-soprano</i> • Lucas Wong, <i>piano</i>                                   |                                |
| Lorelei (Heine)   | Clara Schumann<br>(1819-1896)  |
| Kathryn Kelly, <i>soprano</i> • Lucas Wong, <i>piano</i>  |                                |
| Lagrime mie   | Barbara Strozzi<br>(1619-1677) |
| Tiffany DuMouchelle, <i>soprano</i> • Kyle Adam Blair, <i>piano</i>                             |                                |
| Over the fence (Dickinson)<br><i>Days and Nights</i>  | Lori Laitman<br>(b. 1955)      |
| Dana MacIntosh, <i>soprano</i> • Christina Giuca, <i>piano</i><br>Kyle Adam Blair, <i>piano</i> |                                |

*Class order will be at the discretion of the instructor.*



*“True eloquence consists in saying all that is necessary,  
and nothing but what is necessary.”*

— Heinrich Heine

# Songs of Jake Heggie I

JAKE HEGGIE

## *Here and Gone*

Jake Heggie

(b. 1961)

2. In Praise of Songs that Die (Lindsay)

Joseph Eletto, *baritone* • Chao-Hwa Lin, *piano*

3. Stars (Housman)

Andrew Zimmerman, *tenor* • Chao-Hwa Lin, *piano*

5. In the Morning (Housman)

Joseph Eletto, *baritone* • Chao-Hwa Lin, *piano*

## *The Moon is a Mirror* (Vachel Lindsay)

2. What the Miner in the Desert Said

3. The Old Horse in the City

Christopher Edwards, *bass-baritone* • Michael Stewart, *piano*

## Grow Old With Me

Samuel Schultz, *baritone* • Gloria Kim, *piano*

## Counter-tenor's Conundrum (John Hall)

Collin Shay, *counter-tenor* • Kathleen Tagg, *piano*

*Class order will be at the discretion of the instructor.*

## Songs of Jake Heggie II

JAKE HEGGIE

### *Friendly Persuasions: Songs in Homage to Poulenc* (2008)

Jake Heggie  
(b. 1961)

1. Wanda Landowska (Scheer)

Kevin Delaney, *tenor* • Gloria Kim, *piano*

2. Pierre Bernac (Scheer)

Kevin Delaney, *tenor* • Elena Fomichova, *piano*

3. Raymonde Linossier (Scheer)

Dylan Morrongiello, *tenor* • Elena Fomichova, *piano*

4. Paul Eluard (Scheer)

Camilo Estrada, *tenor* • Gloria Kim, *piano*

### *A Question of Light* (2011)

3. Yellow Flowers in a Vase (Caillebotte)

Steven Eddy, *baritone* • Chao-Hwa Lin, *piano*

4. Place de la Concorde (Mondrian)

Daniel Johnson, *baritone* • Szu-Ying Huang, *piano*

6. Watch (Murphy)

Brian Mummert, *baritone* • Mary Trotter, *piano*

### *How Well I Knew the Light* (Dickinson)

Ample Make This Bed

Annie Simon, *soprano* • Elena Fomicheva, *piano*

The Sun Kept Setting

Megan Orticelli, *soprano* • Pauline Worusski, *piano*

*Class order will be at the discretion of the instructor.*



*“What counts is not what is played but what is played again and again!”*

— Francis Poulenc

## Songs of Jake Heggie III

JAKE HEGGIE

A Lucky Child (McNally)

*At The Statue of Venus*

Jake Heggie

(b. 1961)

Kathryn Kelly, *soprano* • Chao-Hwa Lin, *piano*

*Facing Forward/Looking Back* (2007)

Motherwit (Baldrige)

Carolyn Balkovetz, *soprano* • Elizabeth Kerstein, *mezzo-soprano*

Grounded (Zukerman)

Danielle Buonaiuto, *soprano* • Sidney walker, *mezzo-soprano*

Hummingbird (Carver)

Jardena Gertler-Jaffe, *mezzo-soprano*

Mother in the Mirror (Maupin)

Alexis Gill, *soprano* • Elizabeth Kerstein, *soprano*

Ruston Ropac, *mezzo-soprano*

Facing Forward (Heggie)

Sophia Artis, *soprano* • Annmarie Rizzo, *mezzo-soprano*

Bethany Pietroniro, *piano*

Final Monologue from *Master Class* (McNally)

Christine Jay, *soprano* • Chao-Hwa Lin, *piano*

*Class order will be at the discretion of the instructor.*

## Songs of Jake Heggie IV

JAKE HEGGIE

*Paper Wings* (1997) (Frederica von Stade)

Jake Heggie  
(b. 1961)

Bedtime Story

Brianna Bragg, *mezzo-soprano*

Paper Wings

Isabella Livorni, *soprano*

Mitten Smitten

Micaela Aldridge, *mezzo-soprano*

A Route to the Sky

Kelly Newberry, *mezzo-soprano*

Szu-Ying Huang, *piano*

Sweet Light (Carver)

*Winter Roses* (2004)

Ann Sauter, *mezzo-soprano* • Kathleen Tagg, *piano*

La Petite Châtelaine

*Camille Claudel: Into the Fire* (Sheer) (2013)

Sylvia Leith, *mezzo-soprano* • Shannon McGinnis, *piano*

Of Gods and Cats (Dillard)

In the beginning...

Caroline Reynolds, *mezzo-soprano* • Kyle Adam Blair, *piano*

*Class order will be at the discretion of the instructor.*

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### 🎵 Program Notes 🎵

*Paper Wings* (1997)

Lyrics by Frederica von Stade. Commissioned by Frederica von Stade and dedicated to her daughter, Lisa Elkus. First Performance: September 20, 1997 at Zellerbach Auditorium, UC Berkeley; Frederica von Stade, *mezzo-soprano*; Martin Katz, *piano*.

*Winter Roses*

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

—Jake Heggie

## Songs of Jake Heggie V

JAKE HEGGIE

### *Eve-Song* (Philip Littell)

Jake Heggie  
(b. 1961)

2. Even

Winnie Nieh, *soprano* • Bethany Pietroniro, *piano*

4. Listen

Jessica Thompson, *soprano* • Minyoung Kang, *piano*

5. Snake

Emily Yocum, *soprano* • Szu-Ying Huang, *piano*

### *Natural Selection* (Gini Savage)

2. Animal Passion

Yungee Rhie, *soprano* • Kathleen Tagg, *piano*

3. Alas! Alack!

Eva Gheorghiu, *soprano* • Alin Melik-Adamyan, *piano*

5. Joy Alone (Connection)

Emily Siar, *soprano* • Elena Fomicheva, *piano*

### *Rise and Fall* (2006) (Gene Scheer)

1. Water Stone (Noguchi)

Emma Rosenthal, *soprano* • Bethany Pietroniro, *piano*

2. The Shaman

Danielle Buonaiuto, *soprano* • Bethany Pietroniro, *piano*

3. Angels' Wings

Kristina Bachrach, *soprano* • Dimitri Dover, *piano*

*Class order will be at the discretion of the instructor.*

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### 🎶 Program Notes 🎶

#### *Rise and Fall*

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

—Jake Heggie

## Songs of Jake Heggie VI

JAKE HEGGIE

### *Songs & Sonnets to Ophelia*

Jake Heggie  
(b. 1961)

1. The Spring is Arisen; Ophelia's Song (Heggie)

Candice Chung, *soprano* • Minyoung Kang, *piano*

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

Lauren-Rose King, *soprano* • Minyoung Kang, *piano*

3. Not in a silver casket cool with pearls (Millay)

Elizabeth Pilon, *soprano* • Minyoung Kang, *piano*

4. Spring (Millay)

Grace Kahl, *soprano* • Joshua Marzan, *piano*

### What Lips my Lips Have Kissed (Edna Saint Vincent Millay)

Rebecca Henry, *mezzo-soprano* • Kathleen Tagg, *piano*

### The Faces of Love

- I Shall Not Live in Vain (Dickinson)

Chelsea Chaves, *soprano* • Alin Melik-Adamyan, *piano*

- If You Were Coming in the Fall (Dickinson)

Abby Middleton, *soprano* • Hyerim Song, *piano*

- At Last to be Identified! (Dickinson)

Jackie Stevens, *soprano* • Kathleen Tagg, *piano*

*Class order will be at the discretion of the instructor.*



*“Beauty is whatever gives joy.”*

— Edna St. Vincent Millay

## Songs of Jake Heggie VII

JAKE HEGGIE

*Songs to the Moon (1998)* (Vachel Lindsay)

Jake Heggie  
(b. 1961)

11. Prologue: Once More - To Gloriana

Loghan Bazan, *mezzo-soprano* • Hyerim Song, *piano*

3. The Haughty Snail-King (What Uncle William Told the Children)

Annalise Perricone, *soprano* • Megan Barth, *piano*

5. The Moon's the North Wind's Cooky (What the Little Girl Said)

Micaela Aldridge, *mezzo-soprano* • Joshua Marzan, *piano*

6. What the Scarecrow Said

Isabella Dawis, *soprano* • Hyerim Song, *piano*

### The Breaking Waves

1. Advent

Nandani Sinha, *mezzo-soprano* • Pauline, Worusski, *piano*

2. Darkness

Elizabeth Bouk, *mezzo-soprano* • Pauline Worusski, *piano*

3. Music

Quinn Middleman, *mezzo-soprano* • Liza Stepanova, *piano*

### The Starry Night

1. The Starry Night (Sexton)

Quinn Middleman, *mezzo-soprano* • Dimitri Dover, *piano*

7. I would not paint a picture (Dickinson)

Lizabeth Malanga, *mezzo-soprano* • Megan Barth, *piano*

*Class order will be at the discretion of the instructor.*



*“A word is dead when it is said, some say. I say it just begins to live that day.”*

— Emily Dickinson



# A Charm of Lullabies

GRAHAM JOHNSON

*A Charm of Lullabies, op. 41*

Benjamin Britten  
(1833-1897)

The Highland Balou

Rebecca Henry, *mezzo-soprano* • Alin Melik-Adamyany, *piano*

Sephestia's Lullaby (Greene)

Micaela Aldridge, *mezzo-soprano* • Alin Melik-Adamyany, *piano*

A Charm (Thomas Randolph)

Elizabeth Bouk, *mezzo-soprano* • Hyerim Song, *piano*

The Nurse's Song (John Phillip)

Sylvia Leith, *mezzo-soprano* • Hyerim Song, *piano*

*Cabaret Songs* (W.H. Auden)

Tell me the truth about love

Danielle Buonaiuto, *soprano* • Bethany Pietroniro, *piano*

Funeral Blues

Rebecca Henry, *mezzo-soprano* • Joshua Marzan, *piano*

Johnny

Caroline Reynolds, *mezzo-soprano* • Joshua Marzan, *piano*

Calypso

Elizabeth Kerstein, *mezzo-soprano* • Michael Stewart, *piano*

*Class order will be at the discretion of the instructor.*



*“It is cruel, you know, that music should be so beautiful. It has the beauty of loneliness of pain: of strength and freedom. The beauty of disappointment and never-satisfied love. The cruel beauty of nature and everlasting beauty of monotony.”*

— Benjamin Britten

## Hugo Wolf and His Poets

GRAHAM JOHNSON

Heb' auf dein blondes HauptItalienisches Liederbuch

Hugo Wolf  
(1860-1903)

Kevin Delaney, *tenor* • Gloria Kim, *piano*

Mein Liebster singt am Haus im Mondenschein

*Italienisches Liederbuch*

Emily Siar, *soprano* • Landon Baumgard, *piano*

Mausfallensprüchlein

Sylvia Leith, *mezzo-soprano* • Landon Baumgard, *piano*

Der Rattenfänger (Goethe)

Joseph Eletto, *baritone* • Gloria Kim, *piano*

Der Knabe und Immelein (Goethe)

Alexandra Smither, *soprano* • Chao-Hwa Lin, *piano*

Die ihr Schwebet

*Spanisches Liederbuch*

Tania Mandzy Inala, *mezzo-soprano* • Dimitri Dover, *piano*

Elfenlied (Mörike)

Emily Dyer, *soprano* • Megan Barth, *piano*

*Class order will be at the discretion of the instructor.*

# Schubert: The Poetry of Johann Mayrhofer

GRAHAM JOHNSON

Lied eines Schiffers an die Dioskuren (Mayrhofer)

Franz Schubert

(1797-1828)

Daveed Buzaglo, *baritone* • Elena Fomicheva, *piano*

Der Schiffer, D536 (Mayrhofer)

Christopher Edwards, *bass-baritone* • Alin Melik-Adamyan, *piano*

Nachtviolen, D. 752

Emily Siar, *soprano* • Landon Baumgard, *piano*

Sehnsucht, D. 516

Collin Shay, *counter-tenor* • Chao-Hwa Lin, *piano*

Erlafsee

Micaela Aldridge, *mezzo-soprano* • Alin Melik-Adamyan, *piano*

Iphigenia, D573

Eva Gheorghiu, *soprano* • Alin Melik-Adamyan, *piano*

*Class order will be at the discretion of the instructor.*



Johann Mayrhofer (1787-1836)

## On This Island (W. H. Auden)

GRAHAM JOHNSON

Let the florid music praise!

*On This Island, op. 11, no. 1*

Ashley Becker, *soprano* • Chao-Hwa Lin, *piano*

Benjamin Britten

(1913-1976)

Now the leaves are falling fast

*On This Island, op. 11, no. 2*

Danielle Buonaiuto, *soprano* • Bethany Pietroniro, *piano*

Seascape

*On This Island, op. 11, no. 3*

Jessica Thompson, *soprano* • Minyoung Kang, *piano*

Nocturne

*On This Island, op. 11, no. 4*

Jessica Thompson, *soprano* • Minyoung Kang, *piano*

As it is, plenty

*On This Island, op. 11, no. 5*

Kristina Bachrach, *soprano* • Dimitri Dover, *piano*

*Class order will be at the discretion of the instructor.*



American SongBook concert 2012

## Schubert: The German Poets

GRAHAM JOHNSON

Im Frühling (Schulze), D. 882

Franz Schubert

(1797-1828)

Tania Mandzy Inala, *mezzo-soprano* • Dimitri Dover, *piano*

Das sie hier gewesen (Rückert), D. 275

Kevin Delaney, *tenor* • Michael Stewart, *piano*

Die Liebe hat gelogen, D. 751 (Platen-Hallermünde)

*Vier Lieder, op. 23, no. 1*

Anna Slate, *soprano* • Christina Giuca, *piano*

Du bist die Ruh, (Rückert) op. 59

Yungee Rhie, *soprano* • Michael Stewart, *piano*

Im Abendrot (Lappe) D799

Alexandra Smither, *soprano* • Joshua Marzan, *piano*

Die Gebüsche (Schelgel) D646

Winnie Nieh, *soprano* • Elena Fomicheva, *piano*

*Class order will be at the discretion of the instructor.*



Maria Valdes, soprano

# Schubert: The Goethe Songs

GRAHAM JOHNSON

Wilkommen und Abschied D767

Franz Schubert

(1797-1828)

Steven Eddy, *baritone* • Gloria Kim, *piano*

Rastlose Liebe, D. 138

Alexandra Smither, *soprano* • Chao-Hwa Lin, *piano*

Ganymed D544

Grace Kahl, *soprano* • Elena Fomicheva, *piano*

Die Liebende schreibt op. 165, no. 1

Lizabeth Malanga, *mezzo-soprano* • Christina Giuca, *piano*

Wonne der Wehmut D260

Jackie Stevens, *soprano* • Chao-Hwa Lin, *piano*

An die Entfernte

Joseph Eletto, *baritone* • Gloria Kim, *piano*

Liebhaber in allen Gestalten D558

Karen Lackey, *soprano* • Elena Fomicheva, *piano*

Prometheus, D647

Steven Eddy, *baritone* • Chao-Hwa Lin, *piano*

*Class order will be at the discretion of the instructor.*



Johann Wolfgang von Goethe (1749-1832)

## Schubert: Women's Songs

GRAHAM JOHNSON

Der König in Thule, D367 (Goethe)

Franz Schubert

(1797-1828)

Winnie Nieh, *soprano* • Gloria Kim, *piano*

Gretchen am Spinnrade, D118 (Goethe)

Laurel Weir, *soprano* • Joshua Marzan, *piano*

Die junge Nonne (Craigher) D838

Annie Simon, *soprano* • Elena Fomicheva, *piano*

Suleika I D720 (Willemer/Goethe)

Danielle Buonaiuto, *soprano* • Dimitri Dover, *piano*

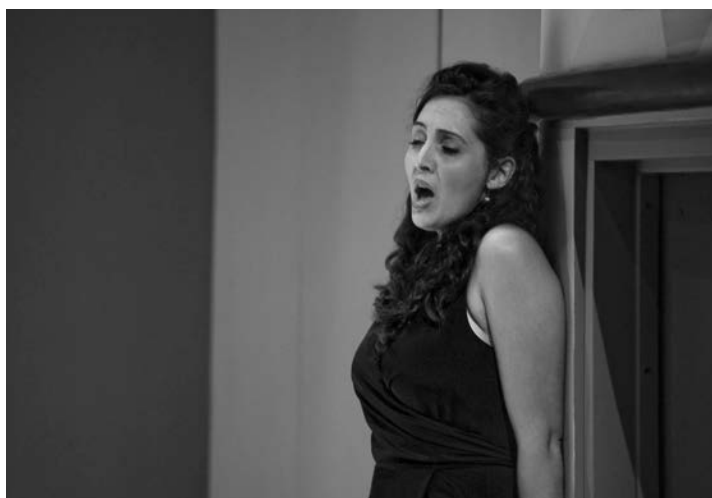
Ellens Gesang II, op. 52 no. 2, D838 (Storck)

Candice Chung, *soprano* • Szu-Ying Huang, *piano*

Du liebst mich nicht Op 59, no. 1 (Platen)

Alexandra Smither, *soprano* • Gloria Kim, *piano*

*Class order will be at the discretion of the instructor.*



Clarissa Lyons, soprano

## Gesänge aus “Wilhelm Meister” (Goethe)

GRAHAM JOHNSON

- Lied der Mignon, op. 62 no. 2, D. 877/2  
“Heiss mich nicht reden”  
Kathryn Kelly, *soprano* • Alin Melik-Adamyian, *piano*  
Franz Schubert  
(1797-1828)
- Mignon I: Heiss mich nicht redde  
Lizabeth Malanga, *soprano* • Elena Fomicheva, *piano*  
Hugo Wolf  
(1860-1903)
- Lied der Mignon, op. 62, no. 3, D. 877/3  
“So lasst mich scheinen”  
Anna Slate, *soprano* • Michael Stewart, *piano*  
Schubert
- Mignon und der Harfner, op. 62, no 1, D. 877/1  
“Nur wer die Sehnsucht kennt”  
Collin Shay, *soprano* • Winnie Nieh, *soprano*  
Dimitri Dover, *piano*  
Schubert
- Mignon II: Nur wer die Sehnsucht kennt  
Eva Gheorghiu, *soprano* • Chao-Hwa Lin, *piano*  
Wolf
- Mignon IV: Kennst du das Land?  
Candice Chung, *soprano* • Chao-Hwa Lin, *piano*  
Wolf
- Romance de Mignon  
Emma Rosenthal, *soprano* • Christina Giuca, *piano*  
Henri Duparc  
(1848-1933)

*Class order will be at the discretion of the instructor.*



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

LIBBY LARSEN (b. 1950)

Katherine of Aragon

Anna Slate, *soprano* • Kyle Adam Blair, *piano*

Anne Boleyn

Jessica Thompson, *soprano* • Michael Stewart, *piano*

Jane Seymour

Christina Jay, *soprano* • Gloria Kim, *piano*

Anne of Cleves

Alexis Gill, *soprano* • Chao-Hwa Lin, *piano*

Katherine Howard

Ashley Becker, *soprano* • Chao-Hwa Lin, *piano*

*Class order will be at the discretion of the instructor.*

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## 🎵 Composer 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

## My Antonia – Sonnets from the Portuguese

LIBBY LARSEN (b. 1950)

### *My Antonia* (Cather)

Landscape I – From the Train

Annie Simon, *soprano* • Gloria Kim, *piano*

Landscape II – Winter

Danielle Buonaiuto, *soprano* • Dimitri Dover, *piano*

The Hired Girls

Yungee Rhie, *soprano* • Dimitri Dover, *piano*

Antonia in the Field

Maximillian Jansen, *tenor* • Dimitri Dover, *piano*

Landscape IV – Sunset

Danielle Buonaiuto, *soprano* • Gloria Kim, *piano*

### *Sonnets from the Portuguese*

How do I love thee?

Laurel Weir, *soprano* • Dimitri Dover, *piano*

If I leave all for thee

Steven Eddy, *baritone* • Chao-Hwa Lin, *piano*

*Class order will be at the discretion of the instructor.*



Libby Larsen Master Class

## Raspberry Island Dreaming and Chanting to Paradise

LIBBY LARSEN (b. 1950)

### Raspberry Island Dreaming

Where the River Bends (Joyce Sutphen)

Lizabeth Malanga, *mezzo-soprano*

Raspberry Island (Patricia Hampl)

Loghan Bazan, *mezzo-soprano*

The River Is (Joyce Sutphen)

Brianna Bragg, *mezzo-soprano*

Shannon McGinnis, *piano*

### Chanting to Paradise Emily Dickinson (1830-1886)

Bind Me - I still can sing

Sarah Forestieri, *soprano* • Bethany Pietroniro, *piano*

In this short Life

Grace Kahl, *soprano* • Dimitri Dover, *piano*

By a departing light

Madison Leonard, *soprano* • Bethany Pietroniro, *piano*

Out of Sight?

Jackie Stevens, *soprano* • Dimitri Dover, *piano*

*Class order will be at the discretion of the instructor.*



*“Forever is composed of nows.”*

— Emily Dickinson

# Cowboy Songs and Songs from Letters

LIBBY LARSEN

## *Cowboy Songs*

Belle Starr (1848-1889)

Libby Larsen

(b. 1950)

Bucking Bronco

Neda Lahidji, soprano • Elena Fomicheva, *piano*

Lift Me Into Heaven Slowly

Tara Morrow, soprano • Hyerim Song, *piano*

Billy the Kid

Emma Rosenthal, soprano • Mary Trotter, *piano*

## *Songs from Letters*

He Never Misses (1880)

Amy Bleasdale, *soprano* • Szu-Ying Huang, *piano*

A Man Can Love two Women (1880)

Emily Dyer, *soprano* • Kathleen Tagg, *piano*

All I Have (1902)

Winnie Nieh, *soprano* • Szu-Ying Huang, *piano*

A Working Woman (1882-1893)

Winnie Nieh, *soprano* • Szu-Ying Huang, *piano*

*Class order will be at the discretion of the instructor.*

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## 🎵 Composer Notes 🎵

The Cowboy Songs are three character songs. Two of the texts are drawn from cowboy/girl poetry, “Bucking Bronco” with a text by Belle Starr and “Billy the Kid” with an anonymous text. The third, “Lift me into Heaven Slowly” is the retitled “Sufi Sam Christian” of American poet Robert Creeley.

I wrote these songs for Jeannie Brindley Barnett to sing for a concert in 1979. The 3 poems made a nice set, suggesting a narrative without specifying one, giving me the opportunity to begin working with American English as a source of musical syntax and shape.

In the forward of *Between Ourselves*, a compilation of letters between mothers and daughters, editor Karen Payne quotes Rosa Luxemburg, “It is in the tiny struggles of individual peoples that the great movements of history are most truly observed.” I think she’s on to something. The diary of Martha Jane Canary Hickock (Calamity Jane), reveals the struggle of an individual soul, a tender soul, a woman and pioneer on many frontiers. Calamity Jane was a working woman, good in her profession, working at what she loved and making choices because of her will to work. Calamity Jane sent Janey, her daughter by Wild Bill Hickock, to live with a “normal daddy” - her friend Jim O’Neil. She paid for child support by working as a gambler, trick shooter, cowhand, barmaid, stagecoach driver and prostitute. She even tried (and rejected) marriage. In her time she was odd and lonely. One hundred years later, her life sheds light on contemporary society. She chooses rough-tough words to describe her life to her daughter. I’m interested in that rough-toughness and in Calamity Jane’s struggle to explain herself honestly to her daughter, Janey. — Libby Larsen

## Love After 1950

LIBBY LARSEN and SUSANNE MENTZER

Boy's Lips (Dove)

Libby Larsen  
(b. 1950)

Quinn Middleman, *mezzo-soprano* • Michael Stewart, *piano*

Blond Men (Kane)

Perri Dichristina, *mezzo-soprano* • Michael Stewart, *piano*

Big Sister Says, 1967 (Daniels)

Loghan Bazan, *mezzo-soprano* • Megan Barth, *piano*

Empty Song

Elizabeth Bouk, *mezzo-soprano* • Michael Stewart, *piano*

I Make My Magic (Rukeyser)

Rebecca Henry, *mezzo-soprano* • Megan Barth, *piano*

*Class order will be at the discretion of the instructor.*



Rachel Wood, soprano

## Libby Larsen

I Love you through the Daytimes (ancient Egyptian texts)

Libby Larsen  
(b. 1950)

Brian Mummert, *baritone* • Mary Trotter, *piano*

Donal Oge

Paulina Szierczek, *soprano* • Liza Stepanova, *piano*

Take (Magaret Atwood)

Julia Fox, *soprano* • Gloria Kim, *piano*

Lord, make me an Instrument

Dylan Morrongiello, *tenor* • Patricia Hazard, *piano*

The Ant and the Grasshopper

Megan Orticelli, *soprano* • Alin Melik-Adamyany, *piano*

My Candle Burns (Edna St. Vincent Millay)

Emily Riley, *soprano* • Elena Fomicheva, *piano*

*Class order will be at the discretion of the instructor.*



*“A voice is a human gift; it should be cherished and used.  
Powerlessness and silence go together.”*

— Margaret Atwood

## Goethe's Women

AUDREY LUNA

|  |                                  |
|--|----------------------------------|
| Kennst du das Land? (Goethe)   | Robert Schumann<br>(1810-1856)   |
| <i>Annalise Perricone, soprano • Minyoung Kang, piano</i>            |                                  |
| Kennst du das Land? (Goethe)   | Hugo Wolf<br>(1860-1903)         |
| <i>Ruston Ropac, soprano • Christina Giuca, piano</i>                |                                  |
| Gretchen am spinnrade (Goethe)                                       | Franz Schubert<br>(1797-1828)    |
| <i>Amber Marsh, soprano • Christina Giuca, piano</i>                 |                                  |
| Heiß mich nicht reden, Op. 62, No. 2 (Goethe)                        | Schubert                         |
| <i>Jardena Gertler-Jaffe, mezzo-soprano • Christina Giuca, piano</i> |                                  |
| Lied de Suleika  | Robert Schumann<br>(1810-1856)   |
| <i>Brianna Bragg, mezzo-soprano • Patricia Hazard, piano</i>         |                                  |
| Nur wer die Sehnsucht kennt  | Schubert                         |
| <i>Alexis Gill, soprano • Christina Giuca, piano</i>                 |                                  |
| Die Liebende schreibt (Goethe), op. 86 no. 3                         | Felix Mendelssohn<br>(1809-1847) |
| <i>Dana MacIntosh, soprano • Hyerim Song, piano</i>                  |                                  |

*Class order will be at the discretion of the instructor.*

## Folk Songs

AUDREY LUNA

The Ocean Burial

Steven Mark Kohn

(b. 1957)

Zane Hill, *baritone* • Izumi Kasiwagi, *piano*

Come ye not from Newcastle

Benjamin Britten

(1913-1976)

Elizabeth Pilon, *soprano* • Pauline Worusski, *piano*

She's Like the Swallow

Geoffrey Ridout

John-Michael Scapin, *tenor* • Pauline Worusski, *piano*

She's Like the Swallow

Britten

Maria Lacy, *soprano* • Shannon McGinnis, *piano*

Oft in the Stilly Night

Britten

Isabella Dawis, *soprano* • Hyerim Song, *piano*

*Class order will be at the discretion of the instructor.*



American SongBook 2010



# Zigueuerlieder

SUSANNE MENTZER

## *Gypsy Songs, Op. 55*

Antonín Dvořák  
(1841-1904)

1. My Song of Love Rings Through the Dusk
4. Songs My Mother Taught Me

Christine Jay, *soprano* • Joshua Marzan, *piano*

## *Zigeunerlieder, Op. 103*

Johannes Brahms  
(1833-1897)

1. He, Zigeuner, greife in die Saiten ein!

Elizabeth Kerstein, *mezzo-soprano* • Bethany Pietroniro, *piano*

3. Wißt ihr, wann mein Kindchen am allerschönsten ist?

Kelly Newberry, *mezzo-soprano* • Megan Barth, *piano*

4. Lieber Gott, du weißt, wie oft bereut ich hab'

Elizabeth Kerstein, *mezzo-soprano* • Bethany Pietroniro, *piano*

7. Kommt dir manchmal in den Sinn
11. Rote Abendwolken ziehn am Firmament

Annalise Perricone, *soprano* • Minyoung Kang, *piano*

*Class order will be at the discretion of the instructor.*



*“The music of the people is like a rare and lovely flower growing amidst encroaching weeds. Thousands pass it, while others trample it under foot, and thus the chances are that it will perish before it is seen by the one discriminating spirit who will prize it above all else. The fact that no one has as yet arisen to make the most of it does not prove that nothing is there.”*

— Antonín Dvořák

## Des Knaben Wunderhorn

SUSANNE MENTZER and LUCAS WONG

Das Lied vom Herrn von Falkenstein

*4 Songs, Op. 43, no. 4*

Daniel Johnson, *baritone* • Megan Barth, *piano*

Johannes Brahms

(1833-1897)

Das irdische Leben

*Des Knaben Wunderhorn*

Elizabeth Bouk, *mezzo-soprano* • Minyoung Kang, *piano*

Gustav Mahler

(1860-1911)

Urlicht

*Des Knaben Wunderhorn*

Nandani Sinha, *mezzo-soprano* • Elena Fomicheva, *piano*

Hans und Grethe

*Lieder und Gesänge aus der Jugendzeit*

Elizabeth Pilon, *soprano* • Pauline Woruski, *piano*

Scheiden und Meiden

*Lieder und Gesänge aus der Jugendzeit*

Candice Chung, *soprano* • Patricia Hazard, *piano*

Verlohne Müh'

*Des Knaben Wunderhorn*

Kelly Newberry, *mezzo-soprano* • Kyle Adam Blair, *piano*

Frühlingsmorgen

*Lieder und Gesänge aus der Jugendzeit*

Annie Simon, *soprano* • Elena Fomicheva, *piano*

Wer hat das Liedlein erdacht?

*Des Knaben Wunderhorn*

Isabella Livorni, *soprano* • Mary Trotter, *piano*

Lob des hohen Verstandes

*Des Knaben Wunderhorn*

Danielle Buonaiuto, *soprano* • Mary Trotter, *piano*

*Class order will be at the discretion of the instructor.*

# Johannes Brahms

SUSANNE MENTZER

Die Schwestern

Johannes Brahms

(1833-1897)

Tarra Morrow, *soprano* • Monica Alfredsen, *mezzo-soprano*  
Shannon McGinnis, *piano*

Der Schmied

Perri DiChristina, *mezzo-soprano* • Landon Baumgard, *piano*

Wenn ich mit Menschen

*Ver Ernste Gesange*

Steven Eddy, *baritone* • Joshua Marzan, *piano*

Von Ewiger Liebe

Ruston Ropac, *mezzo-soprano* • Christina Giuca, *piano*

Wie melodien zieht es mire

Micaela Aldridge, *mezzo-soprano* • Pauline Worusski, *piano*

Botschaft

Eunjin Jung, *soprano* • Michael Stewart, *piano*

Sapphische ode

Nandani Sinha, *mezzo-soprano* • Christian Giuca, *piano*

*Class order will be at the discretion of the instructor.*

## Women Composers

SUSANNE MENTZER

Ah, Love, but a day

*Three Browning Songs*

Ashley Becker, *soprano* • Chao-Hwa Lin, *piano*

Amy Beach

(1867-1944)

from *Clairières dans le ciel*

Elle était descendue au bas de la prairie

Yungee Rhie, *soprano* • Dimitri Dover, *piano*

Parfois, je suis triste

Eunjin Jung, *soprano* • Kathleen Tagg, *piano*

Deux ancolies

Julia Fox, *soprano* • Chao-Hwa Lin, *piano*

Lili Boulanger

(1893-1918)

Er ist gekommen (Rückert)

*Op. 37, no. 2*

Jackie Stevens, *soprano* • Alin Melik-Adamyan, *piano*

Clara Schumann

(1819-1859)

Joy (Carl Sandberg)

*Five Songs*

Ruth Crawford-Seeger

Kelly Newberry, *mezzo-soprano* • Megan Barth, *piano*

(1901-1953)



*“Do not take up music unless you would rather die than not do so.”*

— Nadia Boulanger

## Mezzo Aria Class

SUSANNE MENTZER

Que fais-tu, blanche tourterelle?

Charles-François Gounod  
(1818-1893)

Nandani Sinha, *mezzo-soprano*

Voi Che Sapete

*Le nozze di Figaro, K. 492*

Wolfgang Amadeus Mozart  
(1756-1791)

Loghan Bazan, *mezzo-soprano*

Non so più

*Le nozze di Figaro, K. 492*

Mozart

Micaela Aldridge, *mezzo-soprano*

Smanie Implacabili

*Così fan Tutte*

Mozart

Elizabeth Bouk, *mezzo-soprano*

Non piu mesta

*La Cenerentola*

Gioachino Antonio Rossini  
(1792-1868)

Rebecca Henry, *mezzo-soprano*

Wie du warst

*Der Rosenkavalier*

Richard Strauss  
(1864-1949)

Elizabeth Kerstein, *mezzo-soprano*

Lucas Wong, *piano*

*Class order will be at the discretion of the instructor.*

## Quiet Songs & Arias

JOHN MUSTO and WILLIAM BOLCOM

### Quiet Songs (1990)

John Musto

(b. 1954)

maggie & milly & molly & may (Cummings)

Jessica Thompson, *soprano* • Joshua Marzan, *piano*

How Many Little Children Sleep

Eva Gheorghiu, *soprano* • Dimitri Dover, *piano*

Palm Sunday: Naples (Symons)

Lauren -Rose King, *soprano* • Joshua Marzan, *piano*

### Vaslav's Song

William Bolcom

(b. 1938)

Steven Eddy, *baritone* • Joshua Marzan, *piano*

### Epilogue: Penelope's Song (Lanctot)

Musto

*Penelope*

Yungee Rhie, *soprano* • Dimitri Dover, *piano*

### ARIAS

#### New York Lights

Bolcom

*A View from the Bridge*

Kevin Delaney, *tenor* • Lucas Wong, *piano*

#### But You do not know this man

Bolcom

*A View from the Bridge*

Danielle Buonaiuto, *soprano* • Lucas Wong, *piano*

#### Muffin's Aria

Bolcom

*A Wedding*

Julia Fox, *soprano* • Gloria Kim, *piano*

#### As Jobs Go

Musto

*Later the Same Evening*

Nandani Sinha, *mezzo-soprano* • Lucas Wong, *piano*

#### Volpone's Aria

Musto

*Volpone*

Christopher Edwards, *bass-baritone* • Lucas Wong, *piano*

*Class order will be at the discretion of the instructor.*

## The Songs of John Musto

AMY BURTON and JOHN MUSTO

Nude at the Piano (Mark Campbell)

John Musto  
(b. 1954)

Elizabeth Kerstein, *mezzo-soprano* • Bethany Pietroniro, *piano*

Echo (Rossetti)

*Recuerdo*

Samuel Schultz, *baritone* • Gloria Kim, *piano*

You Came as a Thought

*Viva Sweet Love*

Daniel Johnson, *baritone* • Megan Barth, *piano*

Enough Rope (1987)

*Social Note* (Parker)

Annie Simon, *soprano* • Elena Fomicheva, *piano*

Résumé (Parker)

Grace Kahl, *soprano* • Pauline Worusski, *piano*

Dove Sta Amore (1991)

Maybe (Carl Sandburg)

Candice Chung, *soprano* • Hyerim Song, *piano*

The Hangman at Home

Tiffany DuMouchelle, *soprano* • Kyle Adam Blair, *piano*

Sea Chest (Carl Sandburg)

Emma Rosenthal, *soprano* • Patricia Hazard, *piano*

The Book of Uncommon Prayer

III. I Stop Writing the Poem (Gallagher)

Lisa Perry, *soprano* • Hyerim, Song, *piano*

The Silver Swan (Gibbons) - *Canzonettas* (1984)

Winnie Nieh, *soprano* • Christina Giuca, *piano*

*Class order will be at the discretion of the instructor.*

## Master Class: German Lieder

RUDOLF PIERNAY

Breit über mein Haupt

Richard Strauss  
(1864-1949)

Kristina Bachrach, *soprano* • Dimitri Dover, *piano*

Schöne Wiege meiner Leiden (Heine)

Robert Schumann  
(1810-1856)

*Liederkreis op.24*

Daveed Buzaglo, *baritone* • Alin Melik-Adamyan, *piano*

Amor (Brentano)

Strauss

*Op. 68, Sechs Lieder nach Gedichten von Clemens Brentano*

Julia Fox, *soprano* • Gloria Kim, *piano*

Wie bist du, meine Königin (Daumer)

Johannes Brahms  
(1833-1897)

*Op. 32*

Kevin Delaney, *tenor* • Minyoung Kang, *piano*

Stille Tränen

Schumann

*12 Gedichte, Op. 35*

Steven Eddy, *baritone* • Gloria Kim, *piano*

Und willst du deinen Liebsten sterben sehen (Heyse)

Hugo Wolf  
(1860-1903)

*Italienisches Liederbuch*

Joseph Eletto, *baritone* • Gloria Kim, *piano*

Bei dir sind meine Gedanken

Brahms

*Op. 95*

Christine Jay, *soprano* • Chao-Hwa Lin, *piano*

*Class order will be at the discretion of the instructor.*



## France in the XX Century

RUDOLF PIERNAY

### Soupir

*Trois Poèmes de Stéphane Mallarmé*

Danielle Buonaiuto, *soprano* • Bethany Pietroniro, *piano*

Claude Debussy

(1862-1918)

### La Flûte de Pan (Louys)

*Chansons de Bilitis*

Elizabeth Kerstein, *mezzo-soprano* • Chao-Hwa Lin, *piano*

Debussy

### Don Quichotte à Dulcinée

I. Chanson romanesque

II. Chanson épique

Samuel Schultz, *baritone* • Dimitri Dover, *piano*

Maurice Ravel

(1875-1937)

### À une fontaine (Ronsard)

*Quatre Chansons de Ronsard*

Lauren-Rose King, *soprano* • Kyle Adam Blair, *piano*

Darius Milhaud

(1892-1974)

### Tais-toi babillard (Ronsard)

*Quatre Chansons de Ronsard*

Julia Fox, *soprano* • Gloria Kim, *piano*

Milhaud

### Dame du ciel, regent terriene

*Trois Ballades de François Villon*

Steven Eddy, *baritone* • Liza Stepanova, *piano*

Milhaud

### Kaddisch

*Deux melodies hebraiques*

Steven Eddy, *baritone* • Gloria Kim, *piano*

Ravel

*Class order will be at the discretion of the instructor.*

## Oratorio

RUDOLF PIERNAY

Waft her angels to the sky

*Jeptha*

George Frideric Handel

(1685-1759)

Kevin Delaney, *tenor* • Lucas Wong, *piano*

It is Enough

*Elijah*

Felix Mendelssohn

(1809-1847)

Steven Eddy, *baritone*

Svegliatevi

*Cesare*

Mendelssohn

Quinn Middleman, *mezzo-soprano* • Shannon McGinnis, *piano*

The Trumpet Shall Sound

*Messiah*

Handel

Zane Hill, *baritone* • Izumi Kashiwagi, *piano*

Sorge infausta una procella

*Orlando*

Handel

Christopher Edwards, *bass-baritone* • Lucas Wong, *piano*

*Class order will be at the discretion of the instructor.*



Lorelee Songer

## Strauss and Mahler

RUDOLF PIERNAY

Mädchenblumen, op. 22 (Felix Dahn)

Richard Strauss  
(1864-1949)

Kornblumen

Emily Siar, *soprano* • Joshua Marzan, *piano*

Epheu

Collin Shay, *counter-tenor* • Dimitri Dover, *piano*

Wasserrose

Jackie Stevens, *soprano* • Josh Barbour, *piano*

Mohnblumen

Chelsea Chaves, *soprano* • Alin Melik-Adamyanyan, *piano*

Fünf Rückertlieder

Gustav Mahler  
(1860-1911)

Blicke mir nicht in die Lieder

Kathryn Kelly, *soprano* • Christina Giuca, *piano*

Ich atmet einen linden Duft

Tania Mandzy Inala, *mezzo-soprano* • Shannon McGinnis, *piano*

*Class order will be at the discretion of the instructor.*

# Richard Strauss

CRAIG RUTENBERG

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

*Fünf Lieder*

Laurel Weir, *soprano* • Christina Giuca, *piano*

Seitdem dein Aug' in meines schaute

Eunjin Jung, *soprano* • Dimitri Dover, *piano*

Morgen! (Mackay)

Lisa Perry, *soprano* • Christina Giuca, *piano*

An die Nacht (Brentano)

Julia Fox, *soprano* • Chao-Hwa Lin, *piano*

Glückes genug (von Liliencron)

Rebecca Henry, *mezzo-soprano* • Joshua Marzan, *piano*

Ich wollt ein Sträußlein binden (Brentano)

Annie Simon, *soprano* • Joshua Marzan, *piano*

Abentung (Rückert)

Steven Eddy, *baritone* • Kathleen Tagg, *piano*

Cäcille (Hart)

Ashley Becker, *soprano* • Szu-Ying Huang, *piano*

*Class order will be at the discretion of the instructor.*

Richard Strauss

(1864-1949)

## Sieben Frühe Lieder

LISA SAFFER

Nacht (Hauptmann)

Alban Berg  
(1885-1935)

Tiffnay Du Mouchelle, *soprano* • Kyle Adam Blair, *piano*

Schilflied (Lenau)

Quinn Middleman, *mezzo-soprano* • Pauline Woruski, *piano*

Die Nachtigall (Storm)

Annalise Perricone, *soprano* • Minyoung Kang, *piano*

Traumgekrönt (Rilke)

Jessica Thompson, *soprano* • Chao-Hwa Lin, *piano*

Im Zimmer (Schlaf)

Quinn Middleman, *mezzo-soprano* • Pauline Woruski, *piano*

Liebesode (Hartleben)

Lizabeth Malanga, *mezzo-soprano* • Chao-Hwa Lin, *piano*

Sommertage (Hohenberg)

Jessica Thompson, *soprano* • Chao-Hwa Lin, *piano*

*Class order will be at the discretion of the instructor.*



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

— Rainer Maria Rilke

# Benjamin Britten – Arnold Schoenberg

LISA SAFFER

*Les Illuminations*, Op. 18

Benjamin Britten

(1913-1976)

Antique

Yungee Rhie, *soprano* • Kathleen Tagg, *piano*

Parade

Jessica Thompson, *soprano* • Minyoung Kang, *piano*

*Brettel-Lieder*

Arnold Schoenberg

Mahnung

(1874-1951)

Sylvia Leith, *soprano* • Hyerim Song, *piano*

Arie aus dem Spiegel von Arkadien (Schikaneder)

Alexis Gill, *soprano* • Christina Giuca, *piano*

*Book of the Hanging Gardens*

Schoenberg

Saget Mir

Jedem Werke bin

Tiffnay DuMouchelle, *soprano* • Ky Adam Blair, *piano*

Schenck mir deinem goldenen Kamm (Op. 2)

Schoenberg

Paulina Swierczek, *soprano* • Elena Fomicheva, *piano*

*Class order will be at the discretion of the instructor.*

# Oliver Messiaen

LUCY SHELTON

Épouvante

*Poèmes pour Mi*

Jessica Thompson, *soprano* • Dimitri Dover, *piano*

Les Deux Guerriers

*Poèmes pour Mi*

Jessica Thompson, *soprano* • Dimitri Dover, *piano*

Paysage

*Poèmes pour Mi*

Carolyn Balkovetz, *soprano* • Dimitri Dover, *piano*

Vocalise-étude

Anna Slate, *soprano* • Joshua Marzan, *piano*

Résurrection

*Chants de terre et du ciel*

Alexandra Smither, *soprano*

*Class order will be at the discretion of the instructor.*

Olivier Messiaen

(1908-1992)

# A Lieder Capriccio

ALAN SMITH

Ich schwebe (Henckell)

*Fünf Lieder*, Op. 48, no. 2

Lauren-Rose King, *soprano* • Christina Giuca, *piano*

Leises Lied (Dehmel)

*Fünf Lieder*, op. 39, no. 1

Alexandra Smither, *soprano* • Gloria Kim, *piano*

Schön sind, doch kalt die Himmelssterne

6 *Lieder aus "Lotosblätter,"* Op. 19, no. 3

Emily Dyer, *soprano* • Megan Barth, *piano*

Cäcile (Hart)

Danielle Buonaiuto, *soprano* • Izumi Kashiwagi, *piano*

*Fier Lieder*, Op. 27

Ruhe, meine Seele! (Henckell)

Eva Gheorghiu, *soprano* • Dmitri Dover, *piano*

Morgen! (Mackay)

Grace Kahl, *soprano* • Michael Stewart, *piano*

Heimliche Aufforderung (Mackay)

Paulina Swierczek, *soprano* • Elena Fomicheva, *piano*

*Class order will be at the discretion of the instructor.*



## Italian Song in the 20th Century

ALAN SMITH

|  |                                    |
|--|------------------------------------|
| Quando nasceste voi<br><i>Quattro Rispetti Toscani</i> , no. 1 (Birga)<br>Eunjin Jung, <i>soprano</i> • Dimitri Dover, <i>piano</i>    | Ottorino Respighi<br>(1879-1936)   |
| Sopra un'aria antica<br><i>Quattro liriche</i> , no. 4 (D'Annunzio)<br>Daveed Buzaglo, <i>baritone</i> • Elena Fomicheva, <i>piano</i> | Respighi                           |
| Intorno all'idol mio<br>Annmarie Rizzo, <i>mezzo-soprano</i> • Shannon McGinnis, <i>piano</i>  | Marco Antonio Cesti<br>(1623-1669) |
| L'alba separa dalla luce l'ombra<br>Andrew Zimmerman, <i>tenor</i> • Victoria Kirsch, <i>piano</i>                                     | Paolo Tosti<br>(1846-1916)         |
| Notturmo<br>Emily Riley, <i>soprano</i> • Pauline Worusski, <i>piano</i>   | Respighi                           |
| Donna lombarda<br><i>Tre Canzoni</i> , no. 1<br>Lisa Perry, <i>soprano</i> • Bethany Pietroniro, <i>piano</i>                          | Ildebrando Pizzetti<br>(1880-1968) |
| Lolita: Serenata spagnola<br>Paulina Swierczek, <i>soprano</i> • Elena Fomicheva, <i>piano</i>   | Arturo Buzzi-Peccia<br>(1856-1943) |

*Class order will be at the discretion of the instructor.*

# !España!

ALAN SMITH

## *Siete Canciones Populares Espanolas*

Manuel de Falla  
(1876-1946)

I. El Paño Moruno (Sierra)

Lisa Perry, *mezzo-soprano* • Christina Giuca, *piano*

II. Seguidilla murciana (Folk Song)

Quinn Middleman, *mezzo-soprano* • Alin Melik-Adamyan, *piano*

III. Asturiana (Folk Song)

Daniel Johnson, *baritone* • Szu-Ying Huang, *piano*

IV. Jota (Folk Song)

Micaela Aldridge, *mezzo-soprano* • Alin Melik-Adamyan, *piano*

V. Nana (Folk Song)

Eve Webber, *mezzo-soprano* • Landon Baumgard, *piano*

VI. Canción

Lisa Perry, *soprano* • Christina Giuca, *piano*

VII. Polo

Andrew Zimmerman, *soprano* • Dimitri Dover, *piano*

## Triste

*Cinco canciones populares argentinas*

Alberto Ginastera  
(1916-1983)

Dylan Morrongiello, *tenor* • Szu-Ying Huang, *piano*

## Canto negro

*Cinco canciones negras*

Xavier Montsalvatge  
(1912-2002)

Kelly Newberry, *mezzo-soprano* • Kyle Adam Blair, *piano*

*Class order will be at the discretion of the instructor.*

# !España!

ALAN SMITH

## *Tonadillas* (Periquet)

Enrique Granados  
(1867-1916)

La maja dolorosa I

Eva Gheorghiu, *soprano* • Michael Stewart, *piano*

El majo discreto

Neda Lahidji, *soprano* • Kyle Adam Blair, *piano*

El majo tímido

Sarah Forestieri, *soprano* • Kyle Adam Blair, *piano*

## La maja y el ruiseñor (Periquet)

*Goyescas*

Julia Fox, *soprano* • Chao-Hwa Lin, *piano*

## *Canciones amatorias*

No lloréis ojuelos (de Vega Carpio)

Yungee Rhie, *soprano* • Michael Stewart, *piano*

Gracia mía (anon.)

Winnie Nieh, *soprano* • Dimitri Dover, *piano*

## Elegia eternal

Christine Jay, *soprano* • Victoria Kirsch, *piano*

## Jesús de Nazareth

Joaquín Nin y Castellanos  
(1879-1949)

Nandani Sinha, *mezzo-soprano* • Victoria Kirsch, *piano*

*Class order will be at the discretion of the instructor.*

## Turina and Obradors

ALAN SMITH

¿Corazón porqué pasáis?

Fernando J. Obradors  
(1897-1945)

Chelsea Chaves, *soprano* • Landon Baumgard, *piano*

Del cabello más sutil

*Dos cantares populares*

Emma Rosenthal, *soprano* • Alin Melik-Adamyan, *piano*

Poema en forma de canciones (Campoamor)

*Cantares*

Ashley Becker, *soprano* • Michael Stewart, *piano*

*Los dos miedos*

Jackie Stevens, *soprano* • Chao-Hwa Lin, *piano*

*Las locas por amor*

Emily Dyer, *soprano* • Kathleen Tagg, *piano*

Tu pupila es azul

*Tres poemas*

Tiffany DuMouchelle, *soprano* • Elena Fomicheva, *piano*

*Class order will be at the discretion of the instructor.*

# Bach Passions

SANFORD SYLVAN

Class I

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

Er hat uns allen vollgetan

Johann Sebastian Bach  
(1685-1750)

Candice Chung, *soprano* • Shannon McGinnis, *piano*

Ich will dich mein Herze schenken

Carolyn Balkovetz, *soprano* • Shannon McGinnis, *piano*

Gedulte! Wenn mich falsche Zungen

Kevin Delaney, *tenor* • Shannon McGinnis, *piano*

Aus Liebe will mein Heiland

Winnie Nieh, *soprano* • Shannon McGinnis, *piano*

Mache dich, mein Herze, rein

Samuel Schultz, *baritone* • Dimitri Dover, *piano*

Zerfließe, mein Herze

From *St. John Passion*, BWV 245

Jackie Stevens, *soprano* • Megan Barth, *piano*

Buß und Reu

Elizabeth Bouk, *mezzo-soprano* • Shannon McGinnis, *piano*

*Class order will be at the discretion of the instructor.*

# Bach Passions

SANFORD SYLVAN

Class II

with guest artist, Itamar Zorman, *violin*

Ich folge dir gleichfalls

From *St. John Passion, BWV 245*

Emily Dyer, *soprano* • Megan Barth, *piano*

Johann Sebastian Bach

(1685-1750)

Mein teurer Heiland, laß dich fragen

From *St. John Passion, BWV 245*

Steven Eddy, *baritone* • Joshua Marzan, *piano*

Blute nur, du liebes Herz

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

Eva Gheorghiu, *soprano* • Dimitri Dover, *piano*

Es ist vollbracht

From *St. John Passion, BWV 245*

Collin Shay, *counter-tenor* • Dimitri Dover, *piano*

Komm, süßes Kreuz

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

Brian Mummert, *baritone* • Mary Trotter, *piano*

Erbarme dich, mein Gott

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

Tania Mandzy Inala, *mezzo-soprano* • Elena Fomicheva, *piano*

Itamar Zorman, *violin*

Gebt mir meinen Jesum wieder

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

Daniel Johnson, *baritone* • Szu-Ying Huang, *piano*

Itamar Zorman, *violin*

*Class order will be at the discretion of the instructor.*

# Emily Dickinson

SANFORD SYLVAN

|   |                              |
|---|------------------------------|
| The Shining Place (Emily Dickinson)<br><i>The Shining Place</i>           | Lee Hoiby<br>(1926-2011)     |
| Alexandra Smither, <i>soprano</i> • Gloria Kim, <i>piano</i>              |                              |
| Will there really be a morning  | Richard Hundley<br>(b. 1913) |
| Emily Yocum, <i>soprano</i> • Megan Barth, <i>piano</i>                   |                              |
| If I... (Emily Dickinson)<br><i>Four Dickinson Songs</i>                  | Lori Laitman<br>(b. 1955)    |
| Chelsea Chaves, <i>soprano</i> • Alin Melik-Adamyman, <i>piano</i>        |                              |
| Dear March, Come in<br><i>Twelve Songs of Emily Dickinson</i>             | Aaron Copland<br>(1900-1990) |
| Sylvia Leith, <i>mezzo-soprano</i> • Megan Barth, <i>piano</i>            |                              |
| A Bustle in a House<br><i>I will Breathe a Mountain</i> (Emily Dickinson) | William Bolcom<br>(b. 1938)  |
| Emily Siar, <i>soprano</i> • Pauline Worusski, <i>piano</i>               |                              |
| The sun kept setting<br><i>How Well I Knew the Light</i>                  | Jake Heggie<br>(b. 1961)     |
| Megan Orticelli, <i>soprano</i> • Pauline Worusski, <i>piano</i>          |                              |
| Going to Heaven<br><i>Twelve Songs of Emily Dickinson</i>                 | Copland                      |
| Kelly Newberry, <i>mezzo-soprano</i> • Kathleen Tagg, <i>piano</i>        |                              |

*Class order will be at the discretion of the instructor.*



*“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 way I know it. Is there any other way?”*

— Emily Dickinson

## Flashes and Illuminations (2000)\*

SANFORD SYLVAN

1. On the Greve (Montale)

John Harbison

(b. 1938)

Brian Mummert, *baritone* • Mary Trotter, *piano*

2. Chemin de Fer (Bishop)

Steven Eddy, *baritone* • Chao-Hwa Lin, *piano*

3. The Winds of Dawn (Fried)

Samuel Schultz, *baritone* • Gloria Kim, *piano*

4. Cirque d'Hiver (Bishop)

Steven Eddy, *baritone* • Joshua Marzan, *piano*

5. To Be Recited to Flossie on Her Birthday (Williams)

Christopher Edwards, *bass-baritone* • Alin-Melik, *piano*

6. December 1 (Milosz)

Joseph Eletto, *baritone* • Dimitri Dover, *piano*



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***“I describe this for I have learned to doubt philosophy  
and the visible world is all that remains.”***

— Czeslaw Milosz

\* *Written for Sanford Sylvan*

*Class order will be at the discretion of the instructor.*

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### 🎭 Program Notes 🎭

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

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

-John Harbison



## Twilight to Sunset

SANFORD SYLVAN

|                            |  |                                |
|----------------------------|--|--------------------------------|
| Evening Hymn               |  | Henry Purcell<br>(1659-1695)   |
|                            | Brian Mummert, <i>baritone</i> • Bethany Pietroniro, <i>piano</i>  |                                |
| Selige Nacht               |  | Joseph Marx<br>(1882-1964)     |
|                            | Maria Lacey, <i>soprano</i> • Megan Barth, <i>piano</i>            |                                |
| Nacht und Träume           |  | Franz Schubert<br>(1797-1828)  |
|                            | Winnie Nieh, <i>soprano</i> • Gloria Kim, <i>piano</i>             |                                |
| A Clear Midnight           |  | Lee Hoiby<br>(1926-2011)       |
|                            | Joseph Eletto, <i>baritone</i> • Minyoung Kang, <i>piano</i>       |                                |
| Norden                     |  | Jean Sibelius<br>(1865-1957)   |
|                            | Kristina Bachrach, <i>soprano</i> • Dimitri Dover, <i>piano</i>    |                                |
| Ein Stündlein wohl vor Tag |  | Hugo Wolf<br>(1860-1903)       |
| <i>Mörrike-Lieder</i>      |  |                                |
|                            | Grace Kahl, <i>soprano</i> • Elena Fomicheva, <i>piano</i>         |                                |
| Sunrise                    |  | George Rochberg<br>(1918-2005) |
| <i>Eleven Songs</i>        |  |                                |
|                            | Ruston Ropac, <i>mezzo-soprano</i> • Izumi Kashiwagi, <i>piano</i> |                                |
| My Lord, What a morning!   |  | Hall Johnson<br>(1888-1970)    |
|                            | Daniel Johnson, <i>baritone</i> • Megan Barth, <i>piano</i>        |                                |



*“Every sunset brings the promise of a new dawn.”*

— Ralph Waldo Emerson

# Die Schöne Müllerin (Wilhelm Müller)

SANFORD SYLVAN

1. Das Wandern

Franz Schubert

(1797-1828)

Justin Hancock, *tenor* • Hyerim Song, *piano*

2. Wohin?

Camilo Estrada, *tenor* • Christina Giuca, *piano*

4. Danksagung an den Bach

Daveed Buzaglo, *tenor* • Alin Melik-Adamyan, *piano*

5. Am Feierabend

Andrew Zimmerman, *tenor* • Dimitri Dover, *piano*

12. Pause

Collin Shay, *counter-tenor* • Christina Giuca, *piano*

16. Die liebe Farbe for Buzaglo

Collin Shay, *counter-tenor* • Megan Barth, *piano*

17. Die böse Farbe for Shay

Daveed Buzaglo, *tenor* • Alin Melik-Adamyan, *piano*

19. Der Müller und der Bach

Maximillian Jansen, *tenor* • Christina Giuca, *piano*

*Class order will be at the discretion of the instructor.*



*“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

# Gabriel Fauré

SANFORD SYLVAN

La Rose (Leconte de Lisle)

Gabriel Fauré

(1845-1924)

Winnie Nieh, *soprano* • Szu-Ying Huang, *piano*

Dans la forêt de Septembre (Mendès)

Briann Mummert, *baritone* • Mary Trotter, *piano*

Soir, op. 83, no. 2 (Samain)

Yungee Rhie, *soprano* • Dimitri Dover, *piano*

Dans la nymphee

*Je me Poserai*

*Le jardin clos*

Paulina Swierczek, *soprano* • Shannon McGinnis, *piano*

La Mer est infinie, Op. 118, No. 1

*L'Horizon Chimérique*

Daveed Buzaglo, *baritone* • Dimitri Dover, *piano*

Diane, Séléne, Op. 118, No. 3 (de Mirmont)

*L'Horizon Chimérique*

Daveed Buzaglo, *baritone* • Dimitri Dover, *piano*

Pleurs d'or, Op. 72 (Samain)

Quinn Middleman, *mezzo-soprano* • Joseph Eletto, *baritone*

Alin Melik-Adamyan, *piano*

*Class order will be at the discretion of the instructor.*

# A Song Sampler

SANFORD SYLVAN

Come all ye songsters

*The Fairy Queen*

Christine Jay, *soprano* • Christina Giuca, *piano*

Henry Purcell

(1658-1695)

Das Rosenband (Klopstock)

*Op. 36, no. 1*

Yungee Rhie, *soprano* • Dimitri Dover, *piano*

Richard Strauss

(1864-1949)

Memories A & B

Anna Slate, *soprano* • Izumi Kashiwagi, *piano*

Charles Ives

(1874-1954)

Die Allmacht

*Op. 79, no. 2*

Nandani Sinha, *mezzo-soprano* • Christina Giuca, *piano*

Franz Schubert

(1797-1828)

Ständchen

Amber Marsh, *soprano* • Christina Giuca, *piano*

Franz Schubert

(1797-1828)

Romance

Receuil Vasnier

Jackie Stevens, *soprano* • Alin Melik-Adamyan, *piano*

Claude Debussy

(1862-1918)

Die Mainacht

*Op. 43 (Vier Gesänge), no. 2*

Samuel Schultz, *baritone* • Chao-Hwa Lin, *piano*

Johannes Brahms

(1833-1897)

*Class order will be at the discretion of the instructor.*



*“First of all, ladies and gentlemen, you must forget that you are singers.”*

— Claude Debussy

## War's Embers

SANFORD SYLVAN

- |   |                                |
|---|--------------------------------|
| Noël des enfants qui n'ont plus de maison                                   | Claude Debussy<br>(1862-1918)  |
| Kristina Bachrach, <i>soprano</i> • Joahua Marzan, <i>piano</i>             |                                |
| Fêtes galantes  | Debussy                        |
| <i>Deux Poèmes de Louis Aragon</i>  |                                |
| Jarsena Gertler-Jaffe, <i>mezzo-soprano</i> • Victoria Kirsch, <i>piano</i> |                                |
| Masters of War and Chimes of Freedom (Bob Dylan)                            | John Corigliano<br>(b. 1938)   |
| <i>Mr. Tambourine Man</i>   |                                |
| Tiffany DuMouchelle, <i>soprano</i> • Kyle Adam Blair, <i>piano</i>         |                                |
| Schikelgruber   | Kurt Weill<br>(1900-1950)      |
| <i>Propaganda Songs</i> (Songs for the War Effort)                          |                                |
| Lizabeth Malanga, <i>mezzo-soprano</i> • Christina Giuca, <i>piano</i>      |                                |
| The Real War Nevers gets in the Books                                       | Ned Rorem<br>(b. 1923)         |
| <i>War Scenes</i>   |                                |
| Fred Diengott, <i>bass-baritone</i> • Joshua Marzan, <i>piano</i>           |                                |
| Der Soldat, opus 40, no. 3  | Robert Schumann<br>(1810-1856) |
| Samuel Schultz, <i>baritone</i> • Elena Fomicheva, <i>piano</i>             |                                |
| Tom Sails Away  | Charles Ives<br>(1874-1954)    |
| Collin Shay, <i>counter-tenor</i> • Dimitri Dover, <i>piano</i>             |                                |
| A Night Battle  | Rorem                          |
| <i>War Scenes</i>   |                                |
| Brian Mummert, <i>baritone</i> • Bethany Pietroniro, <i>piano</i>           |                                |

*Class order will be at the discretion of the instructor.*

## Songs of Mystery, Spirit and Serenity

SANFORD SYLVAN

Love Bade Me Welcome

*Five Mystical Songs*

Daniel Johnson, *baritone* • Michael Stewart, *piano*

Ralph Vaughn-Williams

(1872-1958)

Kaddisch

*Deux melodies hebraïques*

Steven Eddy, *baritone* • Gloria Kim, *piano*

Maurice Ravel

(1875-1937)

O Magnum Mysterium

Christina Jay, *soprano* • Izumi Kashiwagi, *piano*

Morten Lauridsen

(b. 1943)

Serenity

Kelly Newberry, *mezzo-soprano* • Megan Barth, *piano*

Charles Ives

(1874-1954)

Prelude

*Four Psalms*

Elizabeth Kerstein, *mezzo-soprano* • Victoria Kirsch, *piano*

John Harbison

(b. 1938)

Denn es gehet dem Menschen wie dem Viieh

Bible-Old Testament

*Vier ernste Gesänge*

Fred Diengott, *bass-baritone* • Victoria Kirsch, *piano*

Johannes Brahms

(1833-1897)

Wenn ich mit Menschen

Bible-New Testament) – Paul 1st letter to Corinthians

*Vier ernste Gesänge*

Steven Eddy, *baritone* • Joshua Marzan, *piano*

Brahms

Ten Blake Songs

Eternity

The Divine Image

Anna Slate, *soprano* • Quinn Middleman, *oboe*

Anna Slate, *soprano*

Vaughn Williams

*Class order will be at the discretion of the instructor.*

## Guest Artists

### JOSEPH BALDWIN

**JOSEPH BALDWIN** is a Massachusetts-based conductor whose primary work explores the integration of choral music, dynamic programming and presentation, the conductor as servant leader, and the transformative power of community engagement. Joseph has held appointments with Smith College, the University of Massachusetts Amherst, the Berkshire Choral Festival, and the Grammy® Award-winning choral ensembles at the University of Michigan. He has enjoyed conducting appearances at the Five College New Music Festival (MA) and the Norfolk Chamber Music Festival at Yale University. Joseph has commissioned and premiered works by leading composers, including Dominick DiOrio, and prepared choruses for performances with conductors such as Leonard Slatkin and Kenneth Kiesler. A strong advocate for the choral arts at all levels, Joseph is an active guest conductor and clinician with ensembles in the pre-professional, collegiate, secondary, and sacred settings. As a baritone, he has collaborated with some of the nation's finest ensembles, including the Yale Choral Artists and the Detroit Symphony Orchestra/UMS Choral Union. Joseph is the Iva Dee Hiatt Distinguished Assistant Director of Choral Activities and Lecturer in Music at Smith College. He received the master of music in conducting from the University of Michigan, under the tutelage of Jerry Blackstone, and the bachelor of music from Northwestern University.

### DANA GIOIA

**DANA GIOIA** is an internationally acclaimed and award-winning poet. He received a B.A. and a M.B.A. from Stanford University and an M.A. in Comparative Literature from Harvard University. Gioia has published four full-length collections of poetry, as well as eight chapbooks. His poetry collection, *Interrogations at Noon*, won the 2002 American Book Award. An influential critic as well, Gioia's 1991 volume *Can Poetry Matter?*, was a finalist for the National Book Critics Circle award. Renominated in November 2006 for a second term and once again unanimously confirmed by the U.S. Senate, Dana Gioia is the ninth Chairman of the National Endowment for the Arts. Gioia left his position as Chairman on January 22, 2009. In 2011 Gioia became the Judge Widney Professor of Poetry and Public Culture at the University of Southern California where he teaches each fall semester. Gioia has been the recipient of ten honorary degrees and has won numerous awards, including the 2010 Laetare Medal from Notre Dame. He and his wife, Mary, have two sons. He divides his time between Los Angeles and Sonoma County, California.

### JENNIFER HIGDON

Pulitzer-prize winner **JENNIFER HIGDON** has become a major figure in contemporary classical music and makes her living from commissions, completing between 5-10 pieces a year. These works represent a range of genres, from orchestral to chamber and from choral and vocal to wind ensemble. Higdon's list of commissioners and performing organizations is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Baltimore Symphony, The Boston Symphony Orchestra, and countless others. Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto. Higdon was the University of Wyoming's Eminent Artist-in-Residence during the 2010-11 season. In 2012, she was honored by the Delaware Symphony with the A.I. DuPont Award for her contributions to the symphonic literature. She has been a Featured Composer at festivals including Tanglewood, Vail, Cabrillo, Grand Teton, Norfolk, and Winnipeg. Dr. Higdon currently holds the Milton L. Rock Chair in Composition Studies at The Curtis Institute of Music in Philadelphia.

### EDWARD KLORMAN

Violist **EDWARD KLORMAN** is a multi-faceted artist, scholar, and leader in the music community. As soloist, he has performed in Eastman Theatre, with the Rochester Chamber Orchestra, and with New York's *Camerata Notturna* and as co-soloist with Stefan Jackiw for Mozart's *Sinfonia Concertante*. An avid chamber musician, he has collaborated with such artists as Claude Frank, Joseph Kalischstein, Jon Nakamatsu, Orli Shaham, and Bright Sheng, and as guest artist with the Borromeo, Corigliano, Orion, and Ying Quartets. As violist of the Tessera Quartet, he recorded the world-premiere album of recently rediscovered chamber music by the American composer Harold Brown for Albany Records. For the same label, he recorded an album of Lowell Liebermann's chamber music with soprano Brenda Rae, produced under the composer's supervision. Edward Klorman is Assistant Professor of Music Theory at Queens College, CUNY, where he also teaches viola. He also teaches at The Juilliard School, where he was founding chair of Music Theory and Analysis. He has presented illuminating lectures at conferences and music schools worldwide, including the Salzburg Mozarteum, University of Cambridge, and the International Viola Congress. For the Society for Music Theory, he serves as co-chair of the Performance and Analysis Interest Group. His current book project, *Mozart's Music of Friends: Social Interplay in the Chamber Works*, is forthcoming from Cambridge University Press. He earned his Ph.D. at the City University of New York Graduate Center as a Jacob K. Javits Fellow.

### KATIE VAN KOOTEN

American soprano **KATIE VAN KOOTEN'S** operatic and concert appearances continue to thrill audiences and earn her praise for using her "powerful, gleaming soprano" to bring vibrancy and life to all of her performances. She has performed with Oper Frankfurt, the Lyric Opera of Kansas, the Houston Grand Opera, Opera Grand Rapids, and the Metropolitan Opera among others. In concert, Katie Van Kooten returned to San Francisco Symphony for a performance of Beethoven's 9th Symphony and performed in Beethoven's *Missa Solemnis* with

Tucson Symphony Orchestra. She has sung Mozart's Requiem with the London Philharmonic Orchestra and Strauss' Four Last Songs with the Halle Orchestra. A graduate of the Guildhall School of Music and Drama in London, Ms. Van Kooten studies voice with Rudolf Piernay. She received her Bachelor's degree in vocal performance from Biola University where she studied with Dr. Jeanne Robison and is a graduate and perpetual member of the Torrey Honors Institute.

## PETERS MYERS

Praised for the warmth of his sound and range of color, American cellist **PETER MYERS** is internationally known as a chamber musician. The founding cellist of the Saguaro Piano Trio, which placed first in the 2009 International Chamber Music Competition Hamburg (with the jury headed by Menahem Pressler), he has concertized with the trio from Germany to Japan to Australia and New Zealand. He has performed often at the Marlboro Music Festival (including appearances on tour with Musicians from Marlboro), as well as at festivals including Schleswig-Holstein (Germany), Bari (Italy), and La Jolla (USA). Mr. Myers studied at the Colburn Conservatory with Ronald Leonard and completed his graduate studies with Ralph Kirshbaum at the University of Southern California. He also holds a Master of Chamber Music degree from the Hochschule für Musik und Theater in Hamburg, Germany. Passionate about cultural awareness and spreading enthusiasm for classical music, he has performed in musical outreach programs in Mongolia, Laos, and Japan (with violinist Midori), and Pakistan (with Cultures in Harmony). Since 2013, he has been a Young Artist in Residence of the Da Camera Society (Los Angeles).

## REGINA ZONA

Soprano **REGINA ZONA** has had a diverse career on the operatic and concert stage. Her operatic repertoire includes the heroines of Strauss and Verdi: *Ariadne in Ariadne auf Naxos* and Elisabetta in *Don Carlo* as well as some of the great verismo and twentieth-century principal roles, Tosca and Vanessa. She has performed leading roles with several companies including Sarasota Opera, Opera Theatre of St. Louis, and Hawaii Opera Theatre and was guest soloist with orchestras around the world including the Tokyo Symphony, Opera Orchestra of New York and State Orchestra of Mexico. Regina Zona has won numerous competitions including the Metropolitan Opera National Council Regional Auditions and the Neue Stimmen Competition in Gütersloh, Germany. An avid recitalist, she specializes in the performance of American art song. In the summer of 2010, she completed an American Song recital tour of South Africa commemorating Samuel Barber's centenary year with South African pianist, Kathleen Tagg. She continues to concertize all over the United States.

## ITAMAR ZORMAN

Recently awarded an Avery Fisher Career Grant, violinist **ITAMAR ZORMAN** is also the winner of the 2011 International Tchaikovsky Competition, where he subsequently performed in the winners' concerts with Valery Gergiev and the Mariinsky Orchestra. Other competition successes include the first prize and special prize for a performance of a Mozart Concerto at the 2010 International Violin Competition of Freiburg and the Juilliard Berg Concerto Competition in April 2011, which led to his Avery Fisher Hall debut with the Juilliard Orchestra. Itamar Zorman has performed as a soloist with the American Symphony Orchestra in Carnegie Hall, Het Gelders Orkest in Amsterdam's Concertgebouw, Jerusalem Symphony, Israel Philharmonic, Polish Radio Chamber, Südwestdeutsches Kammerorchester Pforzheim, and Orquesta Filharmonica de Cali, amongst others. Itamar Zorman studied at the Jerusalem Academy of Music and Dance and at The Juilliard School where he worked with Sylvia Rosenberg and received the School's prestigious Artist Diploma in 2012. He is currently studying with Christian Tetzlaff at The Kronberg Academy in Germany.



Rachel Gorgojo, piano, Jessica Rivera, soprano, Kelly O'Connor, mezzo-soprano.



## Faculty Biographies

### WILLIAM BOLCOM

Named 2007 Composer of the Year by Musical America and honored with multiple Grammy Awards for his ground-breaking setting of Blake's *Songs of Innocence and of Experience*, **WILLIAM BOLCOM** is a composer of cabaret songs, concertos, sonatas, operas, symphonies, and much more. He was awarded the 1988 Pulitzer Prize in Music for his *Twelve New Etudes* for piano. Bolcom taught composition at the University of Michigan from 1973-2008, where he was Chairman of the Composition Department from 1998 to 2003 and was named the Ross Lee Finney Distinguished University Professor of Composition in the fall of 1994. He retired from teaching in 2008. His works have been premiered by acclaimed artists and ensembles such as the Boston Symphony Orchestra, the Guarneri and Johannes String Quartets, and tenor, Plácido Domingo. With his wife, mezzo-soprano Joan Morris, he has performed in concert for 40 years throughout the United States, Canada, and abroad. Together they have recorded over two-dozen albums.

### CURT BRANOM

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 Nicolae Folland. 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*. He studied acting in New York with the legendary Fred Kareman and now works with actress Linda Lowry in San Francisco. Curt Branom lives in San Francisco.

### CANDICE BURROWS

After twenty-five years of performing in the United States and abroad, mezzo-soprano **CANDICE BURROWS** now teaches at High Point University. She has been the recipient of numerous vocal awards: a winner in the Oralia Dominguez International Opera competition in Mexico, a finalist in the Los Angeles Metropolitan Opera competition where she was also voted the "Outstanding Future Artist" award, recipient of the Oregon Governor's Arts Award and the Outstanding Achievement Award in Performance from the Los Angeles Rotary. She has performed with the New York Philharmonic, Santa Fe Orchestra, Boston Pops and Symphony, Tanglewood Orchestra, Eugene Symphony, Phoenix Chamber Orchestra and Pops, New Jersey Symphony, June Opera Festival of New Jersey, Eugene Opera, New York Repertory Theater, Pasadena Chamber Orchestra, Schleswig-Holstein Orchestra, Oxford Symphony Orchestra and Oregon Bach Festival, and has worked with such well-known conductors as Seiji Ozawa, Helmuth Rilling, Marin Alsop, John Williams, Gunther Schuller and the late, great Leonard Bernstein. As a fellow at Tanglewood, she established a long-standing relationship with Bernstein which culminated in his 70th birthday tour around Europe and Russia. This was followed by his internationally broadcast 70th birthday gala where she filled in for an ill Christa Ludwig, performing his *Jeremiah* Symphony. Reviews have praised her, "hauntingly beautiful voice" (*Eugene Register Guard*), "Praiseworthy vocalism..." (*New York Times*), and referring to her opera performance of Rossini's *Cenerentola*, the *New Jersey Star Ledger* stated "the role is hers forever!"

### AMY BURTON

On the Met roster from 1993 to the 2010, and as one of NYCO's leading sopranos in over a dozen productions, **AMY BURTON** has collaborated with many of the world's leading orchestras and conductors. Honored in 2006 with the first-ever Artists Advocate Award from Opera America, three awards from New York City Opera, including the 2005 Diva Award, Ms. Burton was a silver medalist in the 1995 Marian Anderson International Vocal Competition as well as a winner of the George London Foundation awards and the Sullivan Foundation grants. In addition to opera and concerts in France, Switzerland, Ireland, Britain, Japan and Israel, Amy Burton frequently appears with composer-pianist John Musto. A champion of new music, Ms. Burton has had the pleasure of performing and in many cases, premiering, new works by Mr. Musto, John Harbison, Lee Hoiby, Paul Moravec, Richard Danielpour, Glen Cortese, William Bolcom, John Corigliano, and Michael Dellaira. Amy Burton has been on the Voice faculty at Mannes College of Music since 2002 and at *SongFest* since 2007. She has been active through the years with New York Festival of Song, and is a proud member of the NYFOS Arts Council.

### GWEN COLEMAN DETWILER

Soprano **GWEN COLEMAN DETWILER** has been praised by music critics for possessing a voice of "divine beauty" with "sparkling coloratura" and "impressive high-flying top notes." Her solo concert work includes appearances with symphony orchestras and opera companies across the United States and in Europe. A frequent professional recitalist, her repertoire includes literature spanning Baroque chamber music, German lieder, French chanson and the modern American art song. Dr. Detwiler can be heard on the Newport Classic's CD recording of Moore's *The Ballad of Baby Doe* and as the lead role, Suleika, on Centaur Record's world-premier recording of Schubert's *Der Graf von Gleichen*. Detwiler has won numerous national awards for her artistry, including a MacAllister Award, the Italo Tajo Opera Award, a Presser Award, and the Naftzger Award first prize. She is currently an associate professor of voice at the University of Cincinnati College-Conservatory of Music (CCM). This is her second summer on the faculty of *SongFest* in Los Angeles, CA.

## D'ANNA FORTUNATO

Mezzo-soprano, **D'ANNA FORTUNATO** has brought versatility to both her singing and teaching careers. During her singing career, she has won many awards, including those from the Metropolitan Opera Regional Auditions, the Naumburg Prize in Chamber Music, the C.D. Jackson prize at Tanglewood, and, most recently, Alumni Achievement Awards from the New England Conservatory of Music, Bucknell University, as well as the Jacobo Peri Award for Achievement in the Vocal Field. Professionally, she has created leading roles for such companies as the New York City Opera, Boston Lyric Opera, Glimmerglass Opera, Kentucky Opera, (Artist in Residence) as well as many other regional companies. As a Concert soloist, Fortunato has appeared internationally as a long-time member of the Bach Aria Group, and with the Chamber Music Society of Lincoln Center, St. Luke's Chamber Orchestra, New York's Musica Sacra, the Boston Camerata, Rome's Bach Festival Orchestra, the Telemann Chamber Orchestra of Japan, and Berlin's Spectrum Concerts, amongst many others. She has 40 CD's to her credit, including 8 premiere Handel Opera CD's (amongst them, the Grammy-nominated "Imeneo"), and award-winning recordings of the songs of Amy Beach, and Charles-Martin Loeffler. First performances have included works of John Harbison, Roger Sessions, Elliot Carter, Milton Babbitt, and Daniel Pinkham, amongst others. Fortunato has conducted master classes and clinics throughout the United States. Her current and former students regularly perform in prestigious Young Artist Programs, as well as extensively on the concert and opera stages in the U.S., and abroad.

## JAKE HEGGIE

**JAKE HEGGIE** is the American composer of the operas *Moby-Dick*, *Dead Man Walking*, *Three Decembers*, *To Hell and Back*, *For a Look or a Touch*, *Another Sunrise*, and *At the Statue of Venus*. He has also composed more than 250 songs, as well as concerti, chamber music, choral and orchestral works. His songs, song cycles and operas are championed internationally by some of the most celebrated singers of our time, including Isabel Bayrakdarian, Stephen Costello, Joyce DiDonato, Nathan Gunn, Susan Graham, Ben Heppner, Jonathan Lemalu, Jay Hunter Morris, Patti LuPone, Robert Orth, Kiri Te Kanawa, Morgan Smith, Frederica von Stade, Talise Trevigne, and Bryn Terfel, to name a few. The operas — most of them created with the distinguished writers Terrence McNally and Gene Scheer — have been produced internationally on five continents. Since its San Francisco premiere in 2000, *Dead Man Walking* has received more than 200 international performances. *Moby-Dick* will be telecast on Great Performances in the fall of 2013 and is set to receive its East Coast premiere in February 2014 by the Washington National Opera at the Kennedy Center in Washington, DC. Since its 2010 world premiere at The Dallas Opera, *Moby-Dick* has also been produced by San Francisco Opera, San Diego Opera, State Opera of South Australia, and Calgary Opera. Upcoming projects include *Great Scott* (libretto and story by McNally) for The Dallas Opera's 2015/16 season and works commissioned by Music of Remembrance, Houston Grand Opera, Pacific Chorale, Pittsburgh Symphony and the Ravinia Festival.

## NICHOLAS HUTCHINSON

**NICHOLAS HUTCHINSON**, piano has performed throughout the United States as both collaborator and soloist. He was a prizewinner in the Kosciuszko Foundation National Chopin Competition and the Fiscoff National Chamber Music Competition, and was a finalist in the Oberlin International Piano Competition. A passionate teacher, Dr. Hutchinson is currently a lecturer at DePaul University and has taught at a number of educational institutions including the Steppingstone School for the Potentially Gifted and the Chelsea Center for the Arts. He is also co-director of Friends Music Camp, a Quaker-based summer music camp in southeast Ohio. He received both his Doctor of Musical Arts degree in Accompanying and Chamber Music and his Master of Music degree in Piano Performance from the University of Michigan and his Bachelor of Music degree in Piano Performance from Michigan State University. His former teachers include Martin Katz, Louis Nagel, Arthur Greene and Yong Hi Moon.

## GRAHAM JOHNSON

**GRAHAM JOHNSON** studied at the Royal Academy of Music in London and with the late Geoffrey Parsons. In 1972, he was official accompanist at Peter Pears' master classes at The Maltings, Snape, and thereafter, he worked regularly with the great tenor. He is Senior Professor of Accompaniment at the Guildhall School of Music, and is a Fellow of that school as well as the Royal Academy of Music. Graham Johnson has accompanied such distinguished singers as Elly Ameling, Victoria de los Angeles, Arlene Auger, Brigitte Fassbaender, Matthias Goerne, Tom Krause, Ann Murray, Felicity Palmer, Anthony Rolfe Johnson, Marjana Lipovsek, Jessye Norman, Lucia Popp, Dame Margaret Price, Christine Schäfer, and Peter Schreier. He has accompanied Dame Felicity Lott since their student days at the Royal Academy of Music where they worked together with the late Flora Nielsen. Graham Johnson records for Sony, BMG, Forlane, Harmonia Mundi, Hyperion, and EMI labels. His ten-year project to record the entire Schubert Lieder for Hyperion continues to attract critical acclaim, including the Gramophone Solo Vocal Award in both 1989 (for his disc with Dame Janet Baker) and in 1996 (for *Die schöne Müllerin* with Ian Bostridge). He has now embarked on a new project for Hyperion, to record the entire Lieder of Schumann – the first disc in this series, with Christine Schäfer, won the 1997 Gramophone Solo Vocal Award. He is the author of several books, including *The Songmakers' Almanac: Twenty Years of Recitals in London* (Thames Publishing), *The French Song Companion* (with Richard Stokes, Oxford University Press; 2000), *Britten, Voice & Piano: Lectures on the Vocal Music of Benjamin Britten* (Guildhall; 2003), and *Gabriel Fauré — The Songs and Their Poets* (Guildhall; 2009). He was made an OBE in the 1994 Queen's Birthday Honours list. In April 2013 Graham Johnson was awarded the Wigmore Hall Medal "in recognition of his unstinting championing of Song and his extraordinary achievements on the concert platform and in the recording studio." He has been on the faculty of *SongFest* since 1998.

## VICTORIA KIRSCH

Pianist **VICTORIA KIRSCH** is the music director of Opera Arts, a Palm Springs-based performance organization that presents opera-based programming throughout the Coachella Valley. She also creates and performs innovative programs throughout Southern California. She has worked with national and regional opera companies (Los Angeles, Cincinnati, Long Beach, Mississippi Operas) and has served as an official pianist for the Operalia Competition and the Metropolitan Opera's National Council Auditions in Los Angeles, in addition to numerous other competitions and auditions. She has been a popular teaching artist for Los Angeles Opera's Education and Community Programs Department, as well as a member of the LA Opera music staff. She was a vocal faculty member at the University of Southern California's Thornton School of Music, and she was associated with the Music Academy of the West in Santa Barbara for many years. Victoria received a Masters of Music (Collaborative Piano) from the University of California, Santa Barbara, a Bachelor's degree in Music (Piano) from UC Santa Cruz.

## LIBBY LARSEN

Composer **LIBBY LARSEN** is one of America's most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over 15 operas. Grammy award-winning and widely recorded, including over 50 CD's of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertoire. As a vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Libby Larsen has received numerous awards and accolades, including a 1994 Grammy as producer of the CD: *The Art of Arlene Augér*, an acclaimed recording that features Larsen's *Sonnets from the Portuguese*. Her opera *Frankenstein*, *The Modern Prometheus* was selected as one of the eight best classical music events of 1990 by *USA Today*. 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. Larsen's many commissions and recordings are a testament to her fruitful collaborations with a long list of world-renowned artists, including The King's Singers, Benita Valente, and Frederica von Stade, among others. Her works are widely recorded on such labels as Angel/EMI, Nonesuch, Decca, and Koch International.

## AUDREY LUNA

Acclaimed soprano **AUDREY LUNA** has been heard in theaters, concert halls and festivals around the world. Ms. Luna launched her career abroad on tour with the Hagen Quartet and in Germany at the Goetheplatz Theater in Bremen where she sang dozens of opera roles in five seasons as part of their fest repertoire company. She was lauded as "musically and theatrically first class...with technical sovereignty, she laid before us so much warmth, expression, and sensitivity that it was pure joy" (*Orpheus*). In Europe and the U.S. she has performed such roles as Susanna (*Le Nozze di Figaro*), Rosina (*Il Barbiere di Siviglia*), Gilda (*Rigoletto*), Adina (*L'Elisir D'Amore*), Sophie (*Der Rosenkavalier*), Zdenka (*Arabella*). From North and South America, to the Middle East and China, Ms. Luna has been heard in the following international festivals and concert halls: Salzburger Festspiel, Schleswig-Holstein Festival, the Ludwigsburg Schlossfestspiel, Mettlach Chamber Music Festival, Shanghai Spring Festival, Jerusalem Festival, Lexington Bach Festival, Konzerthaus Wien, Berlin Philharmonie, Wigmore Hall, Queens Hall, the Louvre, St. John the Divine, and the Kennedy Center, to name a few. Current activities include collaborating with countertenor William Sauerland in concert and with workshops applying kinesthetic techniques to facilitate healthy vocal technique and touring in solo recitals and with her soprano duo Detour de Force. Ms. Luna is a professor at Miami University of Ohio.

## SHANNON MCGINNIS

**SHANNON MCGINNIS**, piano, serves as Executive Director of Collaborative Arts Institute of Chicago, a not-for-profit institution dedicated to promoting the study and performance of art song and vocal chamber music repertoire. Through its various performance and education events, CAIC has presented such notable artists as: mezzo-soprano Jennifer Johnson Cano, baritone Jesse Blumberg, countertenors David Daniels and Anthony Roth Costanzo, members of the Grammy Award winning new music ensemble *eight blackbird*, and pianists Martin Katz, Myra Huang, Kevin Murphy, and Bryan Wagorn. McGinnis maintains an active schedule as a sought-after recital accompanist, appearing with Collaborative Arts Institute of Chicago, University of Chicago Presents, Fourth Presbyterian Church's Noonday Concert Series, the Chicago Cultural Center, the Art Institute of Chicago, and other venues in and around Chicago. Among the artists with whom she has performed are sopranos Deborah Voigt, Kiera Duffy, and Laquita Mitchell; horn player Gail Williams; and tenors Dominic Armstrong and Nicholas Phan. Dr. McGinnis served from 2006 to 2012 as vocal coach and adjunct faculty member at the Chicago College of Performing Arts at Roosevelt University, where she taught English, Italian, and French diction, as well as a graduate seminar devoted to modern and contemporary American art song. She works frequently as vocal coach and rehearsal pianist for DePaul University Opera Theatre and maintains regular appointments with Sugar Creek Opera and Kentucky Opera. In summer 2013, McGinnis joined the coaching staff of the Ryan Opera Center at the Lyric Opera of Chicago, for the Center's workshop performances of *Il barbiere di Siviglia*. Other summer appointments have included the Opera Training Institute of Chicago, DuPage Opera Theatre, Dorian Opera Theatre, University of Michigan "Spring Arts" in Sesto Fiorentino, Italy, and the *Deutsch für Sänger* program at Middlebury College's prestigious German Language School, where she served as staff pianist for three consecutive summers. Prior to moving to Chicago in 2006, McGinnis held the position of Assistant Professor of Piano and Coordinator of Accompanying at Truman State University. She was awarded the Doctor of Musical Arts in Accompanying and Chamber Music from the University of Michigan, as a student of Martin Katz and Katherine Collier.

## SUSANNE MENTZER

One of today's foremost mezzo-sopranos, **SUSANNE MENTZER** has appeared with nearly all the major opera companies, orchestras and festivals of North and South America, Europe and Japan. For over 20 years she has sung leading roles at the Metropolitan Opera. She has collaborated with many of the world's great conductors and singers including James Levine, Riccardo Muti, Zubin Mehta, Kurt Masur, Lorin Maazel, Pierre Boulez and Christoph Eschenbach, Joan Sutherland, Shirley Verrett, Placido Domingo, Natalie Dessay, Renee Fleming, Deborah Voigt, Carol Vaness, Thomas Hampson and Samuel Ramey, Frederica von Stade to name just a few. Highlights of her extensive discography and videography includes: On DVD – *Les Contes d'Hoffmann Opéra de Paris*, *Ariadne auf Naxos* and *The First Emperor* (with Placido Domingo) from the Metropolitan Opera, *Don Giovanni* at La Scala; CD – *Anna Bolena* with the late Joan Sutherland, *Le Nozze di Figaro*, *Don Giovanni*, *Idomeneo*, *Il Barbiere di Siviglia*, *Il Turco in Italia*, *Faust* and Grammy nominated Busoni's *Arlecchino*, and two recitals: *Wayfaring Stranger* with Grammy-winning guitarist Sharon Isbin and *The Eternal Feminine* featuring music by women composers with Craig Rutenberg, piano. Susanne has a special interest in new works and has premiered two song cycles by Libby Larsen – *Love after 1950* and *Sifting Through the Ruins* both available on CD, Carlisle Floyd's *Citizen of Paradise* – a monodrama on Emily Dickinson, *New Mexico Fragments* by Stephen Bachicha and works by Daniel Brewbaker. Born in Philadelphia, raised in Maryland and New Mexico, Susanne received her BM and MM from The Juilliard School. She has served on the faculties of The Shepherd School of Music at Rice University in Houston, at DePaul University in Chicago, and the Aspen Music Festival and School.

## JOAN MORRIS

Mezzo-soprano **JOAN MORRIS** attended Gonzaga University in Spokane prior to her scholarship studies at the American Academy of Dramatic Arts in New York. She continued speech and voice studies with Clifford Jackson and Frederica Schmitz-Svevo while appearing in off-Broadway and road productions and with harpist Jay Miller. Since 1973 Joan Morris has concertized with her husband and accompanist, William Bolcom, singing popular songs from the late 19th-century through the 1920s and '30s, the latest songs by Leiber and Stoller, and cabaret songs by Bolcom and poet-lyricist Arnold Weinstein. From 1981-2009 Ms. Morris taught a cabaret class at the University of Michigan School of Music. In April 2004 Joan was a soloist in the performance of Bolcom's *Songs of Innocence and of Experience*. The Naxos recording of this event went on to win four Grammy Awards. In the words of the *Chicago Tribune*, "Her voice is notable for ease, flexibility, expressiveness; you understand every word she sings, and in these songs the words deserve to be heard. She projects not just a song, but the character singing it, and gives that character her own irresistibly funny and winning personality."

## MATTHEW MORRIS

Baltimore native **MATTHEW MORRIS** is quickly garnering international recognition for the depth and versatility of his artistry as an actor and singer. He is as equally at home on the opera, concert, and Broadway stages as he is on film and television. In the past few years Morris has debuted on The West End, at the Bouffes du Nord in Paris and the Piccolo Teatro in Milan, with the El Paso, Gotham Chamber, and New York City Operas, with the Boston, American, and London Symphony orchestras, starred in the National Tour of *Scrooge: The Musical*, and appeared on *Law & Order* and in the movie *The Producers!* A frequent recitalist, Morris has performed in concert with such artists as Stephanie Blythe, Margo Garrett, Graham Johnson, and Dawn Upshaw. Concert appearances include Mahler's Rückert Lieder with the American Symphony Orchestra and Vaughan Williams' *Serenade to Music* with the Boston Symphony Orchestra. Morris trained at the Juilliard School, at Bard College Conservatory under the direction of world-renown soprano Dawn Upshaw, and with Peter Brook. He was an apprentice with the Santa Fe Opera and Tanglewood Music Festival, a Stern Fellow at *SongFest*, and a finalist of the Metropolitan National Council Middle Atlantic Region Auditions and Liederkrantz Song Competition. He was the winner of the 2013 Vocal Arts DC Competition.

## JOHN MUSTO

Though now known as one of our busiest opera composers, **JOHN MUSTO'S** reputation as a master of the concert song has long been secure, both as composer and as a performer at the piano. His playing is featured in song recitals (often with the soprano Amy Burton), chamber music, concertos, and solo works. His interpretations of his own music and that of other composers are rivaled by his extraordinary gifts as an improviser. Since 2004, he has seen the production of four new operas, all with libretti by Mark Campbell. The first, *Volpone*, was commissioned and presented by Wolf Trap Opera in 2004, and again in a new production in 2007. The recording of this production was nominated for a 2010 Grammy award. In November of 2007, the genial drama *Later the Same Evening* was given at the National Gallery of Art in Washington and the University of Maryland Opera Theater, the co-commissioners of the work. That enthusiastically received, innovative opera had its New York premiere in December 2008 at the Manhattan School of Music. The recording of this production is available on Albany records. *Later the Same Evening* had its third production at Glimmerglass Festival in July 2011. *Bastianello* (paired with William Bolcom's *Lucrezia*) was commissioned to celebrate the twentieth anniversary of the New York Festival of Song, presented in three New York performances and in a second production in the summer of 2008 at the Moab Music Festival in Utah. While the earlier operas had been characterized by their colorful orchestration, the NYFOS work explored the potential of two concert-grand pianos as luxurious and eloquent pit instruments. A recording of *Bastianello/Lucrezia* is available on Bridge records. The most recent, *The Inspector*, had its premiere at Wolf Trap Opera in April 2011, and was presented at Boston Lyric Opera in April of 2012. The recording of *The Inspector* has just been released on Wolf Trap records. As a pianist, Musto has recorded for Bridge, Harmonia Mundi, Nonesuch, The Milken Archive, Naxos, Harbinger, CRI and EMI, and his compositions have been recorded for Hyperion, Harmonia Mundi, MusicMasters, Innova, Channel Classics, Albany Records and New World Records.

## RUDOLF PIERNAY

Baritone **RUDOLF PIERNAY** commenced musical studies at an early age at the Städt Konservatorium and Staatliche Hochschule für Musik und Darstellende Kunst, Berlin. From there he was awarded a scholarship by the German Academic Exchange Service (DAAD) which brought him to the Royal Academy of Music and then to the Guildhall School of Music & Drama, London. He studied voice, piano and conducting and won several major awards while still a student. He has appeared in recitals and oratorios in Holland, Belgium, France, Italy, Spain, Portugal, USA, Canada, South America, Egypt, Iceland, Ireland, Lithuania, Siberia, Singapore, Malaysia, New Zealand, and Australia. Since 1974, has been a Professor of Singing at the Guildhall School of Music & Drama where he has also conducted classes in German repertoire and vocal pedagogy. He was made a Fellow of the Guildhall School of Music & Drama (FGS) in 1981 and an Associate of the Royal Academy of Music (ARAM) in 1990. Since 1991 he has been dividing his time between Germany, where he has been made a Professor of Singing at the Hochschule für Musik Mannheim, and London. Many present and past students of his now hold important soloist positions at opera houses around the world and also prominent teaching appointments. For many years Professor Piernay's pupils have been prize winners at the most prestigious international competitions.

## KATHLEEN ROLAND

**KATHLEEN ROLAND** is a highly regarded concert soloist well known for her interpretation of the music of the 20th and 21st century. She has been a featured singer with the Santa Fe Chamber Music Festival, the Britten-Pears Institute and the Tanglewood Music Festival, and has performed with many prominent conductors, including James Conlon, Kent Nagano, Reinbert de Leeuw, James Mauceri, and Oliver Knussen. Dr. Roland has been a frequent soloist with the Grammy award-winning Southwest Chamber Music Society of Los Angeles, with whom she has garnered critical acclaim for her performances. Dr. Roland is a member of the faculty of the Setnor School of Music at Syracuse University, and is the author of a new anthology of Swedish art song, *Romanser: Swedish Art Song for Stage and Studio*. She is a Fulbright scholar and an American Scandinavian Foundation grantee, and conducted her research while a fellow at the Stockholm Royal Conservatory. Recordings include a CD created with American composer Libby Larsen of her song cycle, *Songs from Letters*, from Calamity Jane to her daughter Janey, and *Aura*, for orchestra and soloists by Cambodian composer Chinary Ung. International appearances include a tour with Southwest Chamber Music in Southeast Asia, and at the Tonhalle in Dusseldorf with conductor Robert Platz and *mdi ensemble milano*. This past year, the soprano has sung in New York City, San Diego, and Brisbane, Australia.

## CRAIG RUTENBERG

Pianist **CRAIG RUTENBERG**, has collaborated with many of the world's greatest vocalists and is recognized as one of the most distinguished accompanists on the stage today. Having studied piano and interpretation with John Wustman, Geoffrey Parsons, Pierre Bernac and Miriam Solovieff, Mr. Rutenberg has appeared in recital with Denyce Graves, Sumi Jo, Harolyn Blackwell, Susanne Mentzer, Frederica von Stade, Angelika Kirchschrager, Dawn Upshaw, Thomas Hampson, Ben Heppner, Marcello Giordani, and Jerry Hadley as well as Olaf Baer, Simon Keenlyside, Eric Owens and José van Dam. He performed with Mr. Hampson at the White House under the Clinton administration. Mr. Rutenberg records for Deutsche Grammophon, EMI/Angel, BMG/RCA and Koch International. He has appeared repeatedly in concert on national and international television and radio, including numerous PBS specials. Currently Head of Music Administration at the Metropolitan Opera, Mr. Rutenberg is also guest coach at The Royal Opera in Stockholm, the Gothenburg Opera and The Norwegian Opera in Oslo. He has coached and given master classes at the Lyric Opera of Chicago, Chicago Opera Theatre, the Santa Fe Opera and the Royal Opera House, and Covent Garden. Craig Rutenberg has also worked for the Opera Studio de Paris, the Glyndebourne Festival Opera, the San Francisco Opera, the Houston Grand Opera, and the Vancouver Opera.

## LISA SAFFER

Soprano **LISA SAFFER** is known for her versatility, intelligence and musicality in a wide range of repertoire. She is particularly recognized for her work in contemporary and baroque music, especially the music of Handel. Ms. Saffer has appeared with opera companies all over the world, where her performances have included Marie in Zimmermann's *Die Soldaten* at New York City Opera, Opera de Paris at the Bastille, and English National Opera; The Vixen in *The Cunning Little Vixen* at Houston Grand Opera; Harrison Birtwistle's *Punch and Judy* at The Netherlands Opera; Morton Feldman's *Neither* at the Netherlands Opera; Handel's *Rinaldo* at Bayerische Staatsoper in Munich; and Handel's *Ariodante* at The Liceu in Barcelona. Ms. Saffer has worked with the major symphony orchestras of New York, Boston, Chicago, Cleveland, Atlanta, Philadelphia, and San Francisco among others, and the Berlin Philharmonic, and has also collaborated with many chamber groups, including the Chamber Music Society of Lincoln Center, the Santa Fe Chamber Music festival, the New York Festival of Song, and at Tanglewood. She has recordings on DGG, Harmonia Mundi, Telarc, New World, Virgin and Chandos, and won the Royal Philharmonic Music Society's award for best vocal performance for her performance of Lulu at the English National Opera. Ms. Saffer currently teaches at the New England Conservatory and has been a *SongFest* faculty member since 2010. She holds a Master's Degree (1984) and Artist Diploma (1986) from New England Conservatory and currently lives in Maine.

## LUCY SHELTON

Winner of two Walter W. Naumburg Awards – as chamber musician and solo recitalist – soprano **LUCY SHELTON** continues to enjoy an international career bringing her dramatic vocalism and brilliant interpretive skills to repertoire of all periods. An esteemed exponent of 20th- and 21st- Century repertory, she has worked closely with today's composers and premiered over 100 works. Highlights of recent

seasons include Shelton's 2010 Grammy Nomination (with the Enso Quartet) for the Naxos release of Ginastera's string quartets, her Zankel Hall debut with the Met Chamber Orchestra and Maestro James Levine in Carter's *A Mirror On Which To Dwell*, multiple performances of a staged Pierrot Lunaire in collaboration with eighth blackbird. Ms. Shelton taught at the Third Street Settlement School in Manhattan, Eastman School, New England Conservatory, Cleveland Institute and the Britten-Pears School. She joined the resident artist faculty of the Tanglewood Music Center in 1996 and in the fall of 2007 she was appointed to the Manhattan School of Music's Contemporary Performance Faculty. Shelton teaches privately in her New York City studio. In recognition of her contribution to the field of contemporary music, Shelton has received Honorary Doctorate Degrees from both Pomona College (2003) and the Boston Conservatory (2013).

## ALAN SMITH

Pianist **ALAN SMITH** enjoys a reputation as one of the United States' most highly regarded figures in the field of collaborative artistry. His performing experiences have included associations in major musical venues with such musical personalities as bass-baritone, Thomas Stewart; soprano, Barbara Bonney; mezzo-soprano, Stephanie Blythe; violist, Donald McInnes; violinist, Eudice Shapiro; as well as the Los Angeles Chamber Virtuosi. Broadcasts of his performances, compositions and interviews have been aired internationally. His expertise and experience in song literature, chamber music and opera make him much sought after as an accompanist, coach, faculty colleague, teacher of master classes and adjudicator of area and international competitions, including regular engagements as a judge for the Metropolitan Opera National Council Auditions. At the USC Thornton School of Music, Professor Smith serves as the chair of Keyboard Studies and still serves as the director of the Keyboard Collaborative Arts Program, one of the oldest and largest programs of its kind the country. His own compositions for voice and piano have received performances in many parts of the world by some of the world's most acclaimed artists in such venues as Carnegie Hall, Lincoln Center, Kennedy Center, Wigmore Hall, Tanglewood Music Center, Music Academy of the West and the Ravinia Festival.

## LIZA STEPANOVA

Pianist **LIZA STEPANOVA** is in demand as a soloist, collaborator and educator. She has performed extensively in Europe, most recently, as a soloist with the Southwest German Philharmonic. In the United States, she has appeared in Weill and Zankel Recital Halls at Carnegie; Alice Tully Hall, Merkin and Steinway halls in NYC; Kennedy Center and The Smithsonian in Washington; and live on WQXR New York, WFMT Chicago and WETA Washington. Stepanova has twice been a soloist with the Juilliard Orchestra led by James DePreist and Nicholas McGegan and was a top prizewinner at the Liszt-Garrison, Juilliard Concerto, Steinway, and Ettlingen competitions. 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. Stepanova studied art song with Wolfram Rieger in Berlin, and Margo Garrett and Brian Zeger in New York, and was invited by Dietrich Fischer-Dieskau to participate in several of his workshops, including the Hugo-Wolf-Tage Festival in Austria. Between 2011-2013, Stepanova was a founding member of SongFusion, a NYC-based art song ensemble, for which she curated numerous programs combining song with visual art and recitation. Previously a graduate of the Hanns Eisler Academy in Berlin, Stepanova received her DMA from The Juilliard School in 2012 with a Richard F. French Award for an outstanding dissertation. She joined the faculty at The Juilliard School in 2012 and is currently the Iva Dee Hiatt Visiting Artist and Lecturer at Smith College.

## SANFORD SYLVAN

**SANFORD SYLVAN** has performed with many of the leading orchestras of the world including the New York Philharmonic, Boston Symphony, San Francisco Symphony, Cleveland Orchestra, London Symphony, Academy of Ancient Music and the NHK (Japanese Broadcasting Corporation) Symphony. He has performed in chamber music with the Chamber Music Society of Lincoln Center, Boston Symphony Chamber Players and *Music from Marlboro*. Sanford Sylvan has sung in nearly every New England Bach Festival since his New England Bach Festival debut in 1980. He recently made his New York City Opera debut in *The Magic Flute*. Sanford Sylvan has been seen internationally in portrayals of Figaro in *Le Nozze di Figaro* and Don Alfonso in *Così fan tutti* in segments of "Great Performances" on PBS. He received Grammy and Emmy awards for his role in John Adams' *Nixon in China*, and received Grammy nominations for his recording with David Breitman, *L'Horizon Chimérique*. His recordings appear on the Nonesuch, Decca, Harmonia Mundi, Musicmasters, Bridge, Koch, Virgin Classics, New World and CRI labels. A highly sought-after teacher, Sanford Sylvan serves on the vocal faculties of both The Juilliard School and McGill University.

## KATHLEEN TAGG

**KATHLEEN TAGG** is a South African pianist based in New York City. Since moving to New York from Cape Town in 2001, Kathleen Tagg has reveled in the diversity and energy of New York's musical life. Recent years have seen her performing often at New York's Carnegie Hall and venues as diverse as Lincoln Center, the South Orange Performing Arts Center Opening Gala, and the Mexican Cultural Institute. Outside of the United States, Kathleen's activities include recitals all over South Africa as well as performances in Europe, India and Zimbabwe. She taught for four years at the Manhattan School of Music, and has taught at the Great Neck Conservatory in Long Island, the Bronx Conservatory and the Piano School of New York City, amongst others. She was a 2010 Stern Fellowship Holder for Songfest at Pepperdine. Since her first radio broadcast at the age of seven, Kathleen was an active member of South Africa's music world. Kathleen studied at the University of Cape Town, South Africa, Mannes College of Music, New York, and the Manhattan School of Music, where she received her Doctorate, taking the Helen Cohn Award as the outstanding doctoral graduate.

## ZACK WINOKUR

Choreographer, Dancer, Director **ZACK WINOKUR**, born in Boston, MA is a graduate of the Juilliard School and Concord Academy. His work as a choreographer has recently been seen at the Centre Pompidou for the opening of the ASVOFF Festival and in the form of dance interventions and moving sculptures that took over the entire Royal Opera House for three days, and the Museum of Arts and Design in New York. He was nominated for a United States Artist Fellowship in 2013, was awarded a Jerome Robbins New Essential Works grant in 2012, and in 2011 received a “Best Opera Direction” nomination in Opernwelt for Henze’s *El Cimarrón*. Currently, he is Director of The Troupe, a company dedicated to exploring the possibility of choreography across disciplines, which he co-founded with Michelle Mola in 2009.

## LUCAS WONG

Pianist **LUCAS WONG** is earning a diversified career as a soloist, chamber musician, teacher, and répétiteur. He made his solo debut at the Canadian Broadcasting Company in Vancouver after winning the Début Young Artists Competition. He appeared in James Levine’s vocal masterclass under the auspice of the Marilyn Horne Foundation in Carnegie Hall. As a répétiteur, Wong attended the Music Academy of the West and worked closely with William Bolcom in the west coast premiere of *A Wedding*. He is on staff at the Yale Opera and the Opera Theater of Connecticut. Wong is a graduate of both University of British Columbia (B. Mus) under Robert Silverman and Yale School of Music (M.M., M.M.A, D.M.A) under Boris Berman. Wong also holds a Post-Graduate Fellowship from Bard Conservatory, where he worked closely with Dawn Upshaw. He was nominated by William Bolcom as a finalist for the Lili Boulanger Prize. He has given masterclasses at Xinghai Conservatory, British Columbia Conservatory of Music, and Shanghai Conservatory. He has been a guest lecturer on Debussy at the Juilliard School.

## FRANCES YOUNG BENNETT

The *LA Times*’ described **FRANCES YOUNG BENNETT** as “A soprano of gossamer sheer purity.” Her recitals include: Music from the *Heart at Royce Hall*; *Sundays at 4* on KUSC radio; *Young Songmakers’ Almanac* with Graham Johnson; and a Christmas recital at the American Embassy, Paris. She has been a featured soloist with the LA Baroque Orchestra; San Diego Chamber Orchestra; and Musica Angelica. In 2009 she sang with cellist, Lynn Harrell at the Laguna Beach Music Festival. The concert included songs by Leonard Bernstein and the Bachianas Brasileiras by Villa-Lobos. Frances’ operatic roles include: Anne Truelove, *The Rake’s Progress*; Countess, *Le Nozze di Figaro*; Rosalinda, *Die Fledermaus*; Rosina, *Il barbiere di Siviglia*; Pamina, *Die Zauberflöte*; Madame Silberklang, *Der Schauspieldirektor*; Belinda, *Dido and Aeneas*; Monica, *The Medium*; and Rosina Lickspittle, *Hänsel und Gretel*. Frances is a soloist in the IMAX film *Top Speed*. After graduating from UC Irvine, she was awarded a Fulbright Scholarship to study at the Guildhall School of Music in London with Vera Rozsa. While in the UK she trained at the Britten/Pears School in Aldeburgh, and at the Mayer Lissman Opera Centre, London. Awards include: International Young Singer of the Year, Llangollen Musical Eisteddfod, Wales; and Singer of the Year, Los Angeles NATS. Frances 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.



# THANK YOU!

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|                 |                  |               |
|-----------------|------------------|---------------|
| Dana Gioia      | Katie Van Kooten | Regina Zona   |
| Jennifer Higdon | Peter Myers      | Itamar Zorman |
| Edward Klorman  | Joshua Winograde |               |

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|  |                           |                                      |
|--|---------------------------|--------------------------------------|
| Stacy Brightman                          | Matthew Morris            | <b>Live Audition Location Hosts:</b> |
| Marcia Brown                             | John Steele Ritter        | Boston – New England Conservatory    |
| Judy Cope                                | Liza Stepanova            | Chicago – The Collaborative          |
| The Colburn School                       | Jackie Stevens            | Arts Institute                       |
| John Forbess, Esq. & Elayne Garber, M.D. | Dr. & Mrs. Geoffrey Moyer | Los Angeles – The Colburn School     |
| Peter Golub                              | Seth Weintraub            |                                      |
| Janet Loranger                           |                           |                                      |

# SongFest 2014 Participants

## PROFESSIONAL PROGRAM

Kristina Bachrach  
Ashley Becker  
Elizabeth Bouk  
Danielle Buonaiuto  
Kevin Delaney  
Tiffany DuMouchelle  
Steven Eddy  
Joseph Eletto  
Julia Fox  
Rebecca Henry

Eunjin Jung  
Kathryn Kelly  
Elizabeth Kerstein  
Lauren-Rose King  
Lizabeth Malanga  
Winnie Nieh  
Lisa Perry  
Yungee Rhie  
Samuel Schultz  
Annie Simon

Nandani Sinha  
Anna Slate  
Alexandra Smither  
Paulina Swierczek  
Jessica Thompson  
Sidney Walker  
Laurel Weir  
Wenhui Xu

## YOUNG ARTIST SINGERS

Micaela Aldridge  
Sophia Artis  
Lesley Baird  
Carolyn Balkovetz  
Laghan Bazan  
Amy Bleasdale  
Brianna Bragg  
Daveed Buzaglo  
Chelsea Chaves  
Candice Chung  
Isabella Dawis  
Perri DiChristina  
Fred Diengott  
Emily Dyer  
Christopher Edwards  
Camilo Estrada  
Frank Fainer  
Sarah Forestieri  
Jardena Gertler-Jaffe  
Eva Gheorghiu  
Alexis Gill  
Hannah Rose Gorman  
Justin Hancock

Zane Hill  
Sara Jackson  
Maximillian Jansen  
Christine Jay  
Daniel Johnson  
Grace Kahl  
Tess Klibanoff  
Maria Lacey  
Karen Lackey  
Neda Lahidji  
Jeannette Lee  
Sylvia Leith  
Madison Leonard  
Jing Liu  
Isabella Livorni  
Dana MacIntosh  
Amber Marsh  
Noah Mayer  
Catherine Maynes  
Quinn Middleman  
Abby Middleton  
Dylan Morrongiello  
Tara Morrow

Brian Mummert  
Kelly Newberry  
Megan Orticelli  
Annalise Perricone  
Elizabeth Pilon  
Caroline Reynolds  
Emily Riley  
Annmarie Rizzo  
Emma Rosenthal  
Ruston Ropac  
India Rowland  
Courtney Sanders  
Ann Sauter  
John-Michael Scapin  
Nicole Sergeyko  
Collin Shay  
Emily Siar  
Jackie Stevens  
Eric Viñas  
Eve Webber  
Emily Yocum  
Andrew Zimmermann

## PIANISTS

Megan Barth  
Landon Baumgard  
Kyle Adam Blair  
Elena Fomicheva  
Patricia Hazard  
Szu-Ying Huang

Minyoung Kang  
Gloria Kim  
Chao-Hwa Lin  
Joshua Marzan  
Alin Melik-Adamyan  
Bethany Pietroniro

Hyerim Song  
Michael Stewart  
Mary Trotter  
Pauline Worusski

*SongFest* dedicates the 2014 Program to  
Marcia Brown & Janet Loranger

JANET LORANGER & MARCIA BROWN  
HAVE BEEN THE TRUE ANGELS  
BEHIND THE SCENES IN SO MANY MUSICIAN'S LIVES  
BUT HAVE DEVOTED THEMSELVES AND THEIR CREATIVE ENERGIES  
ESPECIALLY TO *SONGFEST*. THE DEVELOPMENT OF  
CLASSICAL SINGING HAS BEEN THEIR  
PASSION FOR MANY YEARS.



THIS IS A TRUE WEDDING OF SPIRITS IN A JOYFUL ENDEAVOR  
AND WE ARE SO GRATEFUL FOR THEIR SUPPORT, LOVE AND CARE  
WHICH HAS TOUCHED SO MANY LIVES!



*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*

[www.songfest.us](http://www.songfest.us)